

**AN ANALYSIS OF SPEECH STYLE USED BY RYAN
ADRIANDY ON KOMPAS TV's STAND-UP COMEDY
INDONESIA COMPETITION SEASON 1**

THESIS

**BY
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**ENGLISH STUDY PROGRAM
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA
2013**

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THESIS

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

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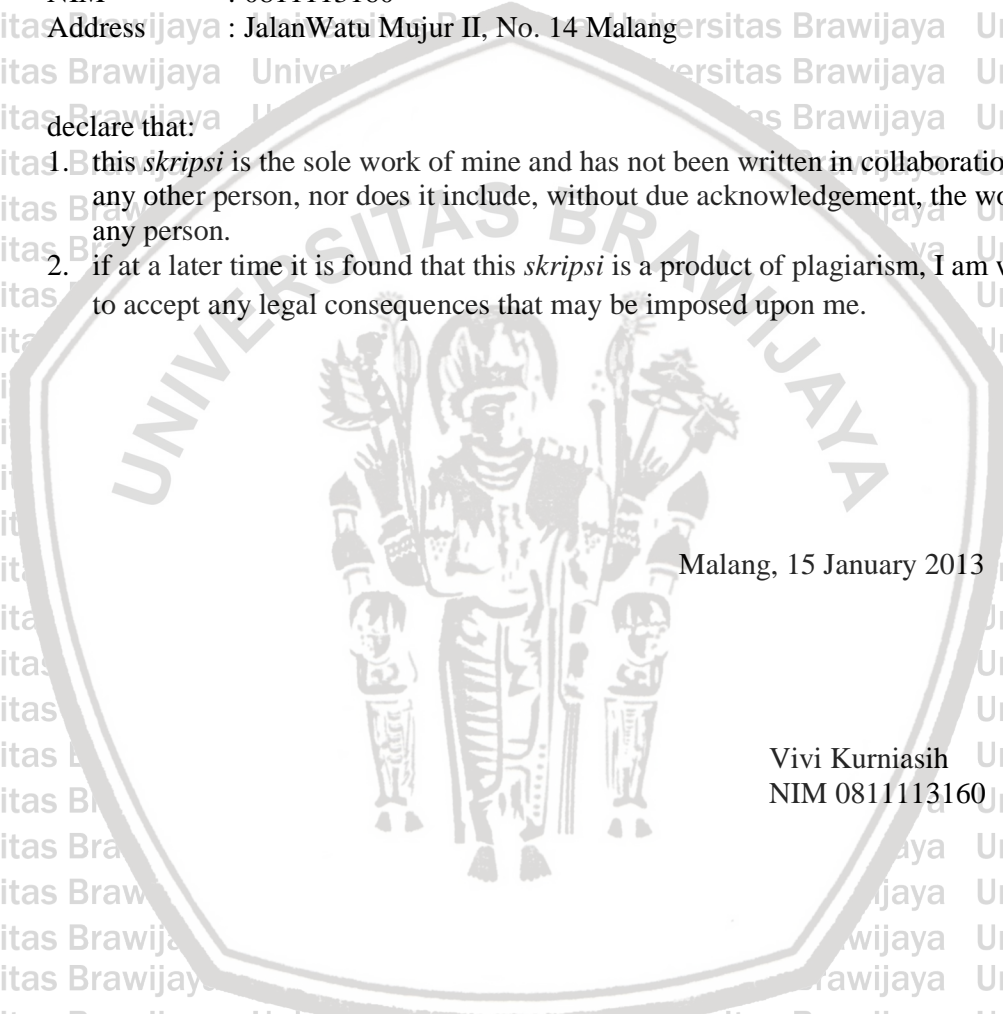
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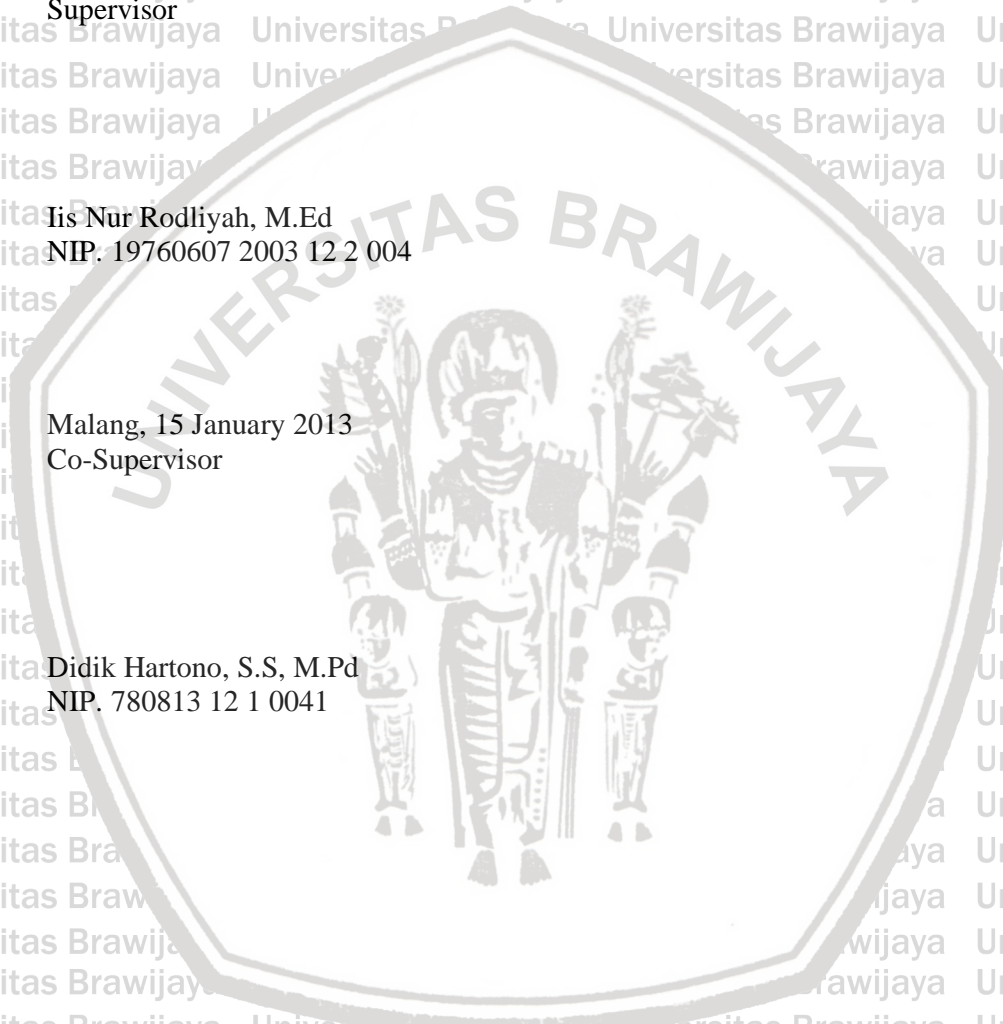
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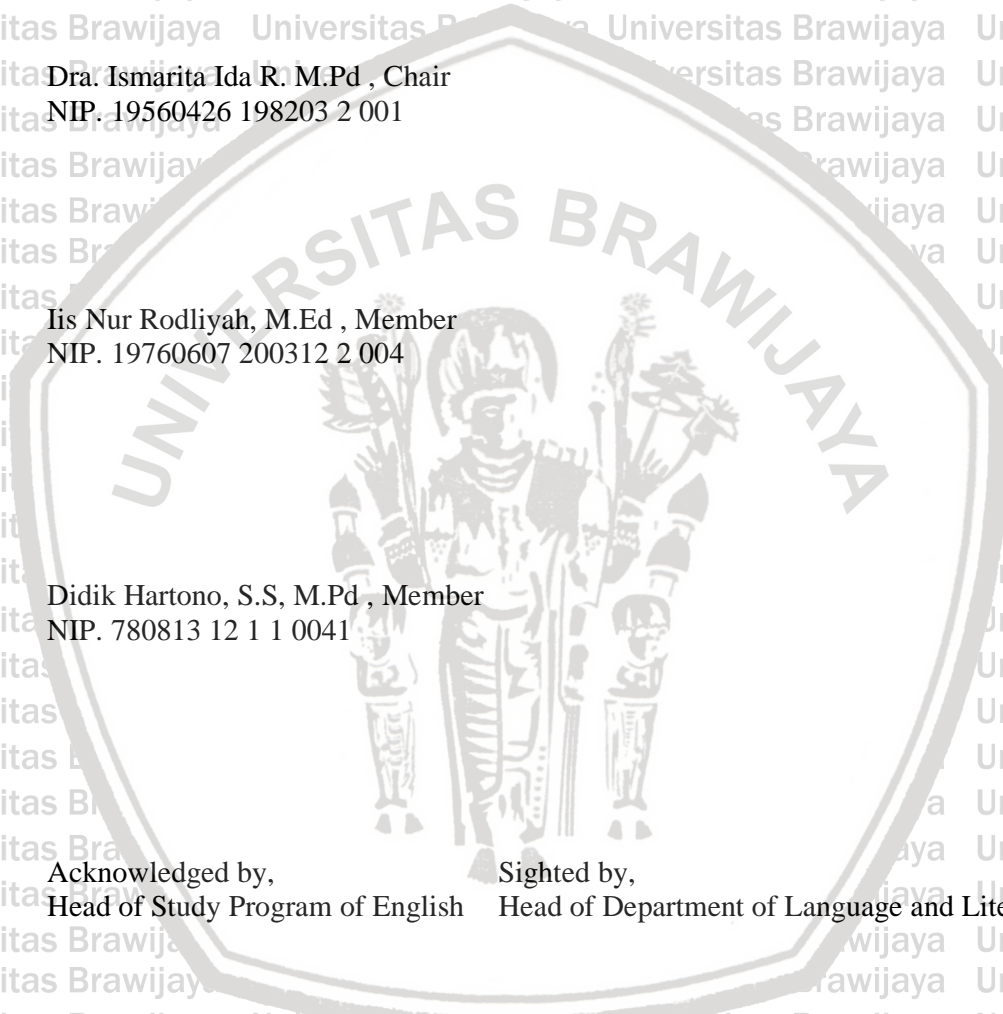
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ABSTRACT

Kurniasih, Vivi, (2013). **An Analysis of Speech Styles Used by Ryan Adriandy on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1.** Study Program of English, Faculty of Culture Studies, Universitas Brawijaya. Supervisor: Iis Nur Rodliyah; Co-supervisor: Didik Hartono

Keywords: speech style, types of speech style, function of speech style, stand-up comedy, Ryan Adriandy

This study deals with speech styles used by Ryan Adriandy as a comic on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1. The writer chooses this topic because the writer sees the speech style used in Stand-Up Comedy is different from that of other entertainment for example talk shows and quizzes. The aims of this study are to find out (1) the types of speech style used by Ryan on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1 in terms of sentence structure, (2) the types of speech style used by Ryan on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1 in terms of figurative language and (3) the contributions of each speech style used by Ryan for his performance. In this study, the writer uses Keraf's theory (2009) to analyze the types of speech style supported by Perrine's theory (1984). To know the contribution of each type of speech style, the writer analyzes the function of each type of speech style based on *EYD Bahasa Indonesia* written by Rais (2012).

The type of this research is qualitative. The data is the transcription of Ryan's utterances. The data of this research are taken from <http://www.youtube.com>. In this case, the writer only chooses three different episodes taken from grand final up to the final episodes of the competition which contains three themes which are: *sinetron*, *alay*, and *hand phone*.

Through the analysis the writer found four types of speech style in terms of sentence structure which are: (1) Climax, (2) Anticlimax, (3) Parallelism, and (4) Repetition. The highest is repetition style found in 12 utterances. Furthermore, the writer found five types of speech style in terms of figurative language which are: (1) Metaphor, (2) Simile, (3) Personification, (4) Hyperbole, and (5) Verbal irony. The highest is hyperbole found in 4 utterances. The types of speech style contribute to Ryan's performance mostly to show his characteristics as a comic who speak quickly and often repeats words to make the audience focus and pay attention with the topic.

The analysis shows that types of speech styles used in humor is different from other kinds of entertainment for example talk show. The writer suggests that the further researchers who are interested in analyzing speech style analyze speech style in different point of views for example speech style viewed from its function.

ABSTRAK

Kurniasih, Vivi. (2013). **Analisis Gaya Bahasa yang Digunakan oleh Ryan Adriandy pada Kompetisi Stand-Up Comedy Indonesia Sesi 1 di Kompas TV**. Program Studi Sastra Inggris, Universitas Brawijaya. Dosen Pembimbing I: Iis Nur Rodliyah; Dosen Pembimbing II: Didik Hartono

Kata Kunci: gaya bahasa, tipe gaya bahasa, fungsi gaya bahasa, stand-up comedy, Ryan Adriandy

Studi ini membahas tentang gaya bahasa yang digunakan oleh Ryan Adriandy pada Kompetisi Stand-Up Comedy Indonesia sesi 1 di Kompas TV. Penulis memilih topik ini karena penulis melihat bahwa gaya bahasa yang digunakan pada Stand-Up Comedy berbeda dari program hiburan yang lain, contohnya program dialog dan kuis. Tujuan dari penelitian ini adalah untuk mengetahui (1) jenis gaya bahasa yang digunakan oleh Ryan pada kompetisi Stand-up Comedy Indonesia sesi 1 di Kompas TV berdasarkan struktur kalimat, (2) jenis gaya bahasa yang digunakan oleh Ryan pada kompetisi Stand-up Comedy Indonesia sesi 1 di Kompas TV berdasarkan langsung tidaknya makna, dan (3) kontribusi apa sajakah yang diberikan oleh jenis-jenis gaya bahasa diatas untuk penampilan Ryan. Dalam studi ini, penulis menggunakan teori dari Keraf (2009) dan Perrine (1984) untuk menganalisa jenis gaya bahasa. Dan untuk mengetahui kontribusi dari setiap jenis gaya bahasa, penulis menganalisis fungsi dari setiap jenis gaya bahasa berdasarkan *EYD Bahasa Indonesia* (Rais, 2012).

Penelitian ini menggunakan pendekatan kualitatif. Data penelitian adalah transkrip dari ujaran-ujaran Ryan. Sumber data penelitian ini diambil dari <http://www.youtube.com>. Pada penelitian ini, penulis hanya memilih tiga tema yang diambil dari tiga episode pada babak grand final sampai dengan final yaitu: *sinetron*, *alay*, dan *handphone*.

Dalam penelitian ini penulis menemukan ada empat jenis gaya bahasa yang digunakan oleh Ryan berdasarkan struktur kalimatnya, yaitu: (1) Klimaks, (2) Antik limaks, (3) Paralelisme, dan (4) Repetisi. Repetisi adalah gaya bahasa yang paling banyak ditemukan yaitu pada 12 ujaran. Selanjutnya, penulis menemukan lima gaya bahasa berdasarkan langsung tidaknya makna (majas) yaitu: (1) Metafor, (2) Simile, (3) Personifikasi, (4) Hiperbola, dan (5) Verbal irony. Hiperbola adalah jenis gaya bahasa yang banyak ditemukan yaitu pada 4 ujaran. Jenis gaya bahasa yang ditemukan memberikan kontribusi terhadap penampilan Ryan lebih sering untuk menunjukkan karakter Ryan sebagai seorang comic yang berbicara cepat dan sering mengulang-ngulang kata untuk membuat penonton fokus dan memperhatikan topiknya.

Analisa membuktikan bahwa gaya bahasa yang digunakan pada humor berbeda dengan jenis hiburan yang lainnya contohnya talk show. Dan penulis menyarankan kepada peneliti selanjutnya yang tertarik meneliti speech style untuk meneliti speech style dari sudut pandang yang berbeda, contohnya speech style di lihat dari fungsi bahasanya.

ACKNOWLEDGEMENTS

Allhamdulillahirabbil ‘alamin, the writer expresses her highest gratitude to Allah SWT for His blessing, love, and mercy to complete this thesis. In arranging this thesis, a lot of people have provided motivation, advice, and prayer for the writer. So, in this wonderful chance, the writer aims to express her gratitude and appreciation to all of them.

First, the writer would like to give her gratitude to Fatimah, M. Appl. Ling. as the Head of English Study Program of Faculty of Culture Studies, also her best gratitude to both her supervisors, Iis Nur Rodliyah, M.Ed and Didik Hartono, S.S, M.Pd for their guidance, corrections, suggestions, and teaching her about discipline during this thesis writing process.

Then, the greatest thank goes to her beloved parents, Khotik and Sulmahadi, also her siblings Untung Farizona and Esa Perwito Mahardika for their love, prayer, and support. Then, her thankfulness goes to Yulian Arif Satria for his love and support. The last but not least, for all her friends in a struggle, Ary Yulia W., Amalia Karien, Chaca, Ely Rosdiana, Ieud Dieriany, Putri Anggraini, Siwi H., Hary and her step sisters Achy, Erchy, Inak, and Vemy for cheerful days and togetherness.

Malang, 28 November 2012

The writer

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CHAPTER I

INTRODUCTION

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

1.1 Background of the Study

In daily communication, everyone speaks differently although they possess the same vocabulary and the same grammatical structure since he/she has his/her own ways to express his/her feeling, opinion, and ideas. This language phenomenon shows that everyone has his/her own style in speech which is called “Speech Style” or related with Discourse Analysis it is called “Rhetoric”. Rahmat (2001) said that rhetoric is the art of speaking, in which everyone has their own style to convey their speech (speech style). Furthermore Holmes (2001, p.246) said speech style is the style used by the speakers to language variation which reflects change in the situation factors such as addressee, setting, social status, task, and topic. Regarding style, Keraf (2009, p.113) says that style can be restricted as a way to express the ideas through a typical language, which shows the soul and personality of the speakers. Then, it can be concluded that speech style is a language variation that a person use to convey his/her idea, opinion, and feeling based on the situation, setting, addressee, topics, and social context as well.

When we talk about language varieties, it means we also talk about degree of formality in speech, which depends on the purpose of the message and the

relationship between the speakers and audiences, and it can be divided into two parts, formal and informal (Joos, (1967) and Chaer, (2010)). Heylighen and Dewaele (1999) say that formal style is a type of style used in situations where speakers are very careful about the pronunciation, the choice of words and the sentence structure as in debates and ceremonies. Meanwhile, informal style would be produced in a relaxed conversation among close friends or family members (1999, p.2). There are types of speech style as a result of the fact that different people express themselves in different ways and the same person may express the same idea quite differently when addressing different audiences, using different tasks.

Practically, Joos (1967) and Chaer (2010) divide language varieties on speech style into five types viewed from degree of formality those are; Frozen (*ragam beku*), Formal (*ragam resmi*), Consultative (*ragam usaha*), Casual (*ragam santai*) and Intimate (*ragam akrab*). Furthermore, speech style can be classified based on the elements of language used also. Keraf (2009, p.116), divides speech style into four parts viewed from the elements of language used, they are speech style in terms of diction, tone, sentence structure, and in terms of directing of meaning (figurative language).

The writer is interested in choosing comedy as the field of the study since comedy is a complex art containing language that is different from other events like talk shows and quizzes. The main point in comedy is that the way comics delivery language should be entertaining. According to Aristotle as the father of Old Comedy in Greek era, art means the imitation of life of the real people. It

means comedy as an art is described and depicts life itself. Therefore, comedy is often used to express imagination, critics, opinion, satires, or farces, which are connected with the daily life. To limit this study, the writer chooses one genre of comedy, Stand-Up Comedy because the main attraction in Stand-Up Comedy lies within the words from the "comics" (the way the comedian called in stand-up comedy).

Stand-Up Comedy has been very popular for the last 10 years in the U.S. and Britain. Related to the definition of Stand-Up Comedy, the Comedy Estonia states that,

“Stand Up comedy is an entertainment format where in a comedian performs for a live audience. The comedian generally performs a routine of jokes which have been developed beforehand and committed to memory, although aspects of the jokes may be improvised during a performance”.
(www.comedyestonia.com)

From the definition, it can be stated that Stand-Up Comedy is a genre of comedy in which the comedian stands in front of the audience (comedy monologue) and speaks directly to them, and the purpose is to convey something and make them laugh. The uniqueness of Stand-up Comedy is that words become the most important part. Usually comics (comedian) have their own style, and the most talented and creative comics are remembered for their style. Style here means the way comics perform and the way they convey speech.

In Indonesia, Stand-Up Comedy became the popular trend in the mid 2011. The first comedian that presents stand-up comedy on television is a group of comedy “WARKOP”. Nowadays, Stand-Up Comedy is broadcasted as television programs in two national television channels, and one of them is

Kompas TV. Kompas TV is a new national television that operates since September 9, 2011. On Kompas TV, Stand-Up Comedy becomes the most interesting program and it is made as one of the competition program. The name of the program is “Stand-Up Comedy Indonesia Competition 2011”. From this competition, the winner is coming from Bandung named Ryan Adriandy. And here, the writer is interested to analyze types of speech style used by Ryan based on Keraf (2009) point of view.

Based on those descriptions, the writer is going to conduct a study related to the speech style used by Ryan Adriandy as the winner of the first Indonesian Stand-Up Comedy Competition 2011 Season 1 entitled **“An Analysis of Speech Style Used by Ryan Adriandy on Kompas TV’s Stand-Up Comedy Indonesia Competition Season 1.”**

1.2 Problems of the Study

Based on the background, the problems proposed on the study are:

1. What types of speech styles are used by Ryan Andriandy on Kompas TV’s Stand-Up Comedy Indonesia Competition Season 1 in terms of the sentence structure?
2. What types of speech styles are used by Ryan Andriandy on Kompas TV’s Stand-Up Comedy Indonesia Competition Season 1 in terms of directing of meaning (figurative language)?
3. What are the contributions of the types of speech style used by Ryan Adriandy for his stand up comedy performance?

1.3 Objectives of the Study

The study attempts to answer those three problems as stated above. In other words, this study is aimed at the following findings.

1. To find out what types of speech style are used by Ryan Adriandy on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1 in terms of the sentence structure.
2. To find out what types of speech style are used by Ryan Adriandy on Kompas TV's Stand-Up Comedy Indonesia Competition Season 1 in terms of the directing of meaning (figurative language).
3. To find out the contributions of the types of speech style used by Ryan Adriandy for his Stand-Up Comedy performance.

1.4 Definition of Key Terms

To avoid misunderstanding, the writer provides the definition of key terms used in this study. They are presented in the following explanation.

1. **Speech style** : The style used by the speakers to language variation which change based on the circumstances such as addresses, setting, social status, task and topic (Holmes, 2001, p. 246).
2. **Rhetoric** : Rhetoric is a technique of language as an art, either written or spoken based on a well structured knowledge to influence people's attitude and feeling Keraf (2009).

3. **Stand-up comedy** : An entertainment format where in a comedian performs for a live audience. The comedian generally performs a routine of jokes which have been developed beforehand and committed to memory, although aspects of the jokes may be improvised during a performance (www.comediestonia.com).

4. **Stand-Up Comedy Indonesia Competition**: One of the stand-up comedy competitions made by Kompas TV in December 14, 2011 and held in *Teater Tanah Airku*, Taman Mini Indonesia Indah, East Jakarta (www.entertainment.kompas.com).

5. **Ryan Adriandi** : The winner of Stand-Up Comedy Indonesia Competition on Kompas TV. He is the youngest personnel @StandUpIndo (www.balicreativefestival.com).

6. **Kompas TV** : A new private national television station that operates since September 9, 2011. Kompas TV is a part of Kompas Gramedia Group (www.kompas.tv.com).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains theories that support this study. The theories used in this study are speech style theory by Keraf (2009) supported by Perrine (1984) and checked from the newest *EYD Bahasa Indonesia* proposed by Rais (2012).

2.1 Rhetoric and Discourse Analysis

Rhetoric is the art of speaking (Rahmat, 2001). According to Keraf (2009), rhetoric is a technique of language as an art, either written or spoken based on a well structured knowledge to influence people's attitude and feeling. Moreover, Nugraha (as cited in Cockroft & Cockroft, 1992, p.3) broadly defines rhetoric as the arts of discourse or more specifically the art of persuasive discourse. Based on the definition, it can be concluded that rhetoric is intended to persuasion the audiences through the art of language related to discourse analysis.

Regarding Discourse Analysis, Wisniewski 2006 (as cited in Carter, 1993, p.2) said that Discourse Analysis is a primary linguistic study examining the use of language by its native population whose major concern in investigating language along with style in written or spoken. In order to investigate language along with the style, it related with the style used by the people to convey his/her idea, opinion, and feeling in writing or spoken which in Sociolinguistics called "Speech Style".

2.2 Style and Speech Style

According to Yule (1985, p.193), style can be seen in writing and speech.

In speech, style can be restricted as a way to express the ideas through a typically language, which shows the soul and the personality of the speakers (Kerf, 2009, p.113). In Sociolinguistics, it called speech style. Holmes says that speech style is the style used by the speakers to language variation which reflects change in the situation factors such as addressee, setting, social status, task, and topic (2001, p. 246). From the explanation, the writer concludes that speech style is the language variation that a person uses to convey his/her idea, opinion, and feeling based on the situation, setting, addressee, topics, and also social context as well.

2.3 Function of Speech Style

Rais (2012) says that speech style has six functions, and the functions of speech style used are as follow:

1. To affirm something more clearly
2. To repeat a part of words, phrases or sentences which are considered necessary to get emphasis
3. To convey a particular intention or purpose
4. To compare two or more opposite things
5. To assumes something
6. To say something by using a word that is different from the mean

2.4 Types of Speech Style

Keraf (2009) divides type of speech style in terms of dictions, tones, sentence structure, and in terms of the directing of meaning (figurative language).

Moreover, Keraf (2009, p.117) divides types of speech style in terms of diction into three parts, those are *gaya bahasa resmi* (formal), *gaya bahasa tidak resmi* (informal), and *gaya bahasa percakapan* (casual). Likewise, Keraf (2009) divides type of speech style in terms of tones into three parts, those are *gaya bahasa sederhana* (low style), *gaya mulia dan bertenaga* (high style), and the last is *gaya bahasa menengah* (middle style). In this case, the writer eliminate these two types of speech styles. The writer has three crucial reasons. First, the writer eliminates dictions because it is not appropriate with the basic of comedy, which always uses casual style and informal style when it presented. Second, the writer eliminates tones, because every people have their own interpretation about it based on the situation, topic, and the addresses. And last is to be different from other research, therefore the writer wants to analyze the speech style only in terms of (1) sentence structure and (2) directing of meaning (figurative language). The explanations of those types of speech styles were as follows:

2.4.1 Speech Style in Terms of Sentence Structure

Sentence structure is a place of the important sentence elements in a sentence (Keraf, 2009). According to Keraf, there are five types of speech style in terms of sentence structure; they are *Klimaks* (climax), *Antiklimaks* (anticlimax), *Paralelisme* (parallelism), *Antitesis* (antithesis), *Repetisi* (repetition).

2.4.1.1 Climax

According to Wales (2001), climax refers to speech style in which words, phrases, or clauses are arranged in order of increasing importance. Likewise, Keraf (2009) defines climax as type of speech style based on the sentence structure containing a sequence of increasing idea from the previous idea. It can be concluded that the arrangement of the ideas in a sentence has a raising order of important. For example:

- (1) Sejak bayi, balita, anak-anak hingga dewasa, dia hanya tinggal bersama ibunya.

(Since he was a baby, toddler, children to adulthood, he just stayed with his mother)

- (2) There are three things that will endure: faith, hope, and love. But the greatest of these is love.

(Taken from Charles Dickens, Bleak House, 1852)

In example (1), the speaker tries to convey sequence of the human growth from the lowest level to the top level. It can be seen that there is level of organizational from the lowest level to the top level. In example (2), the speaker says from faith, hope, and love, the greatest of these is love. Those examples show the highest or intense point of the speakers' idea in conveying something in his/her speech (Keraf, 2009, p.124).

According to Putrayasa (2010) and Keraf (2009), based on the structure of effective sentences in Indonesian, we can identify climax as the type of speech style in term of sentence structure according to the position of the emphasis of the main idea in a sentence. Keraf (2009) says in spoken language we can use

emphasis, gestures and soon to put emphasis on a word. And the way that can be used to distinguish the emphasis on the sentence is to change the position of the main idea in one sentence Keraf (2009, 34). Moreover, Putrayasa (2010, p.47) said that as periodic sentence, climax can be identified from the basic form of a sentence (S-P-O-K). In short, we can identify climax in two ways that are change the position of the main idea and see the basic form of a sentence (S-P-O-K).

2.4.1.2 Anticlimax

Anticlimax is type of speech style that describes or says from something exciting to disappointed end (Keraf, 2009, p.125). It means that the most important ideas are stated in the beginning of the sentence. In Anticlimax, there is gradual decrease of important from the idea to the next ideas in a sentence. Since the important idea is stated first, the listeners or reader usually have less attention to the next part of the sentences. For example:

- (1) *Ketua pengadilan negeri itu adalah seorang yang kaya, pendiam, dan tidak terkenal namanya.*

(The head of the district court was a rich man, quiet, and infamous)

- (2) Anna has beautiful eyes, health skin, beautiful hair, she was died two year ago.

Those examples show the sentence structure in which the speaker starts his speech from the general opinion to the disappointing end. In example (1), the speaker says the head of district court was a rich man, quiet, and unfortunately he is infamous. In example (2), the speaker describes Anna is beautiful girl,

unfortunately she was died two year ago. From the example (2) there is level of organizational from the top to the lowest level.

To identify the anticlimax style, the writer uses three types of anticlimax based on Keraf's theory in his book "*Diksi dan Gaya Bahasa*" (2009) as the indicator to analyze the anticlimax style. Keraf (2009) divides the anticlimax into three parts which are; (1) *Dekrementum* as the type of anticlimax which trying to add unnecessary ideas in necessary ideas, (2) *batos* as the type of anticlimax which is trying to show the important ideas but directly move to unimportant ideas, and (3) *kata basis* as the type of anticlimax which is containing irony. Irony is an implied discrepancy between what is said and what is meant.

2.4.1.3 Parallelism

According to Wales (2001), parallelism refers to figurative language in which words, phrases, or clauses have the same grammatical elements in sentences and paragraphs. We may view parallelism as a matter of balance. When elements are balanced (parallel), the result is clear and smooth; when they are not balanced, the result is awkward and confusing. Likewise, Keraf (2009) gives the similar definition for parallelism in sentence structure. He says that in parallelism, the important ideas are presented in a parallel structure which is constructed by using two or more words, phrases, or clauses that have the same structure (p.126).

For example:

- (1) *Sangat ironis kedengarannya bahwa ia menderita kelaparan dalam sebuah daerah yang subur dan kaya, serta mati terbunuh dalam sebuah negeri yang sudah ratusan tahun hidup dalam ketentraman dan kedamaian.*

(It is ironic that he was suffers from hunger in a lush and rich area, and gets murdered in a country which have already lived in harmony and peace for hundreds of years).

(Keraf, 2009, p.129)

(2) They are laughing at me, not with me.

(Quoted by Bart Simpson, The Simpsons)

In example (1), it can be seen that the word “*kelaparan*” (hunger), “*subur dan kaya*” (lush and rich), “*mati terbunuh*” (slain), and “*ketentraman dan kedamaian*” (harmony and peace) have the same grammatical elements in one sentence, and those word have the same function in one sentence to show contrasting ideas or words as show as in example (2).

According to Putrayasa (2010), parallelism style can be seen from the words or phrases which uses in serial form. To identify the parallelism style, there are three ways that can be used; (1) *kesejajaran bentuk* (parallelism of form), (2) *kesejajaran makna* (parallelism of meaning), and (3) *kesejajaran dalam perincian pilihan* (parallelism in detail options).

2.4.1.4 Antithesis

Wales (2001) defines antithesis as speech style which refers to idea which is set against another in a strong contrast, and it is the exact opposite of something. It is supported by Keraf, who states that antithesis is speech style contains contrasting ideas by using opposite words (2009, p.126). For example:

(1) Love is an ideal thing, marriage is a real thing.

(2) Kaya – miskin, tua – muda, besar – kecil, semuanya mempunyai kewajiban terhadap keamanan bangsa dan negara.

(Rich or poor, old or young, big or small, everyone has the same obligation towards the national security)

In example (1), the speaker tries to comparing love as the ideal thing with marriage as the real thing. In example (2), it can be seen that there are contrasting words which show in the parallelism style. Both examples show the contrasting ideas or words, but from those examples, it can be seen that antithesis also uses the parallelism style.

2.4.1.5 Repetition

Repetition is an instance of using a word, phrase, or clause more than once in a short passage dwelling on a point (Oxford dictionary). Likewise, Wales (2001) said repetition as types of speech style which shows one or more words are repeated to show urgency or importance. For example:

- (1) *Atau mau kah kau pergi bersama serangga – serangga tanah, pergi bersama kecoak – kecoak, pergi bersama mereka yang menyusupi tanah, menyusupi alam?*

(Or do you want to go along with the insects, along with the roaches, along with them and penetrate through the land, penetrate through nature?)

(Keraf, 2009, p.127)

- (2) Down, down, down. There was nothing else to do, so Alice soon began talking again.

(Monty Python's Flying Circus, BBC Television, 1970)

From example (1), it can be seen that there are repetition of phrase “pergi bersama” and “menyusupi” in twist. From example (2), the speaker tries to give

emphasis on word (down, down, down) that is considered important by repeating it.

To identify repetition as type of speech style in terms of sentence structure, the writer refers to Wales (2001) and Keraf (2009) definition of repetition style. Moreover, the writer uses also eight types of repetition proposed by Keraf (2009) as the indicator of repetition style they are:

1. *Epizeuxis* (Epizeuxis) is direct repetition

For example:

“Kita harus bekerja, bekerja, sekali lagi bekerja untuk mengejar semua ketinggalan kita”

(We have to work, work, and work to pursue all our misses)

2. *Tautotes* is repetition of words in one construction

For example:

“Kau menudinga ku, aku menuding kau, kau dan aku menjadi seteru”

(You blamed me, I blamed you, you and I become enemy)

3. *Anafore* (Anaphor) is repetition of the first words in every line or the following sentences.

For example:

“Atau mau kah kau pergi bersama serangga – serangga tanah dan pergi bersama kecoak – kecoak”

(Or do you want to go along with the insects and along with the reaches)

4. *Epistrofa* (Epistrophe) is repetition of words in the end of line or sentence

For example:

*“Bumi yang kau diami, laut yang kau layari adalah puisi
Udara yang kau hirup, air yang kau teguk adalah puisi”*

(The earth that you live, the sea that you navigated is **poetry**
The air you breathe, the water you sips is **poetry**)

5. *Simploke* (Symploche) is repetition of words in the beginning and the end of sentence

For example:

“Kamu bilang dia cantik, aku bilang dia tidak
Kamu bilang dia jahat, aku bilang dia tidak”

(You say she is a pretty, I said she is not
You say she is cruel, I said she is not)

6. *Mesodiplosi* is repetition of words in center line or sentences

For example:

“Si Kancil mencuri timun, petani mencuri rumput”

(The Kancil **stealing** cucumbers, the farmers **stealing** lawn)

7. *Epanalepsis* is repetition of the first word in the end of sentence

For example:

“Kamu pikir dia mencintai kamu?”

(You think she loves you?)

8. *Andiplosis* is repetition of the last word in line then placed in the first line

For example:

“Dalam laut ada tiram, dalam tiram ada mutiara”

(There is an oyster in the sea, in the oyster there is a pearl)

2.4.2 Speech Style in Terms of Directing of Meaning (Figurative language)

Speech style in terms of directing of meaning is analyzed whether the denotative meaning of words is still retained, or words already contain the connotative meaning (Keraf, 2009, p.129). Moreover Keraf (2009) said that speech style in terms of directing of meaning can be called as trope or figurative

language. Figurative language is unusual way of uttering something, which can be said that the speaker intentionally refers to another meaning from one thing which is said (Perrine, 1984, p.49). So then, figurative language is used to show that there are implied meaning of the speaker's utterances. The functions of figurative language are to explain, amplify, animate in animate objects, and cause laughter (Keraf, 2009, p.129). Perrine (1984) divides figurative language into fourteen types which are: metaphor, simile, personification, understatement, allegory, paradox, verbal irony, synecdoche, apostrophe, imagery, symbol, hyperbole, metonymy, and analogy.

2.4.2.1 Metaphor and Simile

Metaphor and Simile are the figurative language that compare between things which are essentially unlike but in two different ways. In metaphor, the comparison of two things is implied, while in simile, the comparison is explicit and indicated by using the words 'as' or 'like' (Perrine, 1984, p.65). For example:

- (1) The noise is music to my ears (metaphor)
- (2) She is dog when she eats (metaphor)
- (3) Her eyes are like diamond (simile)
- (4) My love is blind as a bat (simile)

Sentences (1) and (2) are the examples of metaphor which compare things essentially unlike. In example (1), the speaker tries to compare noise with music, and in example (2) the speaker tries to compare dog to the way she eats.

Furthermore, sentences (3) and (4) are the examples of simile which compare things by using the words 'as' or 'like'. In example (3) the speaker tries to

compare eyes to diamond, and in example (4) the speaker tries to compare love to a bat.

2.4.2.2 Personification

Personification is an implied comparison in which the figurative terms of the comparison are always human being to an animal, idea or object (Perrine, 1984, p.76). For example:

- (1) Trees were dancing with the wind
- (2) The sun kissed the flower
- (3) The car was humming

From those examples, it can be seen that those are personification sentences because they consider the tree, sun, and car as human being.

2.4.2.3 Understatement

Understatement is the opposite of hyperbole or overstatement. According to Perrine (1984), understatement is figurative language in which the speaker tries to say something contrast between the descriptions and reality (p.111). For example:

- (1) Ali said, “please come to my hut”
- (2) Susan said that it’s just a scratch
- (3) I think we have slightly different opinions on this topic.

From example (1), it can be seen that Ali says less than he means, of course the reality or the real meaning of hut is his house, not truly hut. And example (3), it can be seen that the speaker tries to saying disagreement.

2.4.2.4 Allegory

According to Perrine (1984), allegory is a narrative or description that has second meaning beneath the surface one (p.91). For example:

(1) He sees a star above your head

(2) He is like a rock

In example (1), it can be seen that the speaker means the hearer is going to get a fortune or luck or a promotion in the future. And in example (2), the speaker says that the hearer is steadfast and strong person.

2.4.2.5 Paradox

Paradox is apparent contradiction that is nevertheless somehow true (Perrine, 1984). Perrine states that paradox style always puts the opposite of what is previously said (p.109). According to Oxford Dictionary, paradox is statement contain two opposite facts but is or may be true. In short, paradox is a style in which there is an actual contradiction with the existing facts. For example:

(1) It is always sunny after rainy day

(2) There is life after death

From the examples, it can be seen that there are contrary facts which cause an ambiguity in sentence (1) because sometimes it is true that after rainy day there will be sunny day, but it is not always sunny day after the rainy day. Similarly, example (2) is contradiction because some people do not believe that there is life after death.

2.4.2.6 Verbal irony

According to Perrine (1984), verbal irony is the figurative language that is saying the opposite of what one means. Moreover, verbal irony is type of figurative language in which the intended meaning of a statement differs from the meaning that the words appear to express. For example:

(1) Your hand writing is **very good that I could not read it**

(2) The cake is **as soft as concrete**

Example (1) clearly shows that the speaker implies the hand writing of someone is bad because it cannot be read. And example (2) shows that the speaker wants to say that the cake is not so soft to eat.

2.4.2.7 Synecdoche

Synecdoche is the use of a part for the whole by stating significant detail only to simplify what is being talked about (Perrine, 1984). In addition, synecdoche is some kind of generalization or specification that uses a part, a member or a characteristic of what is mean (Wales, 2001). For example:

(a) I didn't see your **nose** last year

(b) All **hands** on deck

(c) Lend me your **ears**

From those examples, it can be seen that those are synecdoche because the sentences are characterizing a fictional character of someone.

2.4.2.8 Apostrophe

Apostrophe is related to personification contains in addressing someone absent or dead or maybe something nonhuman as if that person or thing were present and live and could reply to what is being said (Perinne, 1984). Thus, apostrophe is a style in which the speaker directly addresses someone absent, abstract object or imaginative personage as if it presents in front of him and is able to hear or reply him. For example:

- (1) “**Blue Moon**, you saw me standing alone
Without a dream in my heart
Without a love of my own”

(Blue Moon by Lorenz Hart)

- (2) Then come, **sweet death**, and rid some of this grief

(Taken from Christopher Marlowe)

In example (1) and (2), the speaker tries to address non human (Blue Moon, sweet death) as person or something live as the way to conveying something being said.

2.4.2.9 Symbol

Symbol portrays something that has meaning beyond what it is (Perrine, 1984). According to Oxford Dictionary, symbol is sign, mark, object that represents something. For example:

- (1) He writes the letter with **red** ink.

- (2) She looks so **grey** today

In example (1), the word ‘red’ symbolizes anger, and in example (2), the word ‘grey’ symbolizes sadness.

2.4.2.10 Hyperbole

Wales (2001) defines hyperbole as figurative language that is an intentional exaggeration or over-statement for emphasis. Perrine (1984) stated hyperbole is merely adding emphasis to what someone really means, and it may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. For example:

- (1) I will **die** if I don't pass the exam tomorrow
- (2) His smile was **a mile wide**
- (3) My car is a **million years old**
- (4) I was so hungry, I **could eat an elephant**

From those examples, the sentences are merely adding emphasis to what someone really means. From sentence (1), the speaker tries to give strong feeling by using the word die. It can be seen that he tries to give emphasis to what he really means. From the sentence (3), the speaker tells that her/his car was old, and to evoke strong impression, he/she uses hyperbole style.

2.4.2.11 Metonymy

Perrine (1984) defines metonymy as the use of something closely related to thing actually meant. The user must be familiar with the particular details attached to a person or a thing being discussed. For example:

- (1) We have remained loyal to the **crown**
- (2) The **White House** declared

In example (1), the ‘crown’ here stands to symbolize the king of a particular country. And in example (2), the ‘White House’ stands to symbolize the US government.

2.4.2.12 Analogy

According to Oxford Dictionary, analogy is comparison of one thing with another that has similar features. Likewise, Perrine (1984) defines analogy as comparing two objects of different types, but these two objects have certain elements in common. For example:

- (1) Fish is to water as birds is to air
- (2) Pencil is to write as crayon is to color
- (3) Green is to go as red is to stop

From those examples, it is clear that the sentences are comparing two things that are similar features. In example (1), it can be seen that fish and birds are two different objects but they are coming from one element that is animals. In example (3), the word green and red are two different objects but includes in one element that is colors.

Those types of speech style proposed by Keraf (2009) and Perrine (1984) will be used to analyze the utterances produced by Ryan, as the subject of the research when he performs on Kompas TV’s Stand-Up Comedy Indonesia Competition Season 1.

2.5 Previous Studies

In order to support this research, the writer presents two previous studies which have been conducted by the previous researchers. The first study was conducted by Wijaya (2010), who conducted a study entitled *An Analysis Speech Style Used by Andy F. Noya on Kick Andy Talk Show*. She found out that the most frequent style used by Andy is the casual style, yet sometimes Andy shifts from one style to other. In her research, Wijaya used the theory of Joos (1967) and of Chaer and Agustina (2004), and her research focused on Sociolinguistics.

The second study was conducted by Chandra (2005), who conducted a study entitled *The Flouting of Maxims and Figures of Speech in The Bhikkhu Uttomo's Humorous Sermons*. She found out the kinds and significance of flouting cooperative principle used by Bhikkhu Uttomo's humorous sermons, and the figure of speech used by Bhikkhu Uttomo's humorous sermons. In this study, Candra used the theory of figures of speech by Perrine (1984) and used the Pragmatics analysis.

The present study is different from those two previous studies. The differences between this research and the two research mentioned before are; the first is the writer uses the theory proposed Keraf (2009), while Wijaya used the theory written by Joos (1967). The second is the writer uses Discourse Analysis, while Chandra used Pragmatics analysis and Wijaya used Sociolinguistics. The last is the writer attempts to conduct a research with humor as an object while in other speech style the objects mainly used are talk shows, quizzes, and movies. By conducting this research, the writer attempts to enrich the point of view towards

speech style research. The first, speech style can be analyzed not only from the degree of formality, but also the element of language used. The last, speech style is closely related with rhetoric relations in Discourse Analysis, so we can analyze speech style by using Discourse Analysis.



CHAPTER III

RESEARCH METHODS

This chapter presents the methodology used by the writer in conducting the research. It concerns with the research design used by the writer, the source of data of this research, the technique of collecting the data, and the technique of analyzing the data.

3.1 Research Design

In conducting this research, the writer uses qualitative approach as the research approach. Ary et al.(2002, p.425), state that qualitative research deals with data in the form of words rather than numbers or statistics. Moreover, Fraenkel and Wallen (1993) state that the qualitative data deals with data in the form of words or picture rather than numbers.

3.2 Data Source

In this research, the writer investigates Ryan's utterances as the winner on Kompas TV's Stand-up Comedy Indonesia Competition Season 1. The data itself are Ryan's utterances taken from three different themes in three different episodes from grand final up to final episodes, which are "*Sinetron*", "*Alay*", and "hand phone". The data of this research are taken from three different sources which are the same as the video broadcasted on Kompas TV as follow:

1. www.youtube.com/watch?v=h_S0hFhaWXs(theme: *Hand phone*),
2. www.youtube.com/watch?v=h_fODcaUe5E6Y(theme: *Sinetron*),
3. www.youtube.com/watch?v=lh4yGOB2Gec&feature=relmfu(theme: *Alay*)

3.3 Data Collection

Ary et al. (2002, p.430) state that there are three methods of data collection which are, observation, interview, and document analysis. In this research, the writer uses document analysis, since the data is in the form of utterances. The steps for collecting the data are as follows:

1. Downloading the video of Stand-up Comedy Indonesia Competition Season 1 containing Ryan's utterances in three themes, "*Sinetron*", "*Alay*", and "*Hand phone*", and Watching the video based on three themes above
2. Transcribing the Ryan's utterances in each theme
3. Translating the Ryan's utterances into English, because it present in Indonesian version.
4. Making a list of each utterances from the whole theme
5. Checking and revising the transcription by watching and listening to the video again

3.4 Data Analysis

To answer the research questions, the writer uses the theory of Miles and Huberman (1994), in which Miles and Huberman state there are several steps in analyzing the data, which are data reduction, data display, and conclusion drawing (p.10).

1. Data reduction

Data reduction is a process of selecting, focusing, simplifying, abstracting, and transforming data that appear in the transcription. Data reduction includes the data coding. In this research, the writer classifies Ryan's utterances taken from the whole themes. To make the table more understandable and simpler, the writer makes a code of types of speech style. The codes are: **CX**: Climax, **AX**: Anticlimax, **PL**: Parallelism, **AS**: Antithesis, and **RP**: Repetition.

2. Data display

Data display generally is an organized, compressed assembly of information that permits conclusion drawing and action. In this case, the writer identifies Ryan's utterances, which reflects certain types of speech style in terms of sentence structure and figurative language. The data finding is presented in the form of table which is illustrated as follows:

Table 4.1 Types of Speech Style Used by Ryan in Terms of Sentence Structure in *Sinetron* theme

No	Line	Utterances	Types of speech style in Terms of Sentence Structure				
			CX	AX	PL	AS	RP

CX: Climax, **AX**: Anticlimax, **PL**: Parallelism, **AS**: Antithesis, and **RP**: Repetition

The writer classifies the utterances based on the type of speech styles in terms of sentence structure according to Keraf's theory by marking the columns (√). The table above is to answer the first question about what type of speech style used by Ryan Adriandy on Kompas TV's Stand-up Comedy Indonesia Competition Season 1, in terms of the sentence structure.

On the previous analysis, the writer identifies the utterances containing certain figurative language by Ryan and the contribution of each types of speech style to his performance. To make the reader understand and clear with the position of the utterance, the writer makes a code of “**Utterances in Line**” into (UTRL).

3. Conclusion drawing

The last step used by the writer is conclusion drawing. In this case, the writer tries to review the finding of the research in order to give a clear description of what the writer’s analysis is mainly about. The writer analyses the types of speech style used by Ryan Adriandy as the winner of the competition, then evaluate Ryan’s contribution on Kompas TV’s Stand-up Comedy Indonesia Competition Season 1.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the finding of the problems of the study. Along with the findings, this chapter also discusses the result of the analysis proposed in the study.

4.1 Findings

In this part, the writer presents the finding of the problems proposed that are (1) types of speech style used by Ryan Adriandy on Kompas TV's Stand-Up Comedy Indonesian Competition Season 1 in terms of sentence structure, (2) types of speech style used by Ryan Adriandy on Kompas TV's Stand-Up Comedy Indonesian Competition Season 1 in terms of figurative language, and (3) the contribution of types of speech style used by Ryan Adriandy for his Stand-Up Comedy performance.

4.1.1 Types of Speech Style Used by Ryan Adriandy on Kompas's TV Stand-Up Comedy Indonesian Competition Season 1 in Terms of Sentence Structure

In this study, the writer analyzed three themes of Stand-Up Comedy Indonesian Competition Season 1 which was broadcasted by Kompas TV in December 14, 2011. Three themes were taken from three different episodes in grand final up to final episodes of the competition because generally in competition, these episodes attract more people's attention. The writer analyzed

all the utterances taken from the whole themes using the theory proposed by Keraf (2009) to find out the types of speech styles used by Ryan Adriandy in terms of sentence structure. From the analysis, the writer found four types of speech style in term of sentence structure they are: (1) climax, (2) anticlimax, (3) parallelism, and (4) repetition style. In this case, to make the reader understand the analysis, the writer uses “**bold and underline**” for words or phrases containing types of speech style. Furthermore, the writer presents the finding of Ryan’s utterances containing certain type of speech style in terms of sentence structure in table 4.1, and to make the table more understandable and simpler, the writer makes a code of types of speech style. The codes are: **CX**: Climax, **AX**: Anticlimax, **PL**: Parallelism, **AS**: Antithesis, and **RP**: Repetition.

Table 4.1 Types of Speech Style Used by Ryan in Terms of Sentence Structure in *Sinetron* theme

No.	Line	Utterances	Types of speech style in Terms of Sentence Structure				
			CX	AX	PL	AS	RP
1	7	<i>Gak, gak bener!</i> (No, no it’s notright)					√
2	4	<u>Sinetron</u> itu banyak menggambarkan kebodohan dan gue gak ngerti, banyak yang gue gak ngerti sama <u>sinetron</u> (<i>Sinetron</i> depict too much stupidity and there are many things of <i>sinetron</i> that I cannot understand.)					√
3	9	<u>Gue liat sinetron A ceweknya hamil, gue liat sinetron B ceweknya hamil, ni maunya apa sih?</u> (I watch the <i>sinetron</i> A and the girls are pregnant, I watch the <i>sinetron</i> B and the girls are pregnant too, and what does it mean?)			√		√
4	14	<u>Masuk rumah sakit.</u> ketabrak mobil, <u>masuk rumah sakit lagi.</u> (hospitalized, hit by a car, and hospitalized again)					√

Continuation of Table 4.1

No.	Line	Utterances	Type of Speech style in Term of Sentence Structure				
			CX	AX	PL	AS	RP
5	38	<i>Padahal ya, <u>loe tau kan, loe tau kan</u>, ketawa itu adalah reaksi kalau loe melihat sesuatu yang lucu</i> (In fact, you know that laugh is the reaction when you see something funny)					✓
6	51	<i>Pernah liat gak polisinya <u>nyenter-nyenter</u>, subuh-subuh <u>nyenter-nyenter</u></i> (Have you ever seen the police use the flash lighting in the dawn)					✓

In this theme, the writer found only two types of speech style in terms of sentence structure they are: Parallelism and Repetition.

1. Parallelism

(UTRL-3/9)

“Gue liat sinetron A ceweknya hamil, gue liat sinetron B ceweknya hamil, ni maunya apa sih?”

(I watch the sinetron A and the girls are pregnant, I watch the sinetron B and the girls are pregnant too, what does it mean?)

This utterance is classified into parallelism style since it is appropriate with the definition of parallelism based on Wales’ theory (2001). In this utterance, it can be seen that there is parallelism of phrase “*sinetron A*” with “*sinetron B*” which have the same function and grammatical element in one sentence.

According to Putrayasa (2010), this utterance is identified as parallelism type (1) *kekejajaran bentuk* (parallelism of form) because the first phrase “*sinetron A*” has the same grammatical structure as a noun with the second phrase “*sinetron B*”.

2. Repetition

2.1 (UTRL-2/4)

“Sinetron itu banyak menggambarkan kebodohan dan gue gak ngerti, banyak yang gue gak ngerti sama sinetron”

(Sinetron depict too much stupidity and there are many thing of sinetron that I cannot understand)

This utterance is classified into repetition style since it is appropriate with the definition of repetition style as. It shows the speaker tries to repeat the word “sinetron” in twist which placed in front and in the end of his utterance.

According to Keraf (2009), this utterance is identified as repetition type (7) *Epanolepsis*.

2.2 (UTRL-3/9)

“Gue liat sinetron A cewekya hamil, gue liat sinetron B ceweknya hamil, ini maunya apa sih?”

(I watch the sinetron A and the girls are pregnant, I watch the sinetron B and the girls are pregnant too, what does it mean?)

This utterance is classified into repetition style. It can be seen that there is a repetition of phrase “*gue liat sinetron A ceweknya hamil*” in twist. This phrase is repeated to give an emphasis for the conditions of the context in which there are more than one *sinetron* have the same plot.

2.3 (UTRL-6/14)

“Masuk rumah sakit, ketabrak mobil, masuk rumah sakit lagi”

(Hospitalized, hit by a car, and hospitalized again)

This utterance is classified into repetition style since there is a repetition of phrase “masuk rumah sakit” in twist. Based on Keraf’s theory (2009), this utterance was indicated as repetition type (1) *Epizeuksis* since the phrase “masuk rumah sakit” repeats continuing in one line.

2.4 (UTRL-7/38)

“Padahal ya, loe taukan, loe tau kalau ketawa itu adalah reaksi kalau loe melihat sesuatu yang lucu”

(In fact, you know that laugh is the reaction when you see something funny)

This utterance is classified into repetition style since this utterance containing words or phrases which repeat more than once to show urgency or importance. In utterance no. 7, it can be seen that the speaker tries to repeat phrase “loe tau” (you know) in twist to give emphasis. According to Keraf (2009), this utterance is identified as repetition type (1) *Epizeuksis* since the phrase “loe tau” repeats continuing in one line.

2.5 (UTRL-8/51)

“Pernah liat gak polisinya nyenter-nyenter, subuh-subuh nyenter-nyenter”

(Have you ever seen the police use the flash lighting in the dawn)

This utterance is classified into repetition style since it is appropriate with the definition of repetition as the background information. In this utterance, it can be seen that the speaker tries to repeat a phrase “nyenter-nyenter” in twist in one idea of his utterance. According to Keraf (2009), this utterance is identified as

repetition type (1) *Epizeuksis* since the phrase “nyenter-nyenter” repeats continuing in one line.

Table 4.2 Types of Speech Style Used by Ryan in Terms of Sentence Structure in *Alay* theme

No.	Line	Utterances	Type of Speech Style in Term of Sentence Structure				
			CX	AX	PL	AS	RP
1	13	<i>Coba untuk <u>tim A</u>, kata yang dieja adalah eea, terus <u>tim B</u> tolong eja kata “cemungut”</i> (Now please for A team, the word to spell is “ <i>eea</i> ”, and for B team please spell the word “ <i>cemungut</i> ”)			✓		
2	26	<i>Terus <u>tadi, tadi</u> Akbar bilang katanya juara itu jangan di elu-elu kan, harus di gue-gue kan.</i> (A few minutes ago, Akbar said that a winner doesn’t have refers to you, but it has refers to me)					✓
3	34	<i>Nah <u>malam ini, malam ini</u>, saya disuruh untuk (penonton tertawa)loh-loh ini belum selesai loh, <u>malam ini</u>, saya tiba di babak gran final</i> (And tonight, I was instructed to (the audience laugh) loh it’s not over yet, tonight, I step on grand final)					✓
4	35	<i>Heh.. heh.. heh.. <u>nanti dulu, nanti dulu</u>, ha.ha, saya <u>ternyata, ternyata</u>, selama 13 minggu, saya di nilai sebagai comic yang paling jago membawakan tema politik.</i> (heh wait, evidentlyfor 13 weeks, I was known as a comic that good in political themes)					✓

In this theme, the writer found two types of speech style in the *Alay* theme, they are: Parallelism, and Repetition.

1. Parallelism

(UTRL-1/13)

“Coba untuk tim A, kata yang dieja adalah eea, terus tim B tolong eja kata “cemungut”

(Now please for A team, the word to spell is “*eea*”, and for B team please spell the word “*cemungut*”)

In this utterance, it can be seen there are parallelisms of phrase “tim A” with “tim B” which have the same function and grammatical element in one sentence. In short, this utterance is classified into parallelism style. Furthermore, Putrayasa (2010) said that this utterance is identified as parallelism type (1) *kesejajaran bentuk* (parallelism of form).

2. Repetition

2.1 (UTRL-3/26)

Terus tadi, tadi Akbar bilang katanya juara itu jangan di elu-elukan, harus di gue-guekan.

(A few minutes ago, Akbar said that a winner doesn't have refers to you, but it has refers to me)

This utterance is classified into repetition style since there is repetition of word “tadi” in twist which place in one sentence or one line. In this case, the speaker tries to give emphasis on word “tadi” (last) that is considered important by repeating it. According to Keraf (2009), utterance no. 3 in theme *alay* is identified as repetition type (1) *Epizeuxis* since the first word “tadi” was repeat continuing in one line.

2.2 (UTRL-4/34)

“Nah malam ini, malam ini, saya disuruh untuk (penonton tertawa) loh-loh ini belum selesai loh, malam ini, saya tiba di babak grand final”

(And tonight, I was instructed to (audience laugh) loh, it's not over yet, tonight I step on grand final)

This utterance is classified into repetition style since it is appropriate with the definition of repetition as the background of the information. In this case, it can be seen that Ryan as the speaker tries to give emphasis on word “*malam ini*” (tonight) and consider that this is important by repeating it more than once straightly. This utterance is identified as repetition *Epizeuksis*.

2.3 (UTRL-5/38)

“*Heh..heh.. heh.. nanti dulu, nanti dulu, ha.ha, saya ternyata, ternyata selama 13 minggu, saya di nilai sebagai comic yang paling jago membawakan tema politik”*

(heh wait, evidently for 13 weeks I was known as comic that good in political themes)

This utterance is classified into repetition style since the utterance is appropriate with the definition of repetition state by Wales (2001) and Keraf (2009). In utterance no. 5, it can be seen that the speaker tries to give emphasis on phrase “*nanti dulu*” (wait) and “*ternyata*” (evidently) by repeating this phrase in twist which placed in one line or sentence. According to the types of repetition, this utterance identified as repetition *Epizeuksis*.

Table 4.3 Types of Speech Style Used by Ryan in Terms of Sentence Structure in Hand Phone theme

No.	Line	Utterances	Type of Speech Style in Term of Sentence Structure				
			CX	AX	PL	AS	RP
1	1	OK, malam ini gue mau ngomongin soal benda yang tidak bisa lepas dari keseharian kita " <u>hand phone</u> " (OK, tonight I want to talk about a thing that cannot be separated from our daily life "hand phone")	√				
2	2	<u>Gue</u> banyak hal yang <u>gue</u> gak ngerti soal hand phone. (For me there are many things about hand phone that I cannot understand)					√
3	3	Kenapa <u>semakin kesini</u> hand phone <u>semakin canggih</u> modelnya <u>makin tipis</u> , iya kan? <u>Semakin kesini makin tipis</u> . (Why more sophisticated the hand phone is, it's getting thinner and slimmer)					√
4	4	Ini gue mikir, ini <u>tren teknologi</u> apa <u>tren pembalut</u> ? (penonton tertawa) (Then I was thinking, is it trend of technology or trend of panty?)			√		
5	8	Terus nanti ada desain hand phone yang gak tembus kesamping meski dipakek semaleman (penonton tertawa) <u>baterainya maksud gue</u> (Then, there will be a handphone designed which is cannot through to the side although it is used all days, the battery I mean)		√			
6	13	<u>"lihat HP gue bisa ini, bisa itu"</u> , begitu ada temen yang mau pinjem "eh brow, bagi pulsa telfon donk?", " <u>yah, gue gak punya pulsa</u> ". (Look, my hand phone can do this and that, but when someone's want to borrow it "lend me borrow your hand phone please? "sorry, I don't have a pulse) Context: Ryan Adriandy puts theatrical in his performance. In this case, Andriandy tries to imitate someone who wants to show off his/her hand phone to others.		√			
7	19	<u>Tapi, tapi</u> , ada yang lebih aneh dari orang yang berhandphone canggih tapi gak punya pulsa. (But, there's a weirder thing than a man with sophisticated hand phone without a pulse)					√

Continuation of Table 4.3

No.	Line	Utterances	Types of Speech Style in Terms of Sentence Structure				
			CX	AX	AS	PL	RP
8	22	<p><i>"eh <u>ion, ion!</u>" aku Stand-up ini <u>ion</u>. Aku gak punya bahan ini <u>ion</u>. Gimana iki <u>ion</u>? Gimana iki <u>ion</u>"</i></p> <p>(Eh Jon, I'm performing now, but I have no idea, what should I do?)</p> <p>Context: Ryan Andriandy tries to imitate Akbar's ways in stage. Akbar is the runner up of Kompas TV's Stand-Up Comedy Competition Season 1.</p> <p><i>Jangan-jangan mama ini lagi pamer feature handphone-nya ke polisi-nya "<u>liat pak hp saya bisa ini, bisa ini</u>", polisinya bilang, "<u>pinjem telfon donk</u>", "<u>saya gak punya pulsa</u>"</i></p>					✓
9	30	<p>(Perhaps this mama was showing off her phone features to the police "Hi look sir, my phone is can it and that", the police said "lend me borrow your hand phone please?"; "I don't have a pulse")</p>		✓			
10	38	<p><i>Loe <u>ganti-ganti hand phone, ganti-ganti hand phone</u>, kebayang gak perasaan si hand phoneitu apa?</i></p> <p>(You change your hand phone many times, can you imagine what kind of feeling that hand phone has?)</p>					✓
11	50	<p><i>Jadi buat cowok, <u>sejialah sama hand phone, karena hand phoneitu sifatnya mirip kayak cewek <u>suka dipegang, suka diajak ngobrol</u></u>, tapi sekali aja loe salah pencet, putus hubungan.</i></p> <p>(So for boys, be loyal to your hand phone because hand phone is similar with girls who likes to hold, like a chat with but once you press the wrong button, she'll leave you)</p>			✓		

In this theme, the writer found four the types of speech style in terms of sentence structure which are: Climax, Anticlimax, Parallelism, and Repetition.

1. Climax

1.1 (UTRL-1/1)

OK, malam ini gue mau ngomongin soal benda yang tidak bisa lepas dari keseharian kita "hand phone"

(OK, tonight I want to talk about a thing that cannot be separated from our daily life **“hand phone”**)

This utterance is classified into climax style since Ryan as the speaker tries to convey the phrase hand phone arranges in order of increasing importance, and the important phrase hand phone shown in the end of the sentence as the characteristic of climax style. Otherwise, we can analysis this utterance as climax style from the basic form of sentence which proposed by Putrayasa (2010) like shown below:

OK, malam ini gue mau ngomongin soal benda yang tidak bisa lepas
 K S P K
Dari keseharian kita **hand phone**
 O

2. Anticlimax

2.1 (UTRL-6/8)

“Terus nanti ada desain hand phone yang gak tembus kesamping meski dipakek semaleman (penonton tertawa) **baterainya maksud gue**”

(Then, there will be a hand phone designed which is cannot be through to the side although it used all days, the battery I mean)

This utterance is identified as anticlimax style. It can be seen that the speaker tries to convey something exciting to disappointing end. In the beginning, Ryan says that in the future, there will be hand phone which is it cannot be through to the side (*tembus kesamping*) although is it used all the night. But in the end of his utterance, he gave emphasis of the last phrase that he meant was the battery by saying the battery I mean. If viewed of its type, this utterance identified

as anticlimax type (3) *katabasis*, which is contained in the speech an irony of one panty adv.

2.2 (UTRL-8/13)

“lihat hp gue bisa ini, bisa itu”, begitu ada temen yang mau pinjem “eh brow, bagi pulsa telfon donk?”, “yah, gue gak punya pulsa”

(Look, my hand phone can do this and that, but when someone’s want to borrow it “lend me borrow your hand phone please? “Sorry, I don’t have a pulse)

This utterance is identified as anticlimax style. It can be seen that in the beginning, Ryan as the speaker says something exciting that his hand phone is good and multifunction, but in the end, when his friend want to borrow his phone, he said that he didn’t have a hand phone credit. From the utterance, we can see that the speaker tries to convey something exciting to disappointing end. If viewed of its type, this utterance identified as *batos* anticlimax, in which at the beginning of the sentence looks very important then suddenly dropped into unimportant sentence or disappointing end.

2.3 (UTRL-11/30)

“Jangan-jangan mama ini lagi pamer feature hand phone-nya ke polisi-nya “lihat pak hp saya bisa ini, bisa ini”, polisinya bilang, “pinjem telfon donk”, “saya gak punya pulsa”

(Perhaps this mama was showing off her hand phone features to the police “Hi sir look, my hand phone can it and that”, the police said “lend me borrow your hand phone please” “I don’t have a pulse”)

This utterance is identified as anticlimax style. The idea of the utterance no. 11 has the same idea with the utterance no. 8, in which Ryan as the speaker

says something exciting that his hand phone is good and multifunction, but in the end, he said something disappointing that he didn't have a hand phone credit. This utterance is identified as anticlimax type 3 (*batos*).

3. Parallelism

3.1 (UTRL-4/4)

“*Semakin kesini, ini gue mikir, ini tren teknologi apa tren pembalut”
(penonton tertawa)*

(Then I think, is it trend of technology or trend of panty?)

According to the utterance no. 4, it can be identified as parallelism style. It can be seen phrase “*tren teknologi*” have the same grammatical elements with phrase “*tren pembalut*” in one sentence, and this utterance identified as parallelism style type (2) *kesejajaran makna* because those words have the same function to show contrasting ideas in one sentence.

2.2 (UTRL-7/12)

“*Jaman sekarang, kalau gue ngeliat orang itu beli hand phone untuk pamer feature daripada pamer fungsi”*

(Nowadays, when I see someone who buys a phone is to show its features instead of its function)

This utterance is classified as parallelism style. It can be seen that Ryan as the speaker tries to convey something which have the same function and grammatical element to show contracting idea with said “*pamer feature*” than “*pamer fungsi*”. According to the type, this utterance is identified as Parallelism type (2) *kesejajaran bentuk*.

2.3 (UTRL-13/50)

“*Jadi buat cowok, setialah sama hand phone, karena hand phone itu sifatnya mirip kayak cewek suka dipegang, suka diajak ngobrol, tapi sekali aja loe salah pencet, putus hubungan*”

(So for boys, be loyal for your hand phone because hand phone is similar with girls who like to hold, lite a chat with but once you press the wrong button, she'll leave you)

This utterance is classified into parallelism style. It can be seen that phrase “*suka dipegang*” and “*suka diajak ngobrol*” have the same grammatical elements in one sentence. According to the types of parallelism style proposed by Putrayasa (2010), utterance no. 7 is identified as type (1) *kesejajaran bentuk* because affixes “*di-*” on the word *di-pegang* and *di-ajak*, showing the alignment as a verb in Indonesia.

4. Repetition

4.1 (UTRL-2/2)

“*Gue banyak hal yang gue gak ngerti soal hand phone*”

(For me, there are many things about hand phone that I cannot understand)

Utterance no. 2 is classified into repetition style since it is appropriate with the definition of repetition state by Wales (2001). In this utterance, the speaker tries to give emphasis on word “*gue*” (I) that is considered important in twist.

According to Keraf (2009), this utterance is identified as repetition type (1) *Epizeuksis* since the first word “*gue*” repeats continuing in one line.

4.2 (UTRL-3/3)

“Kenapa semakin kesini hand phone semakin canggih modelnya makin tipis, iya kan? Semakin kesini makin tipis.”

(Why more sophisticated the hand phone is, it's getting thinner and slimmer)

This utterance is classified as repetition style since there is repetition of phrase “*semakin kesini*” and “*makin tipis*” in twist. According to Keraf (2009), this utterance is identified as repetition types (2) *anafora* (anaphora) because the first phrase “*semakin kesini*” and “*makin tipis*” in the first line is repeated in the next line or sentence.

4.3 (UTRL-9/19)

“Tapi, tapi, ada yang lebih aneh dari orang yang berhand phone canggih tapi gak punya pulsa”

(But, there's a weirder thing than a man with sophisticated hand phone without a pulse)

This utterance is classified into repetition since this utterance containing a words or phrases which repeat more than once to show urgency or importance. In this case, the speaker tries to give emphasis on word “*tapi, tapi*” (but, but) that is considered important by repeating it. This utterance is identified as repetition type (1) *Epizeuksis* because the first word “*tapi*” repeats in the next time.

4.4 (UTRL-10/22)

“ehjon, jon!”

“aku Stand-up ini jon”

“Aku gak punya bahan ini jon”

“Gimana iki jon?”

“Gimana iki jon”

(“Eh Jon, !”
 “I’m performing now”
 “but I have no idea”
 “what should I do?”)

This utterance is classified into repetition style since one of type of repetition proposed by Keraf (2009) which called *Epizeuksis* as the first type found in this utterance. It can be seen that the speaker tries to give emphasis on word “Jon” (the name of Akbar’s friend when he imitated Akbar’s ways to stand-up in the stage) and repeating this word more than one times straightly.

4.5 (UTRL-12/38)

Loe ganti-ganti hand phone, ganti-ganti hand phone, kebayang gak perasaan si hand phone itu apa?

(You change your hand phone many times, can you imagine what kind of feeling your hand phone has?)

Utterance no. 12 is classified into repetition style. It is identified as repetition since it is appropriate with the types of repetition called *Epizeuksis* as the first type found in this utterance. From this utterance, it can be seen that there is repetition of phrase “*ganti-ganti hand phone*” in twist continuing in one line.

4.1.2 Types of Speech Style Used by Ryan Adriandy on Kompas TV’s Stand-Up Comedy Indonesian Competition Season 1 in Terms of Directing of Meaning (Figurative Language)

In this analysis, the writer found five types of speech style in term figurative language they are: (1) Metaphor, (2) Simile, (3) Personification, (4) Hyperbole, and (5) Verbal Irony. Besides, to make the reader understand and clear

with the position of the utterance, the writer makes a code of “**Utterances in Line**” into (UTRL) which can be seen in appendices. Furthermore, the writer presents the finding of Ryan’s utterances containing certain type of speech style in terms of figurative language in the following explanation below:

A. **SINETRON THEME**

In this theme, the writer found three types of speech style in terms of figurative language. The types are: Metaphor, Verbal irony, and Hyperbole.

1. **Metaphor**

(UTRL-52)

“Loe kan masuk rumah bukan masuk gua, kenapa gak nyalain lampu aja sih?”

(You’re entering the house instead of entering the cave, why you don’t turn on the light?)

This utterance is classified into metaphor style since it is containing two different things or more which are essentially unlike. From the utterance, it can be seen that the speaker tries to compare house and cave.

2. **Verbal irony**

(UTRL-3)

“Banyak yang gue gak suka sama sinetron, coba disini mana yang suka nonton sinetron?Ya, tobatlah pak ya, cepet-cepet tobat”

(There are many things that I don’t like from *sinetron*, let’s take a look who likes to watch a *sinetron* here? Please be penance quickly)

This utterance is classified into verbal irony since it is containing intended meaning of speaker's statement that appropriate with the explicit definition of verbal irony proposed by Perrine (1984). In utterance "*coba sini mana yang suka nonton sinetron*", the speaker seems believe that all of audience like to watch *sinetron*, but in utterance "*ya, tobatlah pak ya, cepet-cepet tobat*", there is implied meaning that *sinetron* is bad for you, so you don't have to watch it latter. From this utterance, it can be seen that this utterance is containing the opposite of what speaker's means.

3. Hyperbole

(UTRL-11)

"*Cewek-cewek di sinetron, kenapa mesti kerjaanya hamil melulu coba?*"

(Why the girls on *sinetron* should be continued getting pregnant?)

This utterance is classified into hyperbole style since it contains word or phrase which merely adding emphasis to what it's mean. From the utterance, it can be seen that the speaker tries to tell that many girls in *sinetron* are happy to get pregnant, and to evoke strong impression, he uses the word "*kerjaanya*".

According to KKBI (*Kamus Besar Bahasa Indonesia*), the word "*kerjaanya*" means that you are doing regular activities.

B. ALAY THEME

In this theme, the writer found only two types of speech style in terms of figurative language that are: Hyperbole and Verbal Irony.

1. Hyperbole

1.1 (UTRL-7)

“Gue gak kebayang kalau misalnya jaman sekarang ada kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa sansekerta itu apa itu gue gak ngerti”

(I cannot imagine if there is a spelling competition in which now *alay-alay* wrote that Sanskrit on facebook that I don't understand)

The writer is classified this utterance into hyperbole style. It clearly shows that the speaker implied that alay's language from alay's community is very difficult to understand, and to give strong feeling the speaker using the word “Sanskrit”. Sutoyo (2012, para. 1) said that Sanskrit is an ancient language used directly by ancient people, and this is not a standard spelling.

1.2 (UTRL-18)

“Kamu adalah permaisuri di hatiku eea”

(You are the queen in my heart)

This utterance is classified into hyperbola style since it is containing overstatement for emphasis. In this utterance, the speaker tries to tell that her girlfriend is very beautiful girl like a prince, and to evoke strong impression, he uses the metaphor word “*permaisuri*” (princes).

2 Verbal Irony

2.1 (UTRL-7)

“Gue gak kebayang kalau misalnya jaman sekarang ada kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa sansekerta itu apa itu gue gak ngerti”

(I cannot imagine if there is a spelling competition in which now *alay-alay* wrote that Sanskrit on facebook that I don't understand)

You have known this utterance is identified as hyperbole style, as well as this utterance is identified as verbal irony style. It can be seen that the speaker tries to add metaphor word to evoke strong impression in her speech.

C. HAND PHONE THEME

In this theme, the writer found four types of figurative language, they are:

Metaphor, Simile, Personification, Hyperbole, and Verbal irony.

1. Metaphor

1.1 (UTRL-5)

“Makin lama makin tipis men, ini hand phone apa pembalut ya?”

(It's getting thinner day by day, is it a hand phone or panty?)

From this utterance, it can be seen that the speaker tries to compare hand phone with panty which is essentially unlike. Based on this analysis, this utterance is classified into metaphor style.

1.2 (UTRL-38)

“Kalau sama hand phone aja loe gak setia, gimana sama pasangan?”

(If with hand phone you were unfaithful, what about your partner?)

This utterance was classified into metaphor style. From the utterance, it can be seen that Ryan as the speaker tries to comparing hand phone with a couple.

It means that he tries to comparing a thing with human which essentially unlike.

2. Simile

(UTRL-16)

“Loe punya hand phone canggih tapi gak bisa dipakek buat telpon, itu sama aja kayak loe pacaran sama Melindadi tapi loe alergi susu”

(You have a sophisticated hand phone but it cannot be used, it's like you're a date with Melindadi but you're allergic of milk)

This utterance is classified into simile. In this utterance, the speaker says that if you have “*hand phone canggih tanpa pulsa*” it seems like you have beautiful women but you can do anything with her. This utterance is containing two different things which are identified by using the word “*sama aja kayak*”. In English it can be translated into like or as.

3. Personification

3.1 (UTRL-10)

“Terus tearkhir jangan-jangan entar karena dia ngikuti tren dari pembalut, jangan-jangan entar walaupun dilipat akan kembali ke bentuk semula”

(Then because he followed trend of panty, there will a hand phone would back into shape even it folded)

This utterance is classified into personification. The indicator of this utterance is the word “*dia*” which reflects human. In Indonesian, the word “*dia*” refers to human or living things, but the context of the utterance, the word “*dia*”

refers to hand phone or something nonhuman. In this utterance, hand phone is treated as a living thing by using the word he/she as the pronoun.

3.2 (UTRL-39)

“Loe kebanyang gak perasaan si hand phone itu kayak apa?”

(Can you imagine what kind of feeling that hand phone has?)

This utterance is classified into personification style. In this utterance, it can be seen that Ryan as the speaker tries to addressee nonhuman (hand phone) as person or something lives as the way to convey something being said.

4. Hyperbole

(UTRL-1)

“OK malam ini gue mau ngomongin benda yang tidak bisa lepas dari keseharian kita “hand phone””

(OK, tonight I want to talk about a thing that cannot be separated from our daily life “hand phone”)

This utterance is classified into hyperbola style since it contains over statement to give emphasis for the ideas. It can be seen that the speaker tries to describe that hand phone regarded as something that it cannot be separated from our daily life. From this utterance, it can be concluded that hand phone is described as the most important thing in our daily life.

5. Verbal irony

(UTRL-3)

“Kenapa semakin kesini hand phone semakin canggigh modelnya, makin tipis iya kan? Semakin kesini makin tipis, ini gue mikir, ini tren teknologi apa tren pembalut”

(Why more sophisticated the hand phone is, it's getting thinner and Slimmer, I was thinking, is it trend of technology or trend of panty?)

This utterance is classified into verbal irony since it is appropriate with explicit definition proposed by Perrine (1984). It clearly shows that the speaker implied of many hand phones in this era was thinner like the shape of panty.

4.1.3 The Contributions of the Types of Speech Style Used by Ryan Adriandy in His Stand-Up Comedy Performance on Kompas TV

As what explained in Chapter I, Stand-Up Comedy is one of genre comedies packing on comedy monologue concept, where the comic should be a direct speech in front of the audiences without text and they must memories their topic. Stand-Up Comedy used also to convey criticism and satires of some issues that happening at that time. Therefore, the Stand-Up Comedy packaged with the use of a particular speech style. Every comic has their own speech style, and every style of speech style used which is contributing to their performance. And here is the contribution of nine types of speech style used by Ryan Adriandy during his performance in Stand-Up Comedy Indonesia Competition Season 1 which taken from three different themes.

1. Climax

Although this type of speech style found only once in the hand phone theme, but this types has been complementing types of speech style used Ryan.

Below is the quote of the utterance containing climax style:

(UTRL-1/1)

"OK, malamini gue mau ngomongin benda yang tidak bisa lepas dari keseharian kita "Hand phone "

((OK, tonight I want to talk about a thing that it cannot be separated from our daily life "hand phone")

This utterance is classified as climax style refers to figurative language in which the function of this style is to give affirmation that hand phone regarded as something that cannot be separated from our daily life. The contribution of this style is to show one of Ryan's characters as a comic who is close to the social theme.

2. Anticlimax

Anticlimax type of speech style also found only once in three utterances of hand phone theme. Below is the utterance containing anticlimax.

(UTRL-6/8)

"Terus nanti ada desain hand phone yang gak tembus kesamping meski dipakek semaleman (penonton tertawa) baterainya maksud gue"

(Then, there will be a hand phone designed which is it cannot be through to the side even it is used all days, the battery I mean)

This utterance is classified as anticlimax style. It can be seen that the function of this utterance is to give affirmation of something exciting to disappointed end. This type of speech style contributes to show Ryan as funny person who was able to surprising the audience by using unusual words in his jokes. In addition, this type of speech style was able to causing laughter from the audience.

3. Parallelism

Parallelism is one of three types of speech style that is commonly found.

This type of speech style is found in all of themes they are: *Sinetron*, *Alay*, and

Hand phone. Below are the utterances taken from each theme.

a. (UTRL-3/9)

“Gue liat *sinetron A* ceweknya hamil, gue liat *sinetron B* ceweknya hamil, ini maunya apa sih?”

(I watch *sinetron A* and the girls are pregnant, I watch the *sinetron B* and the girls are pregnant too, what does it mean?)

The function of this utterance is to assert that more than one story of *sinetron* have the same plot. The contribution of this style for Ryan performance in Indonesia Stand-Up Comedy Season 1 is to show Ryan as a comic who is mastering his topic well based on the reality.

This type of speech style is found also on *Alay* theme which the utterance is shown below:

b. (UTRL-1/13)

“Coba untuk *tim A*, kata yang dieja adalah *eea*, terus *tim B* tolong eja kata “*cemungut*”

(Now please for A team, the word to spell is “*eea*”, and for B team please spell the word “*cemungut*”)

The function of parallelism style in this utterance is to assert the topic being discussed is about *Alay*’s community, where the word “*eea*” and “*cemungut*” are their language community. And the contribution of this style is to assert that Ryan is a comic who is mastering his topic well based on the reality also.

The last utterance which contains parallelism style is found in Hand phone theme which the utterance is shown below:

c. (UTRL-13/50)

“Jadi buat cowok, setialah sama hand phone, karena hand phone itu sifatnya mirip kayak cewek suka dipegang, suka diajak ngobrol, tapi sekali aja loe salah pencet, putus hubungan”

(So for boys, be loyal for your hand phone because hand phone is similar with girls who like to hold, like a chat with but once you press the wrong button, she'll leave you)

This function of this utterance is to assert the idea of the way we treat our hand phone is like we treat our partner. From these utterances, we can conclude that parallelism style is contributing to show Ryan's ability in speech on Kompas TV's Stand-Up Comedy Competition Season 1. In addition, the most important things in delivering critics or satires are a fact.

4. Repetition

Repetition style is found in all of themes which are analyzing. Below are the utterance of *Sinetron* which contains repetition style:

a. (UTRL-2/4)

“Sinetron itu banyak menggambarkan kebodohan dan gue gak ngeri, banyak yang gue gak ngeri sama sinetron”

(*Sinetron* depict too much stupidity and there are many things of *sinetron* that I cannot understand)

This type of speech style has a function to assert that *sinetron* is considered as spectacles which describe stupidity and sometimes the plot is hard to understand. The contribution of repetition of Ryan's performance is to show

one of his characters as a comic who spoke quickly and often repeats words to attract the attention of the audience.

Likewise, this style is found in *Alay* theme, and the utterance is shown below:

b. (UTRL-3/26)

“*Terus tadi, tadi Akbar bilang katanya juara itu jangan di elu-elu kan, harus di gue-gue kan*”

(In past, Akbar said that a winner doesn't have refers to you, but it has refers to me)

The speech style in this utterance has a function to give emphasis on the important word. The contribution of this style for Ryan's performance is to assert that he as a comic spoke quickly and often repeats words to attract the attention of the audience.

The next utterance is containing repetition style found in Hand phone theme, and the utterance is shown below:

c. (UTRL-12/38)

“*Loe ganti-ganti hand phone, ganti-ganti hand phone, kebayang gak perasaan si hand phone itu apa?*”

(You change your hand phone many times can you imagine what kind of feeling your hand phone has?)

The contribution of this speech style for his performance is to assert that he as a comic spoke quickly and often repeats words to attract the attention of the audience. From these three utterances, we can conclude that repetition style is

contributing Ryan's performance as a comic who spoke quickly and often repeats words to attract the attention of the audience..

5. Metaphor

Metaphor has been found in two themes: they are *Sinetron* and Hand phone. And here are the utterances of two utterances taken from two themes.

a. (UTRL-52)

"Loe kan masuk rumah bukan masuk gua, kenapa gak nyalain lampu aja sih?"

(You're entering the house instead of the cave, why don't you turn on the light?)

This type of speech style has a function to compare two opposite things.

By using this style, Ryan's performance looks more dramatics by using metaphor words in comparing something which are essentially unlike.

Other utterance which contains metaphor style found in hand phone them, and the utterance is shown below:

b. (UTRL-5)

"Makin lama makin tipis men, ini hand phone apa pembalut ya?"

(It's getting thinner day by day, is it a hand phone or a panty?)

The contribution of this utterance for his performance is to give dramatic impression in his performance or speech.

6. Simile

Either Metaphor or Simile style is found in the hand phone theme, and the utterance is shown below:

(UTRL-16)

“Loe punya hand phone canggih tapi gak bisa dipakek buat telfon, itu sama aja kayak loe pacaran sama Melindadi tapi loe alergi susu”

(You have a sophisticated hand phone but it cannot be used, It's just like you're a date with Melindadi but you're allergic to milk)

The function of this speech style is to explain the meaning of the comparison of two different things which are essentially unlike. In addition, this speech style contributes to Ryan's performance that is to assert humorous character of Ryan.

7. Personification

Personification style gives its contribution in Ryan's performance, although this style found only once in *Sinetron* theme. The utterance is containing personification style is shown below:

(UTRL-10)

“Terus terakhir jangan-jangan entar karena dia ngikuti tren dari pembalut, jangan-jangan entar walaupun dilipat akan kembali ke bentuk semula”

(Then because he followed the trend of panty, there will a hand phone would back into shape even it folded)

This type of speech style has a function to increase the clarity of meaning upon the word “he” (*dia*) which refers to hand phone as illustrated as human

being. The contribution of this speech style is to reinforce the material being performs.

8. Hyperbole

Hyperbole style is found twist in two different themes, they are *sinetron* and hand phone. The utterances are shown below:

a. (UTRL-11)

“Cewek-cewek di *sinetron*, kenapa mesti kerjanya hamil melulu coba?”

(Why the girls on *sinetron* should be continued get pregnant?)

This utterance is taken from *sinetron* theme. The function of this style is to describe that many *sinetron* has the same plot in which the girls casted often being pregnant. The contribution of this speech style to gives excessive or dramatic impression in Ryan’s speech.

Likewise, this style was found in *Alay* theme which the utterance is shown below:

b. (UTRL-7)

“Gue gak kebayang kalau misalnya jaman sekarang ada kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa sansekerta itu apa itu gue gak ngerti”

(I cannot imagine if there is a spelling competition in which now *alay-alay* wrote that Sanskrit on facebook that I don’t understand)

The Hyperbole style in this utterance is supported to give contribution for Ryan’s performance to excessive or give dramatic effect in his speech. It can be concluded that hyperbole style make Ryan’s performance looks more dramatic by using metaphor words.

9. Verbal Irony

The last type of speech style which gives contribution for Ryan's performance is Verbal irony. As figurative language serves to convey critics or satires, this type of speech style cannot be separated from Stand-Up Comedy. This speech style found twist in two different themes, they are *sinetron* and *hand phone*. First is the utterance which contains verbal irony style found in *sinetron* theme, and the utterances are shown below:

a. (UTRL-3)

"Banyak yang gue gak suka sama sinetron, coba disini mana yang suka nonton sinetron? Ya, tobatlah pak ya, cepet-cepet tobat"

(There are many things that I don't like from *sinetron*, let's take a look who likes to watch a *sinetron* here? Please be penance quickly)

The contribution of this speech style is to give emphasis to themes sage revealed. Moreover, verbal irony makes allusions sentences more interesting and unusual with some hidden meaning. It can attract laughter from the audience also.

Likewise, verbal irony speech style is found also in *Alay* theme, and the utterance is shown below:

b. (UTRL-7)

"Gue gak kebayang kalau misalnya jaman sekarang ada kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa sansekerta itu apa itu gue gak ngerti"

(I cannot imagine if there is a spelling competition in which now *alay-alay* wrote that Sanskrit on facebook that I don't understand)

Not only identified as hyperbole style, but this utterance is identified as verbal irony style. It can be seen that the function of this style in this utterance is

to declare innuendo sentence by using metaphor words. The contribution of this style is to give emphasis to themes sage revealed.

Here is a style of verbal irony hand phone theme.

c. (UTRL-3)

“Kenapa semakin kesini hand phone semakin canggih modelnya, makin tipis iya kan? Semakin kesini makin tipis, ini gue mikir, ini tren teknologi atau tren pembalut”

(Why more sophisticated the hand phone is, it's getting thinner and slimmer, I was thinking, is it trend of technology or trend of panty?)

Verbal irony cannot be separated from the context. Therefore, in this utterance, Ryan gives the insinuation that this is now the trend of mobile phones is compete with trend of thin panty liners. It can be seen that the speaker tries to hide fact that today's advanced mobile phones like panty liners. The contribution of this style is to give emphasis to themes sage revealed. From these three utterances, it can be concluded that verbal irony make Ryan's performance look aesthetic by using metaphor words. Therefore, verbal irony had close relationship with hyperbole style.

4.2 Discussion

From the data analysis presented in section 4.1, the writer found some interesting findings. These would be discussed further in this section. The data showed that Ryan Adriandy used nine types of speech styles, includes four types of speech style in terms of sentence structure which are: (1) Climax, (2) Anticlimax, (3) Parallelism, (4) Repetition style, and five types of speech style in

terms of figurative language which are: (5) Metaphor, (6) Simile, (7) Personification, (8) Hyperbole, and the last (9) Verbal irony style.

Furthermore, if it is viewed from the types of speech style in terms of sentence structure, Ryan mostly used repetition speech style which found in 12 utterances taken from the whole themes. Repetition style is speech style which shows one or more words are repeated to show urgency or give emphasis of the important words (Wales, 2001). It closely related to the opinions of Rais (2012) in which he said that one of the function of speech style is to repeat a word or passage, phrase or part of a sentence which necessary take emphasis. In writer's opinion, it closely related with Ryan's character as comic who spoke quickly and often repeat words to make the audience focus and pay attention with the topic.

Meanwhile, if it is viewed from the types of speech style in terms of directing of meaning (figurative language), Ryan mostly used Hyperbole style which found in 4 utterances taken from the whole themes. Rais (2012) said that hyperbole is one of speech that serves to express comparison two different things away from the reality. In writer's opinion, it can be seen that hyperbole style used by Ryan Adriandy is influenced by the function and the features of Stand-Up Comedy as comedy genre. Rahmanadji (2009) said that the function of Stand-Up Comedy as comedy genre is to conveying critics or social protests as well as means of entertainment. In conveying critics, reality is the important things. While as entertainment, hyperbole style will add dramatic impression and attract people's attention.

Interestingly, from data finding, it can be found that one utterance is may cover two or more types of speech style. For example, the utterance in line no.7,

“Gue gak kebayang kalau misalnya jaman sekarang ada kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa sansekerta itu apa itu gue gak ngerti”

(I cannot imagine if there is a spelling competition in which now *alay-alay* wrote that Sanskrit on facebook that I don't understand) (see page. 22)

In data finding, this utterance contains of hyperbole and verbal irony style.

Although theoretically there is no similarities both hyperbole and verbal irony unlike hyperbole and metaphor, the reality found that both speech style are found in one utterance. It is because hyperbole and verbal irony are figurative language which the intended meaning of the statement different from the meaning that words appears to express. This writer's opinion supported by theory of Perrine (1984) related to hyperbola and verbal irony.

In addition, all nine of types of speech style found in three themes are give big contribution in Ryan's performance in Stand-Up Comedy such as; to show one of Ryan's characters as a comic who is close to the social theme (climax style, see page. 27), to show Ryan as funny person who may surprising the audience by using unusual words in his jokes (anticlimax, see page. 28), to show Ryan is a comic who is mastering his topic well based on reality (parallelism, see page. 28), to show one of his characters as a comic who spoke quickly and often repeats words to attract the attention of the audience (repetition, see page. 30), to give dramatic impression for Ryan's performance (metaphor, see page. 31), to assert humorous character of Ryan Adriandy (simile, see page 32), to reinforce the topic

being performs (personification, see page 32), to give dramatic impression in Ryan's performance (hyperbola, see page. 33), to give emphasis to themes sage revealed (verbal irony, see page. 35).

Additionally, from data finding it can be concluded that types of speech styles used in humor are quietly different from others kind of entertainment for examples talk shows and quizzes. The differences are: first, speech style used in humor is cannot be analyzed from the degree of formality like happen in talk shows and quizzes. Second, in humor speech style used to convey something being said, while in other kind of entertainment speech style declare something. This proved that this research is totally different from the first previous study that also analyzes types of speech style.

Furthermore, although the research object is the same as the second previous study in terms of directing of meaning or figurative language, the finding is quietly different. The researchers in the second previous studies found only two types of figure of speech that are metaphor and hyperbole, while the writer in this research is found nine types of speech style that are; climax, anticlimax, parallelism, repetition, metaphor, simile, personification, hyperbole, and verbal irony style. Nevertheless, Ryan mostly used repetition and hyperbola style in his performance in Kompas TV's Stand-Up Comedy Indonesia Competition Season 1 in terms of sentence structure and directing of meaning (figurative language).

In this study, the writer also found that one utterance is may cover two or more types of speech style, for example hyperbole and verbal irony style in utterance no.7 in *Alay* theme. Likewise, in this research the writer also found that

different types of speech style are able to give the same contribution to Ryan's performance in Kompas TV's Stand-Up Comedy Season 1. For example, hyperbole and Metaphor which is contributing to add dramatic impression in Ryan's performance. This is one line with Keraf's opinion that figurative language as types of speech style is contributing to cause laughter and turn what is stated in someone's utterances (2009, p. 129). Others contribution of each types used by Ryan is showing his characteristics for example a funny and spontaneous. It is also supported by Keraf's opinion that speech style can be restricted as way to express the ideas through a typical language, which shows the soul and personality of the speakers.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the finding of the research which has been discussed in Chapter IV. Furthermore, this chapter contains some suggestions for further study.

5.1 Conclusion

In this study the writer found out that theory of Keraf (2009) about speech style is applicable to analyze the data. From two terms of speech style proposed by Keraf (2009) that are speech style in terms of sentence structure and directing of meaning (figurative language), the writer found nine types of speech style taken from the whole themes. Firstly, the writer found there are five types of speech style in terms of sentence structure they are: climax, anticlimax, parallelism, and repetition style. In this case, repetition style occupies the highest occurrence for about 12 utterances. Secondly, the writer found four types of speech style in terms of directing of meaning (figurative language) they are: metaphor, simile, hyperbole, and verbal irony which the highest occurrence is hyperbole found in 4 utterances.

In this case, the writer found that all the types of speech style used by Ryan Adriandy are contributing to his performance for example to show Ryan's characteristics as a comic who spoke quickly and often repeats words to make the audience focus and pay attention with the topic. From this study, the writer found also that one utterance may cover two or more types of speech style. It can be

concluded that Ryan may used two or more types of speech style in one utterance and one idea. Finally, from data finding it can be concluded that types of speech styles used in humor is quietly different from others kind of entertainment for example talk show. Furthermore, it shows that speech style is not only about degree of formality in speech as what Chaer (2010) and Joos (1984) said, but also about how people create their speech in their own ways.

5.2 Suggestions

After conducting this study, the writer would like to give some suggestions related to this thesis for further researchers who are interested to do further researches in speech style. First of all, by using this research, the further researchers get new knowledge that speech style is not always related to the degree of formality, but it is closely related to words which is containing figurative meaning. So, the writer suggests them to analyze speech style in different point of viewed for example speech style viewed from its function.

Secondly, the writer suggests further researchers to enrich this research by doing evaluation research. For example they are analyzing all four terms of speech style proposed by Keraf (2009) in Stand-Up Comedy or another object.

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Appendix 1. Transcription of Ryan's Utterances in *Sinetron* theme

- 1 Selamat malam! Alhamdulillah ya, gue bisa dapet, gak gue bersyukur bisa milih
- 2 sinetron, gak gue udah lama banget, gue udah lama banget mau nyampain ini,
- 3 bahwa banyak yang gue gak suka sama sinetron. Coba disini mana yang suka
- 4 nonton sinetron? Ya, tobatlah pak ya? Cepet-cepet tobat (penonton tertawa). Gak-
- 5 gak bener, sinetron itu banyak menggambarkan kebodohan, yang gue gak ngerti,
- 6 banyak yang gue gak ngerti sama sinetron. Pertama, misalnya yang pertama
- 7 cewek-cewek di sinetron, kenapa mesti kerjanya hamil melulu coba? (penonton
- 8 tertawa) iya kan? Itu apa? Gue liat sinetron A ceweknya hamil, gue liat sinetron B
- 9 ceweknya hamil, gue bingung ni subur-subur banget cewek-cewek sinetron gitu
- 10 ya? (penonton tertawa). Itu kalau memang misalnya cewek-cewek sinetron
- 11 sesubur itu, harusnya cinta fitri udah 7 season sinetronnya, anaknya 30 harusnya
- 12 (penonton tertawa) iya kan? Terus gue bingung, udah gitu kerjanya hamil mulu,
- 13 begitu anaknya lahir, putrinya tertukar itu apa, itu? (penonton tertawa). Terus
- 14 yang kedua, yang gue gak ngerti dari sinetron, eh cinta-cintaannya gitu. Kenapa
- 15 semua hubungan percintaan di sinetron mesti diawali dengan tabrakan mobil
- 16 (penonton tertawa) iya kan? Itu apa sih maksudnya? Sedih sedikit keluar mobil, eh
- 17 keluar rumah ketabrak mobil, marah dikit keluar rumah ketabrak mobil, masuk
- 18 rumah sakit lagi. (penonton tertawa). Itu, itu apa sih maksudnya? Udah gitu gue
- 19 juga gak ngerti, kenapa cowok yang nabrak cewek itu ujung-ujungnya jadian gitu?
- 20 Ya kenapa jadian mesti tabrakan dulu, itu kenapa? Ini jangan-jangan emang
- 21 cowoknya yang aneh, lagi nyetir "wih ni cewek cantik, tabrak ah" duar (suara
- 22 benturan)! (penonton tertawa).
- 23 Terus ceweknya juga aneh, coba loe perhatiin itu sangat tidak manusiawi, coba
- 24 cewek kalau ketabrak mobil, loe udah tau mau ketabrak mobil, kenapa gak
- 25 minggir coba? Dia diem nutup mata terus triak "aaaaahhhhhhhhh!!!!"
- 26 (penonton tertawa). Minggir begok! Itu mobil, iya kan? Itu aneh banget.
- 27 Terus berikutnya yang gue gak ngerti sama sinetron itu sound effect-nya coba.
- 28 Apa-apa dikasih sound effect biar dramatis gitu! Ini gue sumpah demi Tuhan, gue
- 29 pernah liat ada adegan beli syamai dikasih sound effect. Buat apa coba?

30 “bang syomainya satu” (jeng-jeng-jeng) (penonton tertawa). Maksud gue,
31 separah-parahnya loe beli syomai, sedramatis apa sih sampek perlu musik gitu?

32 Emang abang-nya bilang “mbak gak ada syomai, adanya kentang” (Jeng-jeng-
33 jeng) (penonton tertawa). Kenapa mesti sound effect seperti itu! Udah gitu entar
34 jangan-jangan yang beli syomai “ini pasti, ini pasti di sinetron ada” ngomong
35 dalam pikiran “apa? Kentang?” (penonton tertawa). “Mungkin kalau kentang ini
36 aku kasih ke ibu mertua pasti dia mati” (penonton tertawa). Apa itu? Iya kan?
37 Udah gitu gue gak ngerti yang ngomong orang-orang yang jahat di sinetron juga
38 aneh. Pernah liat bos-bos di sinetron itu ya, merencanakan kejahatan, terus ketawa
39 jahat “huwahahaha”. Tau gak menurut gue aneh kenapa? Itu masih perencanaan
40 kan, rencana kejahatan loe itu belum terlaksana kenapa udah ketawa duluan? Itu
41 aneh kan? Ini orang termasuk GR (gede rasa) atau gimana? (penonton tertawa).
42 Seakan-akan dia PD (percaya diri) bakal rencana gue berhasil. Padahal ya, loe tau
43 kan, loe tau kan ketawa itu adalah reaksi kalau loe melihat sesuatu yang lucu,
44 jangan-jangan ini orang ketawa gara-gara tau rencananya konyol.

45 “Aku akan merebut harta warisan pak Broto, Huwahahahahaha” gimana caranya
46 ya? (Penonton tertawa). Iya kan? Terus ada lagi yang lebih aneh coba. Loe pernah
47 liat gak itu, itu loe pernah liat anak buahnya lagi, sumpah, sumpah gue pernah liat
48 ada adegan orang jahat ngejar si jagoannya gitu, terus ngejarnya gini “lari.. “
49 “we.. jangan lari loe” terus ngejar lagi. Pertanyaan gue, kalau loe ngejar dan
50 bilang “jangan lari loe” kenapa pakek berhenti? Loe kan lagi ngejar orang, kalau
51 loe berhenti yang lari ya makin jauh goblok! (penonton tertawa).

52 Udah gitu lebih aneh lagi, dia itu kenapa bisa berhenti depan kamera coba. Itu
53 narsis berarti dia. Jangan-jangan dia lari “wei.. wei (berpose di depan kamera)
54 (penonton tertawa). “jangan lari loe” (penonton tertawa).

55 Itu baru orang jahatnya. Ada lagi. Men, ini lebih aneh, buat gue lebih aneh
56 (tertawa), gue gak tahan mau tertawa ini. Polisi itu udah lengkap sepaket di
57 sinetron, udah drama semua kan? Dia misalnya masuk ke rumah terus dia mencari
58 si penjahat gitu, pernah liat gak dia nyenter-nyenter subuh-subuh nyenter-nyenter.

59 Pertanyaan gue, loe kan masuk rumah kenapa gak nyalain lampu sih? Loe kan
60 bukan masuk goa kan? Itu kan lebih memudahkan kita kan? OK kita nyari
61 penjahatnya dan lampu nyala enak kan, ketemu teng!

62 Udah gitu, bedanya polisi di sinetron Indonesia dengan di sinetron luar negeri
63 lebih aneh. Coba loe liat film luar negeri gitu ya, mereka masuk, ini mereka
64 masuk memegang senternya gini, jadi cahaya kedepan gitu, terus nyari gitu, terus
65 memegang pistol ujungnya ke depan jadi mereka jalan udah siaga aja. Misalnya
66 ketemu langsung tembak aja “dor..dor..dor”. Loe pernah liat gak polisi Indonesia,
67 masuk nyenter-nyenter gaya coba, iya kan? Sekarang loe perhatiin, loe perhatiin
68 itu sangat tidak efisien kan, loe gaya tapi pas mau nembak “loh kok gelap?”
69 iyalah, senternya ke bawah (penonton tertawa). Saya Ryan Adriandy, Terima
70 kasih.



Appendix 2. Transcription of Ryan's in *Alay* theme

- 1 Selamat malam Teater Tanah Airku, luar biasa. Malam grand final sekali lagi
- 2 tepuk tangan yang meriah untuk Stand-Up Comedy Indonesia. Akbar tadi bilang,
- 3 juara itu ditentukan dari tinggi podium. Padahal dia lupa kalau item kayak dia,
- 4 panitia juga gak bias liat (penonton tertawa). Menjadi juara, gampang atau
- 5 tidaknya itu, tergantung dari masa dimana loe melakukannya. Waktu gue SD
- 6 (sekolah dasar), gue paling sering juara mengeja. Ya jadi lomba mengeja itu gini,
- 7 dikasih kata “makan”eja M-A-K-A-N. makan selesai! Kenapa gue juara, karena
- 8 itu gampang jaman dulu. Gue gak kebanyang kalau misalnya jaman sekarang ada
- 9 kompetisi mengeja, mana sekarang alay-alay nulis di facebook itu bahasa
- 10 sansekerta itu apa itu gue gak ngertikan. Loe kebayang gak kalau ada kompetisi
- 11 mengeja bahasa alay itu kayak apa susahnya coba?.
- 12 “baik slamat datang di lomba mengeja khusus para alay”
- 13 “Coba untuk tim A, kata yang dieja adalah eea, terus tim B tolong eja kata
- 14 cemungut” (penonton tertawa). Yang ada pesertanya juga bingung gitu kan,
- 15 “ea-nya kondisinya apa dulu ya pak?”
- 16 “loh emang beda?”
- 17 “loh iya beda, kalau kaget ea itu paling gak e-e-a. saya ngerti gitu”
- 18 “kalau misal ngegombal?” “kamu adalah permaisuri dihatiku
- 19 eeeeeaaaaaaaaaaaaa”
- 20 “ya itu kira-kira e-nya 15, a-nya 8 lah pak” (penonton tertawa)
- 21 Belum lagi kalau loe ngejanya salah loe dikasih emot ikon gini (☹️), iya kan?
- 22 (penonton tertawa)
- 23 Terus untuk tim B, tolong eja kata “cemungut”. Itu makin bingung lagi. OK,
- 24 cemungut C-E (C-nya berapa ya?), OK, E-nya 3, E yang kedua itu e gini (E) apa e
- 25 gini (3) ya?, terus M-U-N, N-nya N gede apa N kecil ya? Terus G-nya itu g apa
- 26 (9) Sembilan ya?, itu makin susah kan? (penonton tertawa).

27 Terus tadi, tadi, Akbar bilang katanya juara itu jangan di elu-elu kan, harus di gue-
28 gue kan. Itu artinya apa? Maksudnya juara itu harus di Akbar-Akbar kan? Gue
29 pikir, OK emang dia pikir hanya dia yang bisa jadi Akbar?

30 **(Menirukan Stand-Up Comedy dari Akbar)**

31 “Nyeeaa, Assalamualaikum Warohmatullahi Wabarokatu. Loh, loh, belum kenal
32 saya?”

33 “Nama saya Insan Nur Akbar nyeeaaaa, biasa dipanggil Akbar”

34 “Saya berasal dari kota Surabaya nyea”

35 “Nah malam ini, malam ini saya disuruh untuk (penonton tertawa) loh, loh ini
36 belum selesai loh, malam ini, saya tiba di babak grand final nyea, grand itu artinya
37 besar, final itu artinya babak final, jadi grand final itu adalah babak final yang
38 ditonton oleh orang-orang besar nyeeaa” (penonton tertawa).

39 “heh..heh..heh nanti dulu, nati dulu, ha..ha.. saya ternyata, ternyata, selama 13
40 minggu saya dinilai sebagai comic yang paling jago membawakan tema politik
41 nyea”

42 “tapi, tapi politik itu sebenarnya umpatan, kenapa? Karena jok-jok saya pendek,
43 jadi dibilang saya adalah paling jago politik, padahal politik itu pokoknya
44 dibawah 15 detik nyea” (penonton tertawa)

45 “heh...heh...heh kalau ketawa jangan keras-keras, semakin keras anda tertawa,
46 semakin Akbar merasa lucu” Indonesia, saya Ryan Adriandy terima kasih.

Appendix 3. Transcription of Ryan's in Hand phone theme

- 1 Selamat malam! Langsung aja ya, kita udah kenal kan? OK, malam ini gue mau
- 2 ngomongin soal benda yang tidak bisa lepas dari keseharian kita "handphone".
- 3 Gue banyak hal yang gue gak ngerti soal handphone. Kenapa semakin kesini
- 4 handphone semakin canggih modelnya makin tipis, iya kan? Semakin kesini
- 5 makin tipis, ini gue mikir ini tren teknologi apa tren pembalut? (penonton
- 6 tertawa). Makin lama makin tipis men, ini handphone apa pembalut ya? Jangan-
- 7 jangan nanti di masa depan akan ada desain handphone yang plus extra wings, iya
- 8 kan? Biar gak tembus kesamping. Terus nanti ada desain handphone yang gak
- 9 bakal bocor meski dipakek semaleman (penonton tertawa), baterainya maksud
- 10 gue, loe pikiran loe jorok aja sih.
- 11 Terus terakhir jangan-jangan entar karena dia ngikuti tren dari pembalut, jangan-
- 12 jangan entar walaupun dilipat akan kembali ke bentuk semula (penonton tertawa).
- 13 Jaman sekarang, kalau gue ngeliat orang itu beli handphone untuk pamer feature
- 14 daripada pamer fungsi, iya kan? Lihat HP gue bisa ini bisa itu, begitu ada temen
- 15 yang mau pinjem "eh brow bagi pulsa telfon dong"
- 16 "ya, gue gak ada pulsa", loe malu-maluin banget loe. Handphone loe canggih
- 17 pulsa gak ada. Loe kan udah gue kasih tau ya, loe punya handphone canggih tapi
- 18 gak bisa dipakek buat telfon, itu sama aja kayak loe pacaran sama Melindadi tapi
- 19 loe alergi susu (penonton tertawa). Gak guna iya kan?
- 20 Tapi, tapi ada yang lebih aneh dari orang berhandphone canggih tapi gak punya
- 21 pulsa, itu apa? Orang yang punya pulsa terus malam gini,
- 22 **(Ryan menirukan lawakan yang digunakan Akbar di episode 3 besar)**
- 23 "eh Jon, Jon! Aku Stand-Up ini Jon"
- 24 "Aku gak punya bahan ini Jon, gimana iki Jon, gimana ini Jon?"
- 25 "Minggu lalu aku mainin suster, kalau tak pakek minggu ini aku ulang gak lucu
- 26 ini Jon, gimana ini Jon?"
- 27 "Eh jangan keras-keras, kalau Akbar dengan gue ditegur" (penonton tertawa).

28 Dan terbukti, sekarang saking banyaknya orang punya handphone canggih tapi
29 gak berpulsa, ampek mama-mama aja SMS pakek minta pulsa ke kita kan? Iya
30 kan? Yang gue gak ngerti gitu, kenapa apa ceritanya, kenapa si mama ini di kantor
31 polisi, terus minta pulsa gitu. Jangan-jangan mama ini lagi pamer feature
32 handphone-nya ke polisinya.

33 “lihat pak HP saya bisa ini, bisa ini”

34 Polisinya bilang “pinjem telfon dong”

35 “saya gak punya pulsa” (penonton tertawa).

36 Terus gue paling gak ngerti sama orang yang tiap keluar model baru dari sebuah
37 handphone, dia ganti handphone, ada keluar model baru, dia ganti handphone.
38 Sadarilah itu membentuk pribadi loe yang tidak setia men, iya kan? (penonton
39 tertawa). Kalau sama handphone aja loe gak setia, gimana sama pasangan? Dan
40 loe ganti-ganti handphone, ganti-ganti handphone, loe kebayang gak perasaan si
41 handphone itu kayak apa? Eh sebenarnya handphone itu bisa jadi punya perasaan
42 loh, loe aja yang gak tau. Jangan-jangan di kios handphone second itu mereka
43 sesame handphone second saling curhat (penonton tertawa).

44 Ada handphone yang satu di etalase “kamu dijual second ya?”

45 “iya ini, pemilikku yang lama kasar banget kalau makek aku, liat ni casing aku
46 bocel-bocel”

47 Terus handphone yang sebelah bilang “ah, kamu mah mending, pemilikku yang
48 dulu makek aku sampek bocor tapi gak pernah terima kasih”. BATERAINYA
49 maksudnya (penonton tertawa).

50 Dan gue paling kasian ya, paling gak kebayang apa perasaan handphone
51 touchscreen. Udah loe beli, loe sentuh-sentuh, terus loe tinggal. Jadi, buat cowok,
52 setialah sama handphone karena handphone itu sifatnya mirip kayak cewek, suka
53 dipegang, suka diajak ngobrol, tapi sekali aja loe salah pencet, putus hubungan
54 (penonton tertawa). Terima kasih, saya Ryan Adriandy.