

**A COMPARISON ANALYSIS OF SPEECH STYLES PERFORMED BY  
THE MAIN CHARACTERS IN THE MOVIE *DILAN 1990* AND *TEMAN  
TAPI MENIKAH***

**UNDERGRADUATE THESIS**

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

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TAPI MENIKAH***

**UNDERGRADUATE THESIS**

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

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA  
2019**

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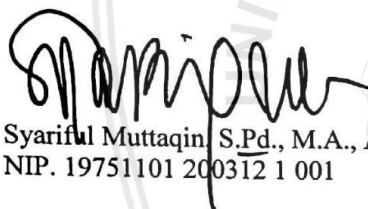
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Malang, 18<sup>th</sup> July 2019

Rifda Azza Primardini

## ABSTRACT

Primardini, R.A. 2019. **A Comparison Analysis of Speech Styles Performed by the Main Characters in the Movie *Dilan 1990* and *Teman Tapi Menikah***. Study Program of English. Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Syariful Muttaqin.

Keywords: *sociolinguistics, speech styles, the main characters of movie, *Dilan 1990*, and *Teman Tapi Menikah**.

Every person has a different way or style in communicating their feelings, emotion and opinion, which can occur in written and spoken. Like in a movie, the characters tend to use different style in their utterances to adapt with the situation in dialogue. This study discusses a comparison analysis of speech styles performed by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*. The aims are to elaborate how the speech styles used by the main characters, to explain the factors triggering in using certain types of speech styles and to find out the differences in terms of the use of certain speech styles by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*.

This study uses descriptive qualitative approach. It uses the main theory from Martin Joos (1967) to find speech styles used by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*. The writer also uses the theory from Janet Holmes (2001) combine with the theory from Wardhaugh (2006) to find the factors triggering the use of speech styles' the main characters in those two movies.

The results indicate that there are 297 speech styles used by the main characters in the movie *Dilan 1990* and there are 271 speech styles used by the main characters in the movie *Teman Tapi Menikah* which can show difference generation in the use of speech styles produced by the main characters in both movies. In *Dilan 1990* movie, the writer found 5 of frozen style, 63 of formal style, 46 of consultative style, 104 of casual style, and 78 of intimate style. While in *Teman Tapi Menikah* movie, the writer found 26 of formal style, 49 of consultative style, 102 of casual style, and 94 of intimate style. The factors triggering the use of speech style are the age of addressee, social background of addressee, speech convergence, occupation, region and ethnicity. Also there is difference generation in the use of speech styles that produced by the main characters within *Dilan 1990* and *Teman Tapi Menikah*.

The writer suggests that the next researchers use deeper research to figure out the reason why certain speech styles are used and why certain factors are triggering the use of certain speech style in other phenomenon not only in a movie. Further, this research could be helpful for people to avoid misunderstanding in real conversation so both the speaker and the hearer can get the purpose of the conversation easily.



## ABSTRAK

Primardini, R.A. 2019. **Analisis Perbandingan Penggunaan Gaya Bicara Diperankan oleh Pemain Utama dalam film Dilan 1990 dan Teman Tapi Menikah**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Syariful Muttaqin.

Kata Kunci: *sosiolinguistik, gaya bicara, pemeran utama dalam film, Dilan 1990, dan Teman Tapi Menikah.*

Setiap orang memiliki cara atau gaya yang berbeda dalam mengkomunikasikan perasaan, emosi dan opini mereka, yang bisa terjadi secara tertulis dan lisan. Seperti di dalam film, para pemain di dalam film cenderung menggunakan gaya yang berbeda dalam pengucapan mereka untuk menyesuaikan situasi yang ada di dalam dialog. Penelitian ini mendiskusikan tentang analisis perbandingan penggunaan gaya bicara yang dilakukan oleh pemain utama dalam film Dilan 1990 dan Teman Tapi Menikah. Tujuan dari penelitian ini adalah untuk menguraikan bagaimana penggunaan gaya bicara yang dipakai oleh pemeran utama, untuk menjelaskan faktor-faktor pemicu dalam penggunaan gaya bicara, dan untuk menemukan perbedaan-perbedaan dalam hal penggunaan gaya bicara yang dipakai oleh pemeran utama dalam film Dilan 1990 and Teman Tapi Menikah.

Penelitian ini dilakukan menggunakan pendekatan deskriptif kualitatif. Dalam penelitian ini penulis menggunakan teori utama dari Martin Joos (1967) untuk menentukan gaya bicara pemeran utama dalam film Dilan 1990 dan Teman Tapi Menikah.. Lalu teori lain dari Janet Holmes (2001) dan mengkombinasikan teori dari Wardhaugh (2006) untuk mencari faktor-faktor yang mempengaruhi perbedaan gaya bicara pemeran utama dalam kedua film tersebut.

Hasil yang ditemukan dalam penelitian ini yaitu, terdapat 297 gaya bicara yang dipakai oleh pemeran utama dalam film Dilan 1990 dan 271 gaya bicara yang dipakai oleh pemeran utama dalam film Teman Tapi Menikah dan hal ini menunjukkan adanya perbedaan generasi dalam penggunaan gaya bicara yang diproduksi oleh pemeran utama dari kedua film tersebut. Didalam film Dilan 1990, terdapat 5 gaya beku, 63 gaya formal, 46 gaya konsultatif, 104 gaya kasual dan 78 gaya intim. Sedangkan di dalam film Teman Tapi Menikah, terdapat 26 gaya formal, 49 gaya konsultatif, 102 gaya kasual dan 94 gaya intim. Penulis juga menemukan beberapa faktor yang memicu penggunaan gaya bicara yaitu umur, kelas sosial, konvergensi ucapan, pekerjaan, wilayah dan juga etnisitas.

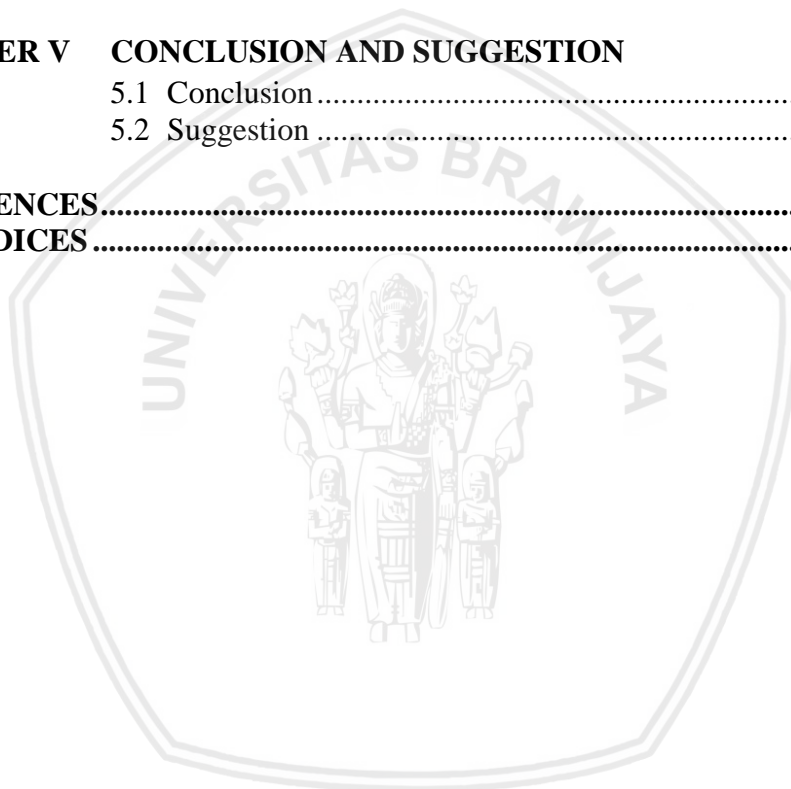
Penulis menyarankan peneliti selanjutnya untuk dapat meneliti lebih dalam lagi penggunaan gaya bicara dan alasan beberapa faktor yang memicu penggunaan gaya bicara melalui fenomena yang lain. Selanjutnya, penelitian ini bisa membantu siapapun untuk menghindari kesalahpahaman saat berkomunikasi dan baik pembicara maupun pendengar mampu mendapatkan maksud dan tujuan dalam berkomunikasi dengan cepat.



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## CHAPTER I

### INTRODUCTION

This chapter consists of background of the study, research problems of the study, objective of the study, and definition of key terms.

#### 1.1. Background of the Study

Every aspect of life, whether personal, social or professional, involves communication. The basic meaning of the word “communication” is the activity of conveying information through the exchange of thoughts, messages, or information, as by speech, visuals, signals, writing, or behavior (Hans, 2014). While according to McFarland (1994), communication may be broadly defined as the process of meaningful interaction among human beings. More specifically, it is a process by which meanings are perceived and understanding is reached among human beings. As communication is a two-way process of exchanging the ideas or information, it will need two or more persons to make the interaction runs effectively. The example of communication can be found everywhere like when there are two members of a group project in workplace, they will have a discussion involving a project or simply when people have their quality time with family in the home and they are having such a chit-chat time all night long.

It is always important to know what, who, why, when, where, and how communication happens. In communication, there will be several contexts that

affect communication including situational, background knowledge and also co-textual (Cutting, 2002, p. 4-7). Situational context is what speakers know about what they can see around them, this context is related to where the setting takes place. The example of this context is when people talk in class, at a party, playing sports, and at a funeral. People are going to use different styles of communication in all of those settings. Imagine if a person used the same type of style they did while playing an intense sports game at a funeral. This would not be appropriate at all. The next context is background knowledge context which is related to what they know about each other and the world. This can be seen from the time when the interlocutors acknowledge that they are part of the same group, they can assume mutual knowledge of everything normally known by group members. Also, the last context is co-textual which is what they know about what they have been saying. For example, when both the speaker and listener have some discussions about the presidential, they have to know who they talk about in detail. People have their own style to make their process of communication runs smoothly even though he or she communicate with the same language, it does not mean that they have the same style in speaking, that is why when people have interaction with others, they usually change their style in order to adapt to the interlocutors, the situation and the function. According to Coupland (2007), style refers to ways of speaking - how speakers use the resource of language variation to make meaning in social encounters. While for Joos (1967), speech styles mean the form of language that the speaker uses and it is characterized by the degree of formality. Joos (cited in Broderick 1976) also classifies varieties of speech styles, those are frozen style, formal style, consultative



style, casual style, and intimate style. The speech styles that speakers use depend on the individual and the circumstances in which what style is needed. Therefore, since speech styles become the most important factor in communication that helps the speaker deliver their messages, ideas or information more effectively, so the writer decided to choose speech styles as the main topic of the research.

Holmes (2001) explained that there are some factors that affect the use of speech styles which are the age of addressee, the social background of the addressee, speech convergence and speech divergence. Age of addressee depends on the age of the interlocutors, older or younger affects the speech style that will be used. In the social background of the addressee, it can be seen from whether they are categorized as higher or lower class. Then, speech convergence is related to the process of speech accommodation while the speech divergence is more related to feeling. In addition, Wardhaugh (2006) also supported some factors that can affect people in terms of speaking, those are; (1) Age, it refers when we talk with the older or younger, (2) Region, it appears when people stay in some districts, (3) Occupation, it usually refers with partner in the office or workplaces, (4) Social class, when people have interactions with teachers or friends in school, and (5) Ethnicity, when people speak in different ethnic background especially in a mixed community (Wardhaugh, 2006).

The phenomenon of speech styles can be found in a movie or TV programs such as talk shows, conferences, etc. In this research, the writer prefers to use a

movie as the object of the study because a movie is a representation of real conversation in natural society as its production process concerns social dimension for several reasons and movie is one of the media were to find the form of speech styles. As it is known that there are so many speech styles that are used to communicate among the characters in the movie, the writer will use two movies to be compared in the research. Both movies have a similar genre which is school comedy romance, those two movies are *Dilan 1990* and *Teman Tapi Menikah*. Moreover, despite of having the same genre, both of the movies are also counted as Indonesia's box office movies in 2018.

*Dilan 1990* is a movie which is adapted from a best-seller novel entitled *Dilan 1990: Dia Adalah Dilanku Tahun 1990* written by Pidi Baiq. Directed by Fajar Bustomi in 2018, this movie makes the audiences throwback to our 1990 era. The background of the movie which is set in Bandung gives its impression of how the story of the romance couple Dilan and Milea begins. While *Teman Tapi Menikah* is a movie which is also adapted from a best-seller novel entitled *Teman Tapi Menikah* written by Ayudia Bing Slamet and Ditto Percussion. Directed by Rako Prijanto in 2018, this movie is based on the true love story of its writers, the journey of love of Ucha and Ditto who became a best friend for 12 years until they finally became a married couple. The background of its movie which is placed in Jakarta really represents how the love story of teenagers nowadays. The setting background of those two movies become a highlight for the writer to analyze and also the social background found in those two movies such genre equality which is

school comedy romance that involves the main characters' social activity in school and home with their family, friends, and others.

In this research, the writer only focus on the speech styles used by the main characters in those two movies which are Dilan and Milea from *Dilan* 1990 and Ucha and Ditto from *Teman Tapi Menikah*. According to Nurgiantoro (2005, p. 176-177), the main character is the one who becomes the priority in the movie, and the most told figure whether he or she as perpetrators and victims in an event of the movie. It can be concluded that the main character itself is the character around whom the entire movie revolves and with whom all the supporting characters have interaction. The writer chooses the main characters from both two movies because the main characters mostly produced utterances and it will help the writer to analyze the speech styles according to their utterances. As we know, Dilan and Milea compared with Ucha and Ditto really have different background such as difference in generation and it will affect their speech style in the analysis. As new generations seek to define themselves as something apart from the old, they adopt new lingo and slang, allowing a generation to create a sense of division from the previous one.

Studying speech styles is important to avoid misinterpretation in speaking because speech styles are the way how people speak and it becomes one of the most important part in speaking, that is why the writer was interested in conducting a research that related to the speech styles and there are a lot of speech styles performed by the main characters in the movie. In this research, the writer only analyze Dilan and Milea as the main characters in *Dilan 1990* movie also Ditto and Ucha as the main characters in *Teman Tapi Menikah* movie. The writer choose those two movies because they are having the same genre and also because those

two movies are having the same genre and also counted as Indonesia's box office movies in 2018. The writer chooses the main characters from both two movies because the main characters mostly produced utterances and as we know Dilan and Milea compared with Ucha and Ditto also really have different background such as difference in generation in terms of speaking and it will help the writer to enrich the data in the analysis of the study.

The significance of this study is to enrich the knowledge of speech styles. This study can help the reader to observe the dialogues which constructed by the main characters and their context in every scene of the movie based on the theory of speech styles especially if there is difference generation of the main characters in terms of producing the speech styles. From this research, the reader also can see the importance of speech styles in keeping the smooth flow of the storylines of the movie. This research is intended to encourage the readers to find more about speech styles cases with different and unusual kinds of situation in another media not only a movie, but it can be TV programs such as talk shows, and others.

## **1.2. Research Problems**

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

1. What are the types of speech styles and how are the speech styles used by the main the characters in the movie *Dilan 1990* and *Teman Tapi Menikah*?
2. What are the factors and to what extent do the factors trigger the main characters' *Dilan 1990* and *Teman Tapi Menikah* in using different speech styles?

3. What are the differences in the use of speech styles by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*?

### 1.3. Objectives of the Study

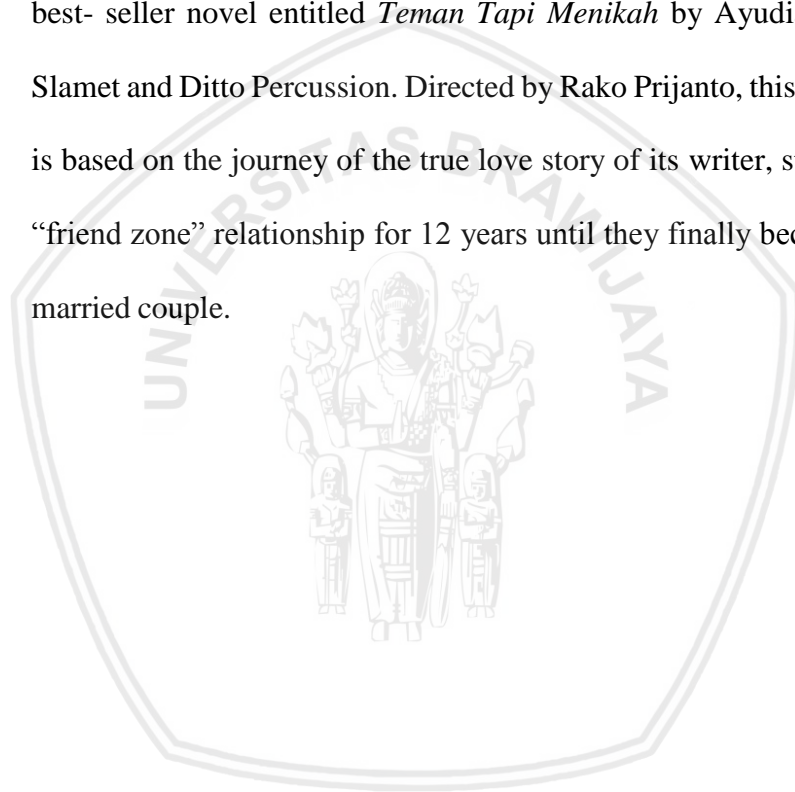
1. To elaborate on how the speech styles used by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*.
2. To explain to what extent do the factors trigger the main characters using certain speech styles in *Dilan 1990* and *Teman Tapi Menikah* movie.
3. To find out the differences in terms of the use of speech styles by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*.

### 1.4. Definition of the Key Terms

1. **Sociolinguistics** : The study of language in relation to social factors, including differences of regional, class, and occupational dialect, gender differences, and bilingualism.
2. **Speech Styles** : The alternative ways within a community which often range from more colloquial to more formal (Schmidt, 2010). Speech styles are the forms of language that the speakers use. They are usually measured along a formal-informal scale, which involves speech styles such as frozen, formal, consultative, casual, and intimate (Joos, 1967).
3. ***Dilan 1990*** : A romantic Indonesia movie adapted from best-seller novel entitled *Dilan 1990: Dia Adalah Dilanku Tahun 1990* by

Pidi Baiq and directed by Fajar Bustomi. The story of its movie is about the romantic couple of the 1990s which is starred by Iqbaal Ramadhan as Dilan and Vanesha Prescilla as Milea.

4. ***Teman Tapi Menikah*** : A romantic Indonesia movie adapted from best- seller novel entitled *Teman Tapi Menikah* by Ayudia Bing Slamet and Ditto Percussion. Directed by Rako Prijanto, this movie is based on the journey of the true love story of its writer, stuck in “friend zone” relationship for 12 years until they finally become a married couple.





## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter consists of theories related to speech styles and the previous studies with a similar topic.

#### **2.1 Theoretical Framework**

##### **2.1.1 Sociolinguistics**

Language has strong relationship within society and cannot be separated from each other. In linguistics, the relation between language and society called sociolinguistics. It is supported by the argument of Trudgill (2000) that said sociolinguistics is the part of linguistics which is connected with language as a social and cultural phenomenon. While according to Wardhaugh (1992, p.56), sociolinguistics is the study of how language serves and is shaped by the social nature of human beings. In its broadest conception, sociolinguistics analyzes the many and diverse ways in which language and society entwine. This vast field of inquiry requires and combines insights from a number of disciplines, including linguistics, sociology, psychology, and anthropology.

Sociolinguistics also studies how language varieties differ between groups separated by certain social variables (e.g., ethnicity, religion, status, gender, level of education, age, etc.) and how creation and adherence to these rules are used to categorize individuals in social or socioeconomic classes. As the usage of a

language varies from place to place, language usage also varies among social classes, and it is these sociolects that sociolinguistics studies (Caroline, 2011, p.59)

Based on all definitions by the experts, the writer concludes that in sociolinguistics people will learn about the way of social structures influences how people talk and how language varieties and pattern of use correlate with social attributes such as class, sex, and age.

### **2.1.2 Speech Styles**

People use several ways to communicate with others. They usually put themselves in a current situation with a certain style. They do not always talk in exactly the same way all the time or even use the same grammatical forms because a style can be identified through tone of voice, choice of words and grammar in a different situation (Thomas and Wareing, 1999, p.146). In communication, speech styles become the most important part as it refers to the way of how people speak. Speech styles help the speaker to choose a suitable style when people are having interaction with others, and it is useful for people to get their purpose in communication from choosing kind of speech styles.

Chaika (1982, p.29) stated that speech styles are the style used to convey a social and artistic effect refers to the selection of the linguistic forms, it can be a set of instructions because it is determined listeners' interpretation. Moreover, style may also tell listeners how to take what is being said; whether it is seriously, ironically, or humorously. Mostly, a style of an utterance will be identified through

his or her acts of saying whether through smile or laughs loudly to identify the humorous in informal situation among close friends, for instance.

### **2.1.3 Types of Speech Styles**

According to Martin Joos (1967), speech styles are the form of language that the speaker used and they are characterized by the degree of formality. Joos 1967 (cited in Broderick 1976) are classified speech styles into 5 types. Below are the classifications of speech styles:

#### **2.1.3.1 Frozen Style**

Frozen style or Oratorical style is the most formal style of speech, a style which is intended to be remembered and used in a very formal setting such as in a palace, church ritual, speech for state ceremony, and some other occasions. It is also supported by Hatch and Brown (1995, p. 319) which stated that frozen style is the register used in print or declamation. This type of speech style occurs in a very formal situation. Commonly, it is used in ceremonial, court, government or administration.

There are several characteristics of frozen style that can be seen, first is coming to the sentence structure which is usually a long-term, sticky, and incomplete words. Second, this style tends to be very careful, has a fixed form, and has symbolic or historical nature and it requires a high skill. Third, almost used in public speaking before a large audience, the wording is carefully planned in advance, intonation is somewhat exaggerated, and numerous rhetorical devices are

appropriate. It can be noted that people who use this type of style have high skill communication and educated because need more elaboration than the other styles (Joos, 1967). The phenomenon of frozen style can be seen from how the president talks to society, a lawyer in court, and prime minister who talk to each other.

### **2.1.3.2 Formal Style**

According to Joos (1967) in Chaer (2004), formal style is generally used in a formal situation, where there is the least amount of shared background and the communication in this style is largely one way with little or no feedback from the audience, for example, in ceremonies, parties, and meetings which typically used in speaking to medium or large groups. Formal style is used in addressing audiences, though the forms are normally not as polished as those in frozen style. It means that this style is lower than frozen style.

The characteristics of the formal style are having a single topic, using the structure of the sentence that is more complex, using proper grammar patterns and standards of basic vocabulary, and showing less intimacy between the speaker and hearer. Formal style is a style which deals with one-way communication and it is used in formal. That is why the speaker must ahead and frame whole sentences before they delivered. This formal style can be found in important or serious situations, such as in scholar and technical reports, classrooms, formal speeches, and sermons. Formal style is used in academic, that makes there is no shortened form of words, phrases or sentence.

### 2.1.3.3 Consultative Style

Consultative style is a style used in semi-formal communication. According to Joos (1967), consultative style is a style that shows our norm for coming to terms with strangers who speak our language but whose personal stock of information may be different. It means that these styles are thought formal enough but lower than formal style. This style is required for everyday communication. Consultative as the most operational style that happens in two-way participation, for instance when one is speaking, the other will give a short response.

The characteristics of this style which elaborate by Broderick (1976) are pronunciation is explicit, word choice is careful and the sentence structure is complete but the sentence tends to be shorter and less well planned (tend to spontaneous). Consultative style can be found in some group discussion, regular conversation at school, companies, trade speech conversation, etc. it was the most operational among the other styles. It can occur between teacher-students, doctor-patient, and the expert-apprentice.

### 2.1.3.4 Casual Style

According to Joos (1967) in Chaer (2004), casual style is the style used for the conversation in our relaxed or normal situation. People tend to use this style when they have a daily conversation with friends, family, and people who have a close relationship. Friends and co-workers when an informal atmosphere is appropriated and desired. The characteristics of casual style are the use of the first name or even nickname rather than a little name and last name in addressing one

another, and the use of colloquial words (informal words, and usually apply in daily conversation).

According to Joos (1967, p.154), there are two devices of casual style those are Ellipsis and Slang. The first device of casual style is Ellipsis (Omissions), it usually shows the differences between casual grammar and consultative grammar which require a shorter form. The characteristic feature of casual style is the omission of unstressed words, particularly at the beginning of sentences. Those most often-involved are articles, pronouns, auxiliaries, and *be*.

Here the example of Ellipsis :

- “ *I believe that I can find one* ” (Consultative grammar)
- “ *Believe I can find one* ” ( Casual grammar)
- “ *Thank you* ” (Consultative grammar)
- “ *Thanks* ” ( Casual grammar)

The second device of casual style is Slang which is a prime indication of in-group relationship. Slang is a non-standard word which is known and used by certain groups like teenager groups. The characteristic of casual style is usually the vocabulary filled with lexical dialect and local language and another characteristic marked with the omissions of unstressed words, particularly at the beginning of sentences.

Here the example of Slang :

- I want to be an actress > I wanna be an actress
- I’m going to New Zealand next holiday > I’m gonna New Zealand next holiday.



### 2.1.3.5 Intimate Style

Intimate style is a style that avoids giving the addressee information outside the speaker's skin, Joos (1967, p.155). As the intimate style normally used in pair, it means that between participants already understood each other. It usually used by participants who have a very close relationship, for instance between family members, between very close friends, between the couple, etc. This style also can be identified by the use of incomplete language, short utterances, and usually with unclear articulation. Furthermore, intimate language is also characterized by ellipsis, deletion, rapid, slurred, pronunciation, nonverbal communication, and private code characteristics. Intimate style does not need slang and background information. The message cannot be recreated because there is no message to recreate. It means that the thought is communicated and the addressee extracts the full meaning from it.

There are two systematic features of intimate style which are extraction and jargon. In extraction, the speaker extracts a minimum pattern from some conceivable casual sentence, Joos in (1967, p.155). For example, the expression "*engh*", represents an empty word and it has no meaning on the dictionary but serves a code-label for intimate style. Then, the second is the jargon. It is described as technical vocabulary with a special activity or group may not be well understood outside of it. For example, in military use, jargon such as Roger means GUM or got your message.

#### 2.1.4 Standard and Non-Standard Bahasa Indonesia

Indonesian people tend to speak using Bahasa Indonesia because of their own national language without looking at they are well-educated or less-educated. Due to the development of modern language, there is quite a difference between formal and informal style which has an obvious relation with style in speaking.

Standard Bahasa Indonesia or often called as *Bahasa Baku* is a language that is used for a formal situation (Chaer, 2002, p.52). The examples of Standard Bahasa Indonesia can be found in the written text such as application letter, scientific journal, etc or in a formal communication such as in a formal business meeting, sacred speech, etc. While the opposite of *Bahasa Baku* is *Bahasa Tak Baku* or called as Non-Standard Bahasa Indonesia.

Kridalaksana (1989, p.4) also characterized the forms of standard Bahasa Indonesia as follows:

1. The use of conjunction such as *bahwa* and *karena* consistently and explicitly.
2. The use of the suffix *-kah* and *pun* consistently.
3. The use of grammatical function such as subject, predicate, and object explicitly and consistently.
4. The use of prefix *me-* and *ber-* consistently.
5. The consistent use of the pattern of verb-phrase: Aspect + doer + verb. The example given is :

Standard Bahasa Indonesia	Non-Standard Bahasa Indonesia
Kue itu sudah saya makan	Kue itu saya sudah makan

6. The use of syntactical construction. The example given are :

Standard Bahasa Indonesia	Non-Standard Bahasa Indonesia
- Memberi tahu - Membersihkan	- Kasih tahu - Bikin bersih

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

Standard Bahasa Indonesia	Non-Standard Bahasa Indonesia
- Saya – Tuan - Saya – Saudara	- Aku – Nama - Nama – nama

8. The consistent use of the term of address. The example is :

Standard Bahasa Indonesia	Non-Standard Bahasa Indonesia
Kue itu sudah saya makan	Kue itu saya sudah makan

9. The use of lexical substances like *silakan*, *harap*, *kepadanya* (non-standard:*padanya*) and *dengan* (non-standard:*sama*)

Based on the theory classification of speech style proposed by Martin Joos (1968, cited in Broderick 1976) and theory of standard and non-standard Bahasa Indonesia by Kridalaksana (1989), the writer wants to combine those two theories in analyzing the data. As stated above that Martin Joos classified speech styles into five types namely frozen style, formal style, consultative style, casual style and intimate style. Those five types of speech styles are classified again by Kridalaksana into two major terms which are Formal Style (including Frozen Style and Formal Style) that used standard Bahasa Indonesia and Informal Style (including

Consultative Style, Casual Style, and Intimate Style) that used non-standard Bahasa Indonesia.

Based on Kridalaksana (1989), if there are some characteristics of standard Bahasa Indonesia found in utterances, it will be categorized as Formal Style (formal style and frozen style) and from Joos' theory (1976), will be decided if it categorized as formal style or frozen style. While if there are some characteristics found in utterances, it will be categorized as Informal Style (consultative style, casual style, and intimate style). Utterances which have the subject and predicate based on Joos' theory, will be counted as consultative style, casual style, and intimate style.

The forms of standard Bahasa Indonesia by Kridalaksana (1989), is also supported by Quinn (2001). Quinn stated that informal language is used in conversation and is characterized by the dropping of certain affixes: especially the prefix 'ber'-, as its example given below:

Standard Bahasa Indonesia: *Kami berjalan kaki ke Pasar.*

Non-standard Bahasa Indonesia: *Kami jalan kaki ke Pasar.*

Chaer and Agustina (2004, p.201), also give some examples of grammatical differences between standard and non-standard of Bahasa Indonesia in the following table :

Standard Bahasa Indonesia (Bahasa Baku)	Non-Standard Bahasa Indonesia (Bahasa Tak Baku)
Bapak Cahyono <b>pergi</b> ke Surabaya	Bapak Cahyono ke Surabaya
Dia tahu <b>bahwa</b> saya belum menikah lagi	Dia tahu saya belum menikah lagi
Mengapa kamu <b>tidak datang</b> ?	Kenapa kamu <b>nggak datang</b> ?

From the example above, the obvious characteristics of standard Bahasa Indonesia are the existence of the word “*bahwa*” which is omitted when the sentence becomes non-standard Bahasa Indonesia which has been explained by Kridalaksana before. The same thing happens in the last example where the word “*tidak*” that used in the formal situation changed into “*nggak*” in non-standard Bahasa Indonesia that sometimes used in an informal situation.

The use of informal language/style cannot be separated with Slang. The examples of Slang particles of Bahasa Indonesia are like “*dong*”, “*deh*”, and “*sih*”. Kridalaksana (1989, p.5), also gives some example of words that indicate as informal style such as “*kenapa*”, “*situ*”, “*bilang*”, “*kasih*”, “*kok*”, “*gini*”, and “*nggak*”. Beside of Slang, informal style also cannot be separated from Colloquial term. Style of colloquial is considered as Informal Style. According to Djenar (2006, p.1), colloquial Indonesia has two pronouns for addressing friends of a similar age or younger persons namely “*kamu*” and “*lo*”. The usage of “*kamu*” and “*lo*” are widely spread among teenagers in Indonesia and quite impossible to use it when speaking with the elderly. That kind of style is often called “*bahasa gaul*”. The example of the usage “*bahasa gaul*” can be seen from the word “*bilang*” instead of “*berkata*” (Mastuti, 2008, p.38).

### **2.1.5 Factors Triggering the Use of Speech Styles**

Based on Holmes there are 4 factors triggering the use of speech style, those are:

#### **1. Age of Addressee**

People will talk differently if they talk to another person who has different age. Such as an adult who talks with kids, they tend to use simpler vocabulary and it will be different when they talk with the same adult, they will use more complex vocabulary and tenses. Holmes (2001) argued that people generally talk differently to children and to adults.

#### **2. Social Background of Addressee (Social Class)**

Holmes (2001) states that speakers tend to have different pronunciation when they talk to different social class. This phenomenon directly affects the speech style since when communicating with the middle or higher social class the speakers will pronounce the words more clear and slow rather than the lower class.

#### **3. Speech Convergence**

The term speech convergence is related to the process of speech accommodation. When people talk to each other, their speech becomes similar (Holmes, 2001). It happens because like the addressee or the speakers want to put the addressee at ease and the addressee accepts the speakers easily and converges towards the speech of the addressee. This is a process of imitating other's style.



#### **4. Speech Divergence**

This term is the opposite of speech convergence where a person no longer wishes to be seen as accommodating to the other's speech. Speech divergence refers to a process in which a speaker linguistically moves in the opposite direction in order to make his/her speech sound more unlike that of the hearer he is talking to (Holmes, 2001).

Not only those four factors that can affect the use of speech style. According to Wardhaugh (2006), there are other factors that can affect people in terms of speech only those are:

##### **1. Age**

Here age refers to the age of both the speaker and the hearer. It will affect speaking when we talk with different age. Like when we talk to older or younger. Here the example is the same above, when we talk with the older we tend to be careful and use complex grammar, but when we talk with the younger one, we tend to be spontaneous and use shortened grammar. Then when with the same age, we will use like a slang word or some regional dialect.

##### **2. Region**

The region appears when people stay in some districts or just visit some districts. Or it can be where the speaking or communication takes place. As we know, every region has its own specific language or dialect. Sometimes it will affect in terms of speaking. The example of this term is when are at Banyuwangi

city, then we meet Banyuwangi people or Suku Osing, we need to adapt they're pronounced of sentences or simply their intonation according to the district.

### **3. Occupation**

It usually refers to a partner in the office or workplaces. The communication in the workplace and the communication in a home will be different. The topic that they used and also the atmosphere. At home, it will be more relaxed rather than at an office. So the occupation affects communication since everyone has a different job, that is why the communication also will be different according to the job. The example of this term is like when we are a soccer player, we tend to talk about the ball, not about the rock.

### **4. Social Class**

This term refers to the social class of both the speaker and the hearer. Most people really concern about this term. The example of this term can be found when people have interactions with teachers or friends in school.

### **5. Ethnicity**

This term is correlated with the region. This term happens when people speak in a different ethnic background especially in a mixed community. When people are in the same community and the same ethnicity, they tend to have same knowledge or background information. The example of this term can be found when there are some Javanese and Madurese. They will speak differently from the pronunciation and also the intonation of the language.

## 2.2 Previous Studies

To support this research, the writer needs some prior researches which have the similarity with the writer's research as well as the difference. The first prior research was conducted by Nazalla (2017) entitled *Speech Style Used in Coffee Morning MUSPIDA Banten Province*. In conducting her research, she used the theory of Joos (1976) to identify the types of speech styles and the factor influencing in using the speech styles. The object of the research is the utterances produced by Ely Shahputra SH. MH. as the moderator and Natta Irawan SH., MSi. as the speaker in Coffee Morning MUSPIDA Banten Province. The research questions are 1) What are the types of speech styles used by the moderator and the speaker in Coffee Morning MUSPIDA Banten Province 2) What are the factors that trigger the moderator and the speaker in using certain types of speech style? From those research questions, the results show that there were three speech styles namely formal style, consultative style, and casual style used by by the moderator and the speaker in Coffee Morning MUSPIDA Banten Province. the factors triggering the use of formal style, consultative style, and casual style were the age of the addressee and social background of the addressee.

The second prior research was written by Wulandari in 2016 entitled *Bill Porter's Speech Styles in Door to Door Movie: Sociolinguistics Perspective* analyzed the speech styles of door to door salesman who has cerebral palsy in *Door to Door* movie. She employed the three theories based on the sociolinguistic perspective from Joos (1967), Hymes (1974), and Maassen & Povel (1985). Descriptive qualitative is applied in this research to describe the way how cerebral

palsy person constructs his speech styles and the factors trigger him to use a certain: type of speech styles in conversation. The research question of this research are: 1) How are the speech styles constructed by Bill Porter who has cerebral palsy in *Door to Door* movie? 2) What factor triggers Bill Porter using the certain speech style in *Door to Door* movie? Through the analysis, the results show that the intelligibility of cerebral palsy person decreased when utterance length increased. It is because cerebral palsy affects muscle control around the mouth when he produces the utterance. The result confirms that casual style is the most style used by a cerebral palsy person to build up successful communication with the interlocutor.

The third prior research entitled *Speech Styles Performed by The Main Characters of "The King's Speech" Movie* conducted by Anugrahsuci (2014) which discussed the speech styles performed by the main characters of "The King's Speech" Movie. The research problems of the research are 1) What speech styles are performed by the main characters in "The King's Speech" movie? 2) What factors that influence the main characters use speech styles in "The King's Speech" movie? The main theory used to answer the problems of the research is from Martin Joos (1967) and supported by the theory of Dell Hymes about SPEAKING component that taken by Chaer and Agustin (2004) so she can find the factors that influence the main characters use speech styles. This research used qualitative research since the data of the research are in the form of words rather than numbers. She also used the transcription of the main characters' utterances to be analyzed. The data of this research are the main characters utterance containing speech styles. Based on Martin Joos theory (1967), the results of the research are the frozen style

occurs once or 1%, formal style in 12 utterances or 16%, consultative style occurs 11 utterances or 15%, casual style is mostly used by the main characters occurs 32 times or 43%, and Intimate style occurs in 18 utterances or 24%. The factors that influence the main characters used speech styles are explained by the supported theory of Dell Hymes. The factors that found are Setting and scene, Participant, End ( purpose of the conversation), Act ( message that contain in the utterances), Key (intonation ,spirit when deliver the message),Instrument (the language deliver orally or written), Norm ( the norms when conduct interaction), and Genre (kinds of delivery).

The reasons why the writer used those three research as the previous studies because first, there is two research that has the same object with the writer which is a movie. It can make the writer can have some references from those even the researchers did not use Indonesian movies. Another reason is coming from the theory that they used is quite similar to the theory that the writer will use, which is from Martin Joos in 1967, but there are other supported theories like SPEAKING theory from Dell Hymes (1974), and Maassen & Povel (1985). The last reason as well as the gap filling for this research between those three previous researches is those three researches mostly only discussed what speech styles used by the main character in a movie, while in this research, the writer focus on the speech styles used by the main character on two movies which are *Dilan 1990* and *Teman Tapi Menikah*. Those two movies have the same genre but used different speech styles which is *Dilan 1990* used speech styles in the 1990s and *Teman Tapi Menikah* used 2000 or the modern one. So the result later will also talk about what are the

factors that affect those two movies have different speech styles though they have released in 2018 and what kind of the speech style that most used, while the previous studies just want to find what the speech styles used and most used one.



## CHAPTER III

### RESEARCH METHOD

In this chapter, the writer elaborates the method used in the study. This chapter consists of research design, data source, data collection, and data analysis.

#### 3.1 Research Design

In this research, the writer analyzed the speech styles used by Dilan and Milea as the main characters in the movie *Dilan 1990* and also Ucha and Ditto as the main characters in the movie *Teman Tapi Menikah*. Here the writer used a descriptive qualitative method since the data is in the form of utterances or dialogues produced by the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah*. According to Hancock et al (2009, p.14), conversation analysis explores how social interactions are structurally organized and does this by analyzing detailed transcripts of tape recordings, examining such things as turn-taking, inflection, speech act, speech styles, et cetera. In this study, the writer

The data of the research were taken from movie script in both movies *Dilan 1990* and *Teman Tapi Menikah*. The data is written as a transcript. Therefore, in this study, the writer applied to content or document analysis. According to Ary et al (2010, p.29), 'content analysis focuses on analyzing and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters, films, tapes, movie scripts, diaries, or other documents'. In addition, document analysis can be written or text-based artifacts (textbooks,



novels, journals, etc.), and nonwritten record (photograph, audiotapes, videotapes, etc).

### 3.2 Data Source

The data of this research are the dialogues between the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah* which contain speech styles. This research is purposed to find out the speech styles and the factor of using certain types of speech styles.

Beside the movie and its script of *Dilan 1990* and *Teman Tapi Menikah* movie, the primary source of the data is also obtained from the utterances of Dilan and Milea as the main characters in the movie *Dilan 1990* movie and also the utterances of Ditto and Ucha as the main characters in the movie *Teman Tapi Menikah*. The writer focus only in the utterances of the main characters Dilan to Milea and Milea to Dilan in the movie *Dilan 1990* also the utterances of Ditto to Ucha and Ucha to Ditto in the movie *Teman Tapi Menikah* which can be classified and analyzed by theory of speech styles.

### 3.3 Data Collection

In order to get the data needed, the writer took the following stages:

- 1) Downloading the movie and its movie script of both *Dilan 1990* and *Teman Tapi Menikah* also the English version one.
- 2) Watching those two movies and also reading its movie scripts to make sure that the movie script matches with the dialogues in the movie.

- 3) Underlining for each utterance of the main characters in the movie *Dilan 1990* and *Teman Tapi Menikah* that containing certain types of speech style theory by Joos.

### 3.4 Data Analysis

The next step after the writer collects the data is data analysis. In analyzing the data, the writer uses several steps as follow:

- 1) Collecting the utterances of Dilan and Milea in *Dilan 1990* movie and the utterances of Ditto and Ucha in *Teman Tapi Menikah* movie.
- 2) Classifying each utterances from Dilan to Milea and Milea to Dilan in *Dilan 1990* movie. Then categorizing the utterances into the types of speech styles based on Joos (1976) into a table by adding a tick mark (√) as follows. After that, giving a code of each utterances to make the data easy to coordinate and followed by a number of utterances. Here the writer use a code “UDM” for Utterances of Dilan to Milea, and a code “UMD” for Utterances of Milea to Dilan”.

No	Utterances of Dilan and Milea ( <i>Dilan 1990</i> movie)	Types of Speech Styles					Code
		A	B	C	D	E	

- 3) Classifying each utterances from Ditto to Ucha and Ucha to Ditto in *Teman Tapi Menikah* movie. Then categorizing the utterances into the types of speech styles based on Joos (1976) into a table by adding a tick mark (√) as follows. After that, giving a code of each utterances to make the data easy to coordinate and

followed by a number of utterances. Here the writer use a code “UDU” for Utterances of Ditto to Ucha, and a code “UUD” for Utterances of Ucha to Ditto”.

No	Utterances of Ucha and Ditto ( <i>Teman Tapi Menikah</i> movie)	Types of Speech Styles					Code
		A	B	C	D	E	

**Index :**

A = Frozen Style

B = Formal Style

C = Consultative Style

D = Casual Style

E = Intimate Style

- 4) Analyzing each utterances from the main characters of *Dilan 1990* and *Teman Tapi Menikah* based on the classification of types of speech styles by Joos (1967).
- 5) Analyzing the factors triggering the use of speech styles based on the two theories from Holmes (2001) and Wardhaugh (2006).
- 6) Drawing the conclusion of the differences found from those two movies and the factors triggered.

Those stages will be sapplied in the research by the writer to analyze the data.

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter consists of the findings and the discussions of the study. The writer presents and explains the results of the research questions of the study.

#### 4.1 Findings

In this part, the writer will present and analyze the findings based on the research questions of the study. The first is related with the speech styles used by the main characters in *Dilan 1990* movie and *Teman Tapi Menikah* based on the theory of Joos (1967). The second is related with the factors triggering the main characters from both movies in using different speech style based on the theory of Holmes (2001) and supported theory from Wardhaugh (2006). The last one is to find the differences in the use of speech styles by the main characters in those two movies. The detailed analysis are writtens as follows:

##### 4.1.1 Types of Speech Styles Used by Dilan and Milea in *Dilan 1990* Movie

This part presents a part of classification of types of speech styles used by Dilan and Milea in *Dilan 1990* movie based on the theory of Joos (1967). The writer found 167 speech styles used by Dilan to speak with Milea. Those are 2 utterances of frozen style, 43 utterances of formal style, 27 utterances of consultative style, 53 utterances of casual style and 41 utterances of intimate style. Also the writer found 130 speech styles used by Milea to speak with Dilan. Those are 3 utterances of frozen style, 20 utterances of formal style, 19 utterances of consultative style, 51

utterances of casual style and 37 utterances of intimate style. Here the writer presents the following table which consists of the utterances of Dilan to Milea and the utterances of Milea to Dilan which are chosen to be analyzed.

**Table 4.1.1 Utterances of Dilan and Milea in *Dilan 1990* movie.**

No	Utterances of Dilan to Milea	Types of Speech Styles					Code
		A	B	C	D	E	
1.	Tapi suatu hari nanti kamu pasti naik motorku, percayalah.		√				UDM-004
2.	Milea, ramalanku kita akan bertemu di kantin ternyata salah, maaf tapi aku mau meramal lagi, besok kita pasti ketemu		√				UDM-005
3.	Aku juga tau kapan ulang tahunmu. Aku juga tau siapa Tuhanmu.				√		UDM-009
4.	Bismillahirrahmanirahim. Dengan nsama Allah yang Maha Pengasih dan Penyayang. Dengan ini, dengan penuh perasaan, mengundang Milea Adnan untuk sekolah pada hari Senin, Selasa, Rabu, Kamis, Jumat, dan Sabtu	√					UDM-012
5.	Kamu pulang naik angkot?					√	UDM-013
6.	Milea.. kamu cantik, tapi aku belum mencintaimu, nggak tau kalau sore, tunggu aja.				√		UDM-018
7.	"Pemberitahuan! Sejak sore kemarin, aku sudahh mencintaimu."		√				UDM-023
8.	Milea, kalau nanti kamu tidur percayalah aku sedang mengucapkan selamat tidur dari jauh, kamu nggak akan denger.					√	UDM-040
9.	Jangan pernah bilang ke aku ada yang menyakitimu, nanti orang itu akan hilang.			√			UDM-048
10.	Harusnya aku yang makan sama kamu dan didatangi orang.			√			UDM-050
11.	Jangan sun jauh, nanti aja sun dekat.					√	UDM-065
12.	Tidur ya Milea, maaf aku tadi membuatmu khawatir, kamu harus tahu aku tidak mau membuat kamu cemas, aku saja yang mencemaskanmu.			√			UDM-097
13.	Jangan rindu, berat, kamu nggak akan kuat, biar aku saja.			√			UDM-152
14.	"Proklamasi" Hari ini di Bandung, tanggal 22 Desember 1990, Dilan dan Milea dengan penuh perasaan telah resmi berpacaran. Hal-hal mengenai penyempurnaan dan kemesraan akan diselenggarakan dalam tempo yang selama-lamanya".	√					UDM-167
15.	Kenapa semuanya dicoret kecuali nsama kamu?		√				UMD-015

16.	Dilan, aku udah buka kado dari kamu.				√		UMD-028
17.	Kamu seneng mikirin aku?				√		UMD-047
18.	Nyari kamu. Dasar brengsek.					√	UMD-052
19.	Aku boleh tanya sesuatu nggak?				√		UMD-055
20.	Aku ingin kamu yang menang.			√			UMD-082
21.	Tak ada yang baik dari berantem Dilan, kalah jadi abu menang jadi arang			√			UMD-089
22.	Janji nggak akan ikut-ikutan kalau ada yang nyerang lagi?					√	UMD-110
23.	Aku akan menghilang dari Bumi.		√				UMD-112

#### 4.1.1.1 The Analysis of the Types of Speech Styles Used by Dilan and Milea in *Dilan 1990 Movie*

This part presents the analysis of types of speech styles used by Dilan and Milea in *Dilan 1990* movie. From all the data, the writer took only several data to be analyzed since the data are merely the same, so that there is no repetition in explaining my analysis. Those selected data are 2 out of 5 utterances of frozen style, 5 out of 63 utterances of formal style, 6 out of 46 utterances of consultative style, 6 out of 104 utterances of casual style and 5 out of 78 utterances of intimate style.

##### Frozen Style

The writer found 5 utterances that are indicated as Frozen Style in both Dilan and Milea's utterances. Here the two example of utterances were spoken by Dilan to Milea.

##### UDM-012 (Dilan to Milea)

**Dilan :** *Bismillahirrahmanirrahim, dengan nama Allah yang Maha Pengasih dan Penyayang, dengan ini, dengan penuh perasaan, mengundang Milea Adnan untuk sekolah pada hari Senin, Selasa, Rabu, Kamis, Jumat, dan Sabtu.*  
(Bismillahirrahmanirrahim in the name of Allah the most gracious and the most merciful I hereby, truly sincerely invite Milea Adnan to school on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday).

Situation : This utterance stated by Dilan when he was asking Milea to go to school on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. Actually, this utterance stated by Dilan in his letter, in the opening of the letter he stated that he wants Milea to go to school from Monday until Saturday so he can meet her in school. Through this utterance, Dilan wants to show his respect to Milea because it only a few days he had met Milea and he make as frozen as he can in his utterance to deliver his message. This kind of utterance mostly spoken in a very formal occasion such in the opening of speeches in every ceremony. So it can be concluded that this utterance is categorized into frozen style since it used in very formal occasion and here Dilan make the atmosphere frozen.

Intonation : The intonation used in this utterance is mixed intonation. From the clause, “*Bismillahirrahmanirahim, dengan nama Allah yang Maha Pengasih dan Penyayang*”, it used falling intonation then the rest clause of the sentence, “*dengan penuh perasaan, mengundang Milea Adnan untuk sekolah pada hari Senin, Selasa, Rabu, Kamis, Jumat, dan Sabtu*”, it used rising intonation. Since frozen style spoken with exaggerated intonation, so this utterance is categorized into frozen style.

Characteristics: There is no shortened form of word in his utterance and there is a word that categorized into standard form of word in Bahasa Indonesia such as the word “*mengundang*” from the basic word “*undang*”, added with “*me-*” as the prefix, and have a meaning invite someone to join. Also addressing God in the utterance that make the utterance looks more very formal. The reply that given by Milea was also really simple because she just respond it by a smile and it really suitable with



the characteristic of frozen style based on Joos (1967) that do not need any feedback or response from the hearer.

#### UDM-167 (Dilan to Milea)

**Dilan** : *“Proklamasi”, Hari ini, di Bandung, tanggal 22 Desember 1990, Dilan dan Milea dengan penuh perasaan telah resmi berpacaran, hal-hal mengenai penyempurnaan dan kemesraan akan diselenggarakan dalam tempo yang selama-lamanya.*  
(Declaration! Today, Bandung, 22<sup>nd</sup> December, 1990, Matters which concern perfecting and keeping the fire burning in our relationship will be executed in the longest possible time).

**Situation** : The utterance above is stated by Dilan to Milea when they were in a canteen of their school. This utterance happened after Dilan had a fight with Anhar, then Milea took Dilan to the canteen to make Dilan calms down. In a canteen, they welcomed by Bik Eem, she asked Milea to heal Dilan’s face. At that time, Dilan also wrote such a declaration which contains of a couple engagement of Dilan and Milea then signed by Milea and Dilan’s signature above the stamp. Dilan also officially announce that Milea and he were starting to date. The situation shown from this utterance is very formal, and it is really suitable with the characteristic of frozen style based on Joos (1967).

**Intonation** : The intonation that Dilan used to announce the declaration was rising intonation. Mostly, when people declare or announce something, it will use rising intonation to make sure the audiences hear their speaking. Dilan wants all people know that now Dilan and Milea are not friend anymore, but they are officially a couple now.

Characteristics: This utterance has a fixed form, there is no shortened form of words in this utterance and the use of standard form of word in Bahasa Indonesia such as the word “*proklamasi*”, *mengenai*, *resmi*, *penyempurnaan*, *tempo*, etc.

### Formal Style

The writer found 63 utterances of Dilan and Milea that are indicated as the Formal Style. Here the writer only analyze 5 out of 63 utterances since the analysis of the data are merely the same. The first three are the example of utterances stated by Dilan to Milea and the next two are stated by Milea to Dilan.

#### UDM-004 (Dilan to Milea)

**Dilan** : *Tapi suatu hari nanti kamu pasti akan naik motorku, percayalah.*  
(But someday you're going to ride with me).

**Situation** : This utterance is stated by Dilan when he firstly met up with Milea on the way to their school. The atmosphere build from this utterance is formal, because mostly when people meet someone new, without knowing the age, they tend to use formal style to speak and it is very common to happen in life. Here Dilan offered a ride to Milea but she rejected his offer because she felt that they have not known each other for a long time so she need to be aware. Perceiving of Milea's anxiety, Dilan try to convince Milea that sooner or later she will accept his offering no matter how. It really showing the less intimacy between Dilan and Milea, and it is suitable with the character of formal style according to Joos (1967).

**Intonation** : The intonation used in this utterance is falling intonation. It is totally normal when people were speaking with someone new they use falling

intonation instead of rising intonation in that kind of utterance. So the hearer also will have a good impression toward someone. Through Dilan's utterance, it also gives Milea's good first impression toward Dilan.

Characteristics: This utterance used some standard forms of words in Bahasa Indonesia such as the word "*suatu*" instead of "*satu*" and the word "*percaya*" added with "*-lah*" as the suffix which form an adjective. Further, in this utterance there is no shortened of word and using proper grammar as mentioned in the characteristic of formal style proposed by Joos (1967).

#### UDM-005 (Dilan to Milea)

**Dilan** : *Milea, ramalanku kita akan bertemu di kantin ternyata salah, maaf tapi aku mau meramal lagi, besok kita pasti ketemu.*  
(Milea, about my prediction that we will meet in the canteen is wrong, I'm sorry, but I will predict that we will meet again tomorrow).

Situation : This utterance is stated by Dilan when he was wrong about his prediction to Milea that they will meet again after their first meeting in school's street. Then he was apologizing and stating that they will meet again tomorrow. Through this statement, the atmosphere built in this utterance is formal because there is still less intimacy between Dilan and Milea, Dilan was trying as formal as he can to deliver the message to Milea, so this utterance is classified as formal style since it was showing less intimacy between the speaker and hearer as proposed by Joos (1967).

**Intonation** : The intonation used in this utterance is falling intonation. There is no falling intonation in showing regretful toward something or someone, so this utterance is suitable in using falling intonation rather than rising intonation.

**Characteristics:** According to Joos (1967), the characteristics of formal style are giving an information in his or her speaking, using standard form of words in Bahasa Indonesia, and mostly one way communication that there is no feedback from the hearer. Those three characteristics can be found in this utterance. The information given is Dilan's prediction about he will meet Milea tomorrow. The use of some standard form of words in Bahasa Indonesia such as the word "*bertemu*" from the basic word "*temu*" added with the prefix "*ber-*", the word "*meramal*" from the basic word "*ramal*" added with the prefix "*me-*", and the word "*maaf*". Also in this utterance, Milea does not give any feedback to Dilan.

#### **UDM -023 (Dilan to Milea)**

**Dilan** : *Pemberitahuan! Sejak sore kemarin, aku sudah mencintaimu.*  
(Information! Since yesterday afternoon, I'm officially in love with you).

**Situation** : This utterance is an announcement that made by Dilan. Through this utterance, he wants to announce Milea that he had fallen in love with Milea since yesterday afternoon. This utterance happened when they were at their school. Actually, the way Dilan show his feeling is uncommon, he stated this utterance to make it more formal because he just want to show Milea that the reason of his presence around Milea all this time is just to get her attention and he expect that Milea will understand his feeling. This utterance is categorized into formal style

because the use of word “*pemberitahuan*” that mostly used to announce, and the announcement always used formal style.

Intonation : The intonation used in this utterance is rising intonation. Instead of using falling intonation, when people announce something, they tend to use rising intonation to make the announcement heard by the hearer, because when they use falling intonation, it will sound like statement not an announcement.

Characteristics: The use of some standard form of words in Bahasa Indonesia such as the word “*pemberitahuan*” with the basic word “*beri tahu*”, with the word “*pem-*” as the prefix, and “*-an*” as the suffix.. Also the word “*mencintai*” with the basic word “*cinta*” and the word “*me-*” as the prefix and “*-i*” as the suffix.

#### UMD-015 (Milea to Dilan)

**Milea** : *Kenapa semua nama dicoret kecuali nama kamu?*  
(Why did you cross out all of them except your name?)

Situation : This utterance is stated by Milea when Dilan was writing the list of names that want to be Milea’s boyfriend, but he only left his name that not to be crossed because Dilan was very confident that he will be the one who become Milea’s boyfriend and the rest of names will fail. The situation of this utterance is serious because she was curious about Dilan’s writing. Since they were not close yet, Milea used some formal words in his utterance and it was showing less intimacy between Dilan and Milea as the speaker and the hearer which are the characteristic of formal style based on the theory Joos (1967).

Intonation : The intonation used in this utterance is rising intonation. Milea used rising intonation to clarify about Dilan's writing. When someone wants to clarify something, they tend to use rising intonation rather than falling intonation to emphasize what they want to know.

Characteristics: Since this utterance is categorized into formal style, so this utterance mostly produced the standard form of words in Bahasa Indonesia, those words are "*dicoret*" added with "*di-*" as the prefix that has meaning in KBBI is long line, the word "*kenapa*" and the word "*kecuali*". This utterance also used more complex grammar.

#### UMD-112 (Milea to Dilan)

**Milea** : *Aku akan menghilang dari Bumi.*  
(I will disappear off the face of the earth).

Situation : This utterance is stated by Milea when she was on the way to her home with Dilan. They talked a lot about Dilan's motorcycle gang. Dilan with his gang plan to do revenge to the other students from the other school who attack their friend, Anhar. It really makes Milea worry about Dilan and to make sure that Dilan won't do revenge, Milea was threatening him that she will disappear from the earth if he follows his friends do revenge. The situation of threatening someone is always in serious situation. According to Joos, formal style happens in serious situation so this utterance is categorized in formal style.

Intonation : The intonation used in this utterance is rising intonation. The rising intonation used because through this utterance, Milea wants to threaten Dilan.

Mostly people used rising intonation to threaten someone so they will feel threatened. So Milea used rising intonation in her utterance.

Characteristics: In this utterance, Milea used the standard form of words in Bahasa Indonesia such as the word “*menghilang*” from the basic word “*hilang*” added with the prefix “me-” and there is no shortened form of words in this utterance. Also from the use of standard form of sentence in Bahasa Indonesia with the use of subject, predicate, object and adverb.

### Consultative Style

The writer found 46 utterances of Dilan and Milea that are indicated as the Consultative Style. Here the writer only analyze 6 out of 46 utterances since the analysis of the data are merely the same. The first four are the example of utterances stated by Dilan to Milea and the next two are stated by Milea to Dilan.

#### UDM-048 (Dilan to Milea)

**Dilan** : *Jangan pernah bilang ke aku ada yang menyakitimu, nanti orang itu akan hilang.*  
(Don't ever tell me if somebody hurt you,I will make them disappear).

Situation : This utterance is spoken when Dilan wanted to end the conversation on the phone with Milea. Through his utterance, it can be seen that Dilan does not want anyone hurt Milea, because he loves her so much and if there is someone hurt her, he will not go speechless. He will make that person disappear. The situation from this utterance is quite serious, because it is like Dilan gives such a warning.



Intonation : The intonation used in this utterance is falling intonation. Dilan was on the phone with Milea and it is already midnight time. So, the intonation that Dilan used is falling intonation, even Dilan gives that kind of warning, implicitly he also wants to show that he really cares about Milea. So to show his care he need to use falling instead of rising intonation.

Characteristics: According to the characteristic of consultative style by Joos (1967), this utterance is classified into consultative style because this utterance happens in two way participation, so when Dilan stated the utterance above, Milea gives a short response like “*Iya Dilan*”. Also the pronunciation of this utterance is explicit, like it clearly stated that someone will disappear if they hurt Milea.

#### UDM-050 (Dilan to Milea)

**Dilan** : *Harusnya aku yang makan sama kamu dan didatangi orang.*  
(It should've been me who eat with you when they came).

Situation : In this utterance, Dilan was calling Milea to know her condition after she went to Jakarta for school contest with her school's friends. In Jakarta, Milea met her boyfriend, named Beni. Beni saw her with Nandan sit together and he thought that Milea was cheating on him. Then Beni called her a slut in front of people. Dilan felt so bad because he cannot be there and help Milea at that time. Through this utterance Dilan still regret for what happened to Milea and it was supposed to be him that meet with Beni, not Nandan. Dilan won't go silent and he will make Beni regret it. The situation of this utterance is not too serious but not too

casual. It really suitable with the characteristic of situation in consultative style, so this utterance is categorized into consultative style.

Intonation : The intonation used by Dilan is rising intonation. Dilan still cannot accept for what happened to Milea. So, the emotion of Dilan at that time was bring him to rising intonation without realizing it or not. When people are angry toward someone, they tend to use rising intonation rather than falling intonation.

Characteristics: Based on the theory of Joos (1967), the characteristics of consultative style are containing an advice and using non-standard word. This utterance also give such an advice that it will be better if Beni met Dilan, Beni would not be able to do anything toward Milea. Here in his utterance he used the word “*harusnya*” that mostly used to advise someone, and the word “*harusnya*” is classified as non-standard and it can be changed into “*seharusnya*”.

#### UDM-097 (Dilan to Milea)

**Dilan** : *Tidur ya Milea, maaf aku tadi membuatmu khawatir, kamu harus tau aku tidak mau membuat kamu cemas, aku saja yang mencemaskanmu.*  
(Milea, go to sleep okay? I'm sorry if I made you worry, I want you to know that I never want you to worry about me, just let me worry about you).

Situation : From this utterance, Dilan was on the phone with Milea. He was asking Milea to sleep and did not worry about him because it supposed him that worry about her. This situation of this utterance is also not too serious and not too casual. This utterance is mostly spoken by couple in their daily conversation when they want to end the phone and it does not need any complex respond from the hearer. The speaker tend to say a good night, have a good sleep, and have a nice

dream. While the hearer just give a spontaneous response such a “have a good night sleep too”, or “just yes you too..” and the same with Milea and Dilan in this utterance.

Intonation : It can be seen from the utterance that the intonation used is of course falling intonation, when people wish something like good night, have a good sleep or have a nice dream it is perfectly spoken with falling intonation rather than rising intonation.

Characteristics: According to Joos (1967), this utterance is categorized as consultative style since this utterance is happened in two way communication, because there is a response from Milea. Then this utterance does not use standard form of words like “*tau*” and “*mencemaskanmu*”, and in this utterance also contains some advice clause such as “*Tidur ya Milea...*” with has meaning it is better she to take a rest after she worried about Dilan all day long and the other clause such as “*Aku saja yang mencemaskanmu...*” with has meaning it is supposed to be Dilan as the man that worried about Milea as the woman because it is really common in life.

#### UDM-152 (Dilan to Milea)

**Dilan** : *Jangan rindu, berat, kamu nggak akan kuat biar aku saja.*  
(Don't miss me, it's too heavy, let me bear it).

Situation : From this utterance, Dilan was trying to say to Milea that do not miss him because he knows that missing someone we love is too heavy to do. Dilan asked for not doing something that really hard, because it supposed to be his responsibility. In this utterance the atmosphere is quite romantic but still in line with the purpose of consultative style which is giving an advice.

Intonation : The intonation used in this utterance is falling intonation. Mostly when people want to advise someone, they will use falling intonation rather than rising intonation. So the advice that the speaker wants to deliver will be digested well for the hearer.

Characteristics: The characteristic of consultative style are the pronunciation is explicit and the sentence structure less well planned. This utterance also suitable with those two characteristics.

#### UMD-082 (Milea to Dilan)

**Milea** : *Aku ingin kamu yang menang.*  
(*I want you to be a winner*).

Situation : This utterance is spoken by Milea to Dilan when she want to encourage Dilan to be the winner if he was included in the fight for Milea. Through this utterance, it shown that she really wants Dilan takes care of her from the other guy. The situation in this utterance is full of enthusiasm because the purpose of this utterance is to encourage someone.

Intonation : The intonation used in this utterance is mixed intonation. In the first part of this utterance it used falling intonation while in the last word of this utterance which is the word “menang” used rising intonation to show her passion that he really wants Dilan to win.

Characteristics: According to Joos (1967) the characteristic of consultative style are the sentence structure is complete but tend to be shorter and tend to be spontaneous. Those two characteristic are applied in Milea’s utterance so this utterance is classified as consultative style.

**UMD-089 (Milea to Dilan)**

**Milea** : *Tak ada yang baik dari berantem Dilan, kalah jadi abu menang jadi arang.*  
(There is no benefit in fighting, Dilan, the result will show you nothing).

**Situation** : From this utterance, Milea was trying to convince Dilan when he was going to attack some other students from the other school to do a revenge with his motorcycle's gang. Then Milea prevented him to do that by asking him a ride around Bandung. The situation of this utterance is really serious because Milea was angry toward Dilan, she wants to open his mind that there is no benefit that he will get from attacking someone. As the characteristic of consultative style, it will contain an advice and this utterance is categorized into consultative style.

**Intonation** : The intonation used in this utterance is falling intonation. In convincing Dilan, Milea wants to use a best way for him. So it will be better if she use falling intonation rather than rising intonation because it can help Dilan at least consider about the advice given by Milea.

**Characteristics**: This utterance is categorized as consultative style because the sentence structure of this utterance is complete but it tends to be short, it can be seen from the clause "*kalah jadi abu menang jadi arang*" rather replaced it become the long one like "*mau kamu kalah ataupun menang, kamu tidak akan menjadi apa-apa*". Also it can be seen that the word choice of this utterance is careful.

## Casual Style

The writer found 104 utterances of Dilan and Milea that are indicated as the Casual Style. Here the writer only analyze 6 out of 104 utterances since the analysis of the data are merely the same. The first three are the example of utterances stated by Dilan to Milea and the next three are stated by Milea to Dilan.

### UDM-009 (Dilan to Milea)

**Dilan :** *Aku juga tau kapan ulang tahunmu dan aku juga tau siapa Tuhanmu.*  
(I also know your birthday and I know who your God is too).

**Situation :** This utterance is spoken when Dilan was at Milea's home, he was delivering a letter for Milea. Milea was shocked because it just once when Milea met him. He even knows her house, her birthday and her God. The situation of this utterance is totally awkward since they have not known each other for a long time but Dilan has known everything about Milea. Milea was so speechless.

**Intonation :** The intonation used in this utterance is mixed intonation. The rising intonation is used to emphasize the clause "*kapan ulang tahunmu*" and the clause "*siapa Tuhanmu*" because Dilan wants to show Milea that he has known everything about her. While the falling intonation is used in the rest of the clause in the utterance.

**Characteristics:** This utterance is categorized as casual style because the atmosphere of this utterance is informal, and in this utterance also used "*aku*" and "*kamu*" to make it more casual from both Dilan and Milea since they are friend in school.

### UDM-013 (Dilan to Milea)

**Dilan** : *Kamu pulang naik angkot?*  
(Are you going home by microbus?)

Situation : In this utterance, Dilan was meeting with Milea on his way home from school. He was asking whether Milea was going home by microbus and may he followed her or not. Then they turn out with going home together by microbus. Dilan was trying to make the situation of this utterance is as casual as he can. He was trying to be close to Milea by doing various ways and one of those is taking her home safely.

Intonation : The intonation used in this utterance is rising intonation, because Dilan was on the street and little bit noisy there so he used rising intonation to make Milea hear his asking.

Characteristics: According to Joos (1967) the characteristic of casual style are using informal word. The informal word that found in this utterance is the word “*angkot*” and that word does not exist in KBBI and it means that the word “*angkot*” is not classified as standard form of word in Bahasa Indonesia. It should be replaced with “*angkutan kota*” to make it more formal. So that is why this utterance is categorized as casual style.

### UDM-018 (Dilan to Milea)

**Dilan** : *Milea... kamu cantik, tapi aku belum mencintaimu, nggak tau kalau sore, tunggu aja.*  
(Milea, you're beautiful, but I've yet to fall for you, but this afternoon, who knows?)



**Situation** : In this utterance, Dilan was speaking to Milea when they were at in the same microbus. He was trying to say about his feeling to Milea that Milea was so beautiful but he has not loved her yet and it could be this afternoon

**Intonation** : The intonation used in this utterance is falling intonation because he praised Milea that she is beautiful. When people praise someone, the suitable intonation used is falling intoantio. The atmosphere of this utterance is really cheesy because he was spontaneous when he praise Milea in the microbus.

**Characteristics:** This utterance is categorized as a casual style because the use of the slang word which is “*nggak*”. Then the use of the first name “*Milea.,.*” in her utterance to address the hearer. Those characteristics are really suitable with the characteristic of casual style proposed by Joos (1967).

#### **UDM-028 (Dilan to Milea)**

**Milea** : *Dilan, aku udah buka kado dari kamu.*  
(I've opened your gift, Dilan).

**Situation** : This utterance is spoken when Milea was on the phone with Dilan, she had opened the birthday gift given by Dilan and she was really happy. Dilan gives her a crossword puzzle filled with the answer. Dilan loves her and he did not want Milea get a headache when she fill the crossword puzzle by herself. This utterance shown informal atmosphere because Milea use the first name of Dilan rather the last name to addressing Dilan as the hearer.

**Intonation** : The intonation used in this utterance is rising intonation because Milea was really excited of her birthday gift, since it was the first gift from Dilan. Even it really simple gift, but it can make Milea got a wild smile all day long. People

who have a good mood or exciting mood will use rising intonation rather than falling intonation in their utterance to show how much they were happy.

Characteristics: This utterance is categorized into casual style since there is a slang word which is “*udah*”. The word “*udah*” doesn’t exist in KBBI, it will be replaced into the formal one such as “*sudah*”. Also, the use of word “*Dilan...*” that makes it more casual from both Dilan and Milea but still used “*kamu*” in the end of this utterance. That is why this utterance is classified into casual style.

#### UDM-047 (Milea to Dilan)

**Milea :** *Kamu senang mikirin aku?*  
(Is thinking about me makes you happy?)

**Situation :** This utterance stated when Milea replied Dilan’s utterance about he cannot stop thinking about her all the time and that really makes Dilan happy. Then Milea was asking to make sure whether he was truly happy or not. The atmosphere built in this utterance is informal.

**Intonation :** The intonation used in this utterance is mixed intonation. In the part “*kamu senang*” used falling intonation, while the rest of the utterance which is “*mikirin aku*” used rising intonation to emphasize what she wants to clarify.

Characteristics: This utterance is classified into casual style since there are two slang words found in her utterance such as the word “*seneng*” and the word “*mikirin*”. Those two words are also informal words rather than replaced the word “*seneng*” into the formal one “*senang*” and the word “*mikirin*” into “*memikirkan*”.

**UDM-055 (Milea to Dilan)**

**Milea** : *Aku boleh tanya sesuatu nggak?*  
(Can I ask you about something?)

**Situation** : This utterance is stated by Milea when she was on the phone with Dilan. She wants to ask about Susi to Dilan. Susi is a crush of Dilan. In school, Wati told that Dilan took Wati home and Milea did not know about that. So Milea wants Dilan to tell her about Susi and they will not misunderstanding later. The atmosphere of this utterance is also informal because it can be seen Milea was jealous toward Susi and when people get jealous toward someone, they tend to use casual style to wreak it rather than use formal style.

**Intonation** : The intonation used in this utterance is falling intonation because Milea still ashamed to admit that she was actually jealous of Susi. So she used falling intonation rather than rising intonation.

**Characteristics**: According to Joos (1967), this utterance is categorized into casual style because the use of slang word which is the word “*nggak*” instead the formal one which is “*tidak*”. Since a slang word belongs to casual style, so this utterance is categorized into casual style.

**Intimate Style**

The writer found 78 utterances of Dilan and Milea that are indicated as the Intimate Style. Here the writer only analyze 4 out of 78 utterances since the analysis of the data are merely the same. The first two are the example of utterances stated by Dilan to Milea and the next two are stated by Milea to Dilan.

#### UDM-040 (Dilan to Milea)

**Dilan** : *Milea, kalau nanti kamu tidur percayalah aku sedang mengucapkan selamat tidur dari jauh, kamu nggak akan denger.*  
(When you go to sleep tonight, believe me, I'll be wishing you a good night's sleep from afar, you won't hear it though).

**Situation** : This utterance is spoken by Dilan when he was on the phone with Milea, and before he ended the phone with Milea, he was asking Milea to keep silent and listen to him. He was saying a good night for Milea and she wouldn't hear his saying because he spoke it from far away. This utterance is common spoken by a couple or people who have a very close relationship and the situation that appears in this utterance is romantic.

**Intonation** : The intonation used in this utterance is falling intonation because when people closing the phone with her or his boyfriend or girlfriend, they tend to have a small voice with falling intonation rather than rising intonation.

**Characteristics**: This utterance is categorized into casual style because according to Joos (1967), casual style does not need any background information of the speaker and the hearer to make the conversation run well because it always they have already known each other, and this phenomenon happens in both Dilan and Milea.

#### UDM-065 (Dilan to Milea)

**Dilan** : *Jangan sun jauh nanti aja sun dekat.*  
(I'd rather give you a proper kiss instead of just a blown one).

**Situation** : This utterance is stated when Dilan has already close with Milea. He felt that Milea has the same feelings toward him. So this utterance is more

intimate and the atmosphere of this utterance is very romantic like the most lovebirds do when they had fallen in love.

Intonation : The intonation used in this utterance is falling intonation because through this utterance, Dilan was asking a kiss from Milea. So, when there is someone asking something special, they need to use falling intonation rather than rising intonation.

Characteristics: This utterance used the clause “*jangan sun jauh nanti aja sun dekat*” really shows that they have an intimate relationship. Milea doesn’t need any further explanation about what is the meaning of Dilan saying because she already know what he meant to be. This characteristic is really suitable with the characteristic of intimate style which is using between people who have very close relationship and there is no need further explanation toward the utterance which is explicitly spoken.

#### UMD-052 (Milea to Dilan)

**Milea** : *Nyari kamu, dasar brengsek.*  
( I was looking for you, jerk)

Situation : This utterance was happened when the school of Milea and Dilan attacked by some other students from the other school. Milea was worried about Dilan since Dilan is one of the member in motorcycle gang and she was sure that it must be related to him and the gang. She was trying to find Dilan and when she met him, she blamed Dilan. Dilan didn’t have any relation about that attack, but his friend did, Anhar. Here the utterance of Milea that used a word “*brengsek*”, it shows that how much she really worry about Dilan and she wants to wake him up that

everything about the motorcycle gang is a bad thing, and he will be always connected with that. The situation of this utterance is chaotic.

**Intonation** : The intonation used in this utterance is mixed intonation. In the last of the utterance Milea used rising intonation to emphasize the word “*brengsek*”, here she wants to show that she is really angry because Dilan is connected with the attack and she worried really much and for the rest of the utterance Milea used falling intonation.

**Characteristics**: This utterance is categorized into an intimate style because according to Joos (1967) the intimate language characterized by ellipsis, deletion, and rapid. Here the utterance that stated by Milea also can be characterized as the intimate language. Also from this short utterance, there is no message to recreate like when Milea spoke the word “*brengsek*”, Dilan extract the full meaning from that word. He already knows what Milea meant to be.

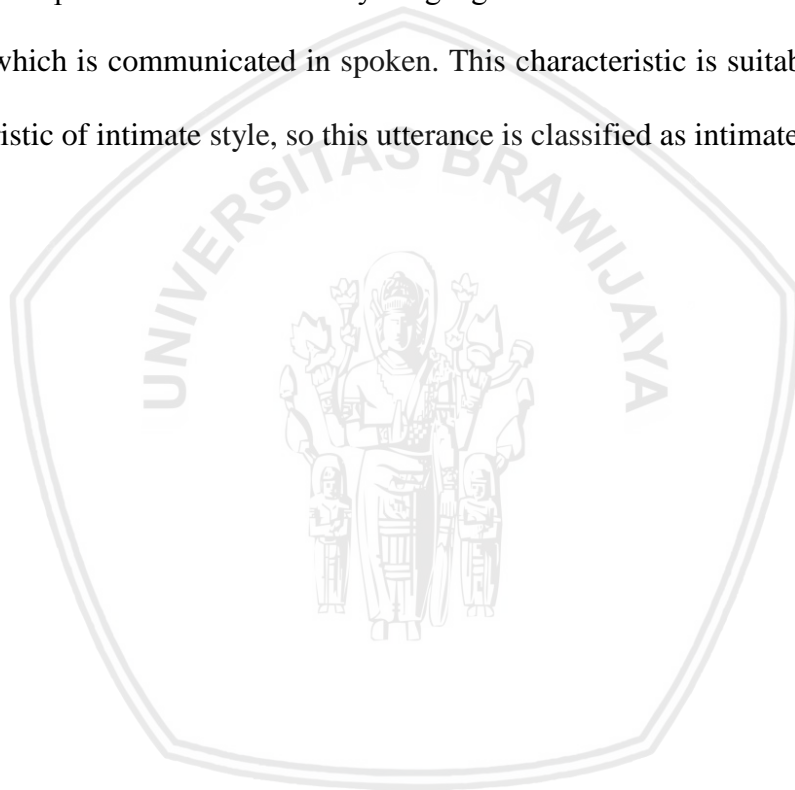
#### **UMD-110 (Milea to Dilan)**

**Milea** : *Janji nggak akan ikut-ikutan kalau ada yang nyerang lagi?*  
(Are you promise me that you will not come along anymore if there is attack?)

**Situation** : This utterance is spoken when Milea was on the way to her home with Dilan. They talked a lot about the motorcycle gang. Here through her utterance, Milea wants Dilan to promise her that he would not attack anymore no matter what. She wants to make sure that after the promise made, Dilan will have a safe life. The atmosphere of this utterance is really uneasy.

Intonation : The intonation used in this utterance is rising intonation because Milea wants to make sure about the promise that made by Milea and need Dilan to obey the promise.

Characteristics: This utterance is based on Milea's thought. So when she worried about Dilan, her mind was thinking that she need to make a promise so Dilan will stop have a problem in his motorcycle gang. So this utterance shows Milea's thought which is communicated in spoken. This characteristic is suitable with the characteristic of intimate style, so this utterance is classified as intimate style.





#### 4.1.2 Types of Speech Styles Used by Ditto and Ucha in *Teman Tapi Menikah* Movie

This part presents the classification of types of speech styles used by Ditto and Ucha in *Teman Tapi Menikah* movie based on the theory of Joos (1967). The writer found 140 speech styles used by Ditto to speak with Ucha. Those are 16 utterances of formal style, 23 utterances of consultative style, 51 utterances of casual style and 50 utterances of intimate style. Also the writer found 131 speech styles used by Ucha to speak with Ditto. Those are 10 utterances of formal style, 26 utterances of consultative style, 51 utterances of casual style and 44 utterances of intimate style. Here the writer presents the following table which consists of the utterances of Ditto to Ucha and the utterances of Ucha to Ditto which are chosen to be analyzed.

**Table 4.1.2 Utterances of Ditto and Ucha in *Teman Tapi Menikah* movie.**

No	Utterances of Ditto to Ucha	Types of Speech Styles					Code
		A	B	C	D	E	
1.	Ucha, ini bolpen lo.		√				UDU-011
2.	Ya resikonya punya temen tenar kayak gue ya begini lah Cha.				√		UDU-017
3.	Ceilah nikah, udahh kepikiran aja lo. Oh gue tahu, pasti gara-gara lo lagi indah-indahnya kan lagi jatuh cinta, jadi semua itu mekar-mekar.				√		UDU-030
4.	Iya tapi kenapa gue yang jadi kurir lo sih? Emang yayang lo kemana?					√	UDU-033
5.	Gue pernah denger Cha, katanya cinta kayak nunggu bis di halte.			√			UDU-058
6.	Apaan sih Cha kayak orang nggak tahu muka lo aja sih. Tenang Cha, nanti kalau gue punya mobil ya, mau jempol kaki lo dibedakin juga saman nggak bakal luntur					√	UDU-079
7.	Cha nggak berasa ya bentar lagi kita kuliah.		√				UDU-081
8.	Cha kuliah di bandung seru banget. Semuanya mirip lu teriak-teriak, loncat-loncat.				√		UDU-099
9.	Cha lo mau nggak di hidup lo yang sekali ini jadi istri gue?					√	UDU-135

10.	Bener kata orang, cinta pertama susah dilupain, apalagi cinta pertama lo sahabat lo sendiri. Makannya gue nikahin sahabat gue sendiri.			√			UDU-140
11.	Biasanya sih orang deket gue panggil gue Ucha, tapi terserah lo mau manggil gue apa		√				UUD-007
12.	Ditto kan sukanya yang princess-princess gitu.		√				UUD-011
13.	Inget lo ya awas sampe lo suka sama gue, gue musuhin lo seumur hidup					√	UUD-012
14.	Harus banget ya selalu mau tahu kehidupan pribadi gue?				√		UUD-023
15.	Ih Acha tuh fake bgt gila ih nggak suka gue sama dia			√			UUD-045
16.	Tapi lo inget ya, duitnya ditabung yang bener. Soalnya semua orang tuh bisa humble kalau mereka nggak punya duit, tapi kalau udah berduit, beda cerita			√			UUD-074
17.	Cielah special banget deh gue. Emang enak jadi sahabat lo daripada jadi pacar lo.					√	UUD-107
18.	Ya gimana dia tuh ngasih lo 4 tahun loh To, 4 tahun. Dan lo masih nggak kepikiran gitu buat nikah sama dia?				√		UUD-112
19.	Ditto, lo tuh bukan anak SMP lagi ya. Jadi kalau lo nggak siap buat komit, ya lo nggak usah pacaran			√			UUD-113
20.	To, lo apaan sih bercanda lo ya. Jadi maksud lo, cewek yang 12 tahun itu gue?					√	UUD-123
21.	Oh gitu, emang mas nggak tahu saya siapa? Saya sahabatnya mas yang main perkusi tadi loh mas, ditto yang nggak terkenal itu, siapa sih		√				UUD-124

#### 4.1.2.1 The Analysis of the Types of Speech Styles Used by Ditto and Ucha in *Teman Tapi Menikah* Movie

From all the data, the writer took only several data to be analyzed since the data are merely the same, so that there is no repetition in explaining my analysis. Those selected data are 4 out of 26 utterances of formal style, 5 out of 49 utterances of consultative style, 6 out of 102 casual style, and 6 out of 94 utterances of intimate style. Further, Frozen Style is never used by Ditto and Ucha in *Teman Tapi Menikah* movie.

## Formal Style

The writer found 26 utterances of Ditto and Ucha that are indicated as the Formal Style. Here the writer only analyze 4 out of 26 utterances since the analysis of the data are merely the same. The first two are the example of utterances stated by Ditto to Ucha and the next two are stated by Ucha to Ditto.

### UDU-011 (Ditto to Ucha)

**Ditto** : *Ucha, ini bolpen lo.*  
(*Ucha, this is your pen*).

Situation : This utterance is spoken when Ditto took Ucha's pen back. The situation of this utterance is awkward because they just met in class but still contains little formality between Ditto and Ucha.

Intonation : The intonation used in this utterance is mixed intonation. When Ditto call her name by Ucha, he used rising intonation to get the attention of Ucha, and for the rest utterance used falling intonation.

Characteristics: In formal style, the utterance tend to give such an information. From this utterance, Ditto wants to give an information that her pen is in his hand. Also the use of the standard form of words in Bahasa Indonesia such as the word "ini" and "bolpen". So this utterance is categorized into formal style.

### UDU-081 (Ditto Ucha)

**Ditto** : *Cha nggak berasa ya bentar lagi kita kuliah.*  
(*Cha, I didn't expect that we will go to college soon*)

Situation : This utterance is stated when Ditto was on prom night of their school with Milea. As time goes by they will leave their school and continue their studies at the university. Here Dilan was wondering if time passed very fast. The situation built in this utterance is full of amazement, it shown when they were throwback to the first memory they have ever met.

Intonation : The intonation used in this utterance is falling intonation because there is no word which is need to be emphasized. So it is suitable with falling intonation rather than rising intonation.

Characteristics: According to Joos (1967), the characteristic of formal style is using a single topic in the utterance and the structure sentence is more complex and using formal word. In this utterance, since Ditto and Ucha were on the prom night, the topic that they talked must be about their school, their memories in the school. Also the sentence structure is more complex and there is formal word such as “*berasa*” in this utterance. So this utterance is categorized into formal style.

#### UUD-011 (Ucha to Ditto)

**Ucha** : *Ditto kan sukanya yang princess-princess gitu.*  
(Ditto like the one who looks like princess).

Situation : This utterance is stated by Ucha when she was relaxing together with Ditto in living room of Ditto’s house. Then, Ditto’s mother was coming to bring them some snacks and she was saying that Ditto and Ucha looked good if they were dating. Then Milea gave the answer like the utterance above. Here Milea was trying to argue about the statement given by Ditto’s mother. The situation in this

utterance is formal because this utterance addressed to older people. When people talked to the older, they tend to use formal style.

Intonation : The intonation used in this utterance is mixed intonation. There is rising intonation used to emphasize the word “*princess-princess*”, so Ditto’s mother will get the point about Ditto what kind of girl that Ditto’s like. Further the rest of this utterance used falling intonation.

Characteristics: This utterance categorized as a formal style because there is no feedback given from Ditto. Also this utterance was trying to inform Ditto’s mother that her son like someone who looks like a princess and the use of standard form of word in Bahasa Indonesia such as “*sukanya*” from the basic word “*suka*” added with “*-nya*” as the suffix. Those three characteristics which are no need feedback from the hearer, giving information, and using the standard form of word in Bahasa Indonesia are suitable with the characteristic of formal style proposed by Joos (1967).

#### UUD-124 (Ucha to Ditto)

**Ucha** : *Oh gitu, emang mas nggak tahu saya siapa? Saya sahabatnya mas yang main perkusi tadi loh mas, ditto yang nggak terkenal itu, siapa sih?*  
(So you don’t know me? I’m a bestfriend who played the percussion, who is not the famous one named Ditto or whoever he is).

Situation : This utterance which is stated by Ucha is happened in the concert’s stage after Ditto played the percussion. Ucha wants to show her feelings toward Ditto, that is why she really need to catch up Ditto in Bali. Here. Actually this utterance was answering Ditto’s question that asked what Ucha looking for here

and he wouldn't let her come to stage just like that. The situation built in this utterance is formal since Ucha directly change the word "gue" into "saya" that make the utterance looks formal.

Intonation : The intonation used in this utterance is rising intonation because Ucha want to clarify something whether Ditto recognize she or not. Also the utterance is spoken in large place with so many people, then rising intonation is need to use rather than falling intonation.

Characteristics: According to Joos (1967), this utterance is categorized into formal style because the use of standard form of word in Bahasa Indonesia such as the word "sahabatnya" from the basic word "sahabat" added with "-nya" as the suffix and the word "terkenal" from the basic word "kenal" added with "ter-" as the prefix. Also there is no shortened form of word found in this utterance.

### Consultative Style

The writer found 49 utterances of Ditto and Ucha that are indicated as the Consultative Style. Here the writer only analyze 5 out of 49 utterances since the analysis of the data are merely the same. The first two are the example of utterances stated by Ditto to Ucha and the next three are stated by Ucha to Ditto.

#### UDU-140 (Ditto to Ucha)

**Ditto** : *Bener kata orang, cinta pertama susah dilupain, apalagi cinta pertama lo sahabat lo sendiri. Makannya gue nikahin sahabat gue sendiri.*  
(It's true that first love is never easy to forget, moreover she is your own bestfriend, that is why I married my best friend).

**Situation** : This utterance is stated by Ditto when he realized that he had fallen in love with her bestfriend, Ucha but it is not that easy to tell Ucha about that. So he let the time to show his feeling toward Ucha. He stated this utterance for himself. The atmosphere of this utterance is faithful. Here Ditto proved of what most people saying that first love is never easy to forget moreover he or she is your bestfriend. Explicitly in this utterance Ditto was giving an advice that people need to marry their first love so they do not need to deal with that anymore. Like the characteristic of consultative style that always consist such an advice in the utterance.

**Intonation** : The intonation used in this utterance is falling intonation because there is no word that need to emphasize since the purpose of this utterance is just giving an advice.

**Characteristics**: Here, his utterance is classified into consultative style because according to Joos (1967), in consultative style, the pronunciation of the utterance is explicit and so is in this utterance that Ditto was trying to prove people that it is real whether first love cannot be forgotten, moreover he/she is your bestfriend. Also this utterance was really less well planned because there is someone who ever stated that kind of utterance before and most of people have familiar with that utterance but not all of them believe with that or not.

#### **UDU-058 (Ditto to Ucha)**

**Ditto** : *Katanya cinta kayak nunggu bis di halte, lo harus naik bis sesuai tujuan lo.*  
(love is like waiting the bus in a halt, you must take the bus based on your destination).



**Situation :** This utterance which is stated by Ditto when he was sitting together with Ucha on the side of the road. He was trying to say to Ucha that love is never easy to find. It is like when we are waiting the bus in the bus station. We need to find the bus based on our destination, cause if you take a wrong bus, you will not arrive on your destination. Love is the same. You need to find someone that can fulfill your love, your need and your desire. You cannot force inappropriate people to be an appropriate. The situation of this utterance is normally like when people have consultative with their bestfriend, mostly when people are giving an advice as a friend toward the problem of their bestfriend.

**Intonation :** The intonation used in this utterance is falling intonation because it is just bestfriend talking time. So the suitable intonation used is falling intonation rather than rising intonation because they such exchanging each other's thoughts.

**Characteristics:** Since this utterance contains an advice which consists of the consultative sentence like "*lo harus naik bus sesuai tujuan lo...*", so this utterance is classified as a consultative style.

#### **UUD-045 (Ucha to Ditto)**

**Ucha :** Ih Acha tuh fake banget gila ih nggak suka gue sama dia.  
(Acha is fake and I really don't like her so much).

**Situation :** This utterance is stated by Ucha when she met Ditto with his girlfriend, Acha. She didn't look fine for seeing Ditto and Acha together, because she thought that Acha becomes a fake person in front of Ditto. Then, when Ditto left Acha and he came to Ucha, Ucha asked Ditto for breaking up with Ucha. She told him that she never like Acha. The situation in this utterance is quite serious

because Ucha looks care toward Ditto, she did not want Ditto is manipulated by Acha. As it contains an advice so this utterance is classified as consultative style.

Intonation : The intonation used in this utterance is mixed intonation. In the word “*fake banget*” Ucha used rising intonation to make sure that Ditto get the meaning of fake. While the rest of words in this utterance, Ucha used falling intonation.

Characteristics: According to the characteristics of constultative style proposed by Joos (1967), this utterance is classified into consultative style because here Ucha give such an opinion that Acha is fake and it is done spontaneously after Ucha just by looking they walked together.

#### UUD-074 (Ucha to Ditto)

**Ucha** : *Tapi lo inget ya, duitnya ditabung yang bener soalnya semua orang tuh bisa humble kalo mereka nggak punya duit, tapi kalo udah berduit, beda cerita.*  
(but you have to remember that the money must be saved carefully because people can be humble if they don't have money but if they have money, it would be different).

Situation : In this utterance, Ucha was trying to give an advice for Ditto because Ditto get a lot of works from TV, Caffe, and some other places. Ucha did not want Ditto become complacent with that. Since Ucha has already become an artist first from Ditto, so Ucha was trying to remind Ditto that everyone can be humble if they don't have money, but if they have money it will be different. They tend to forget with something or someone that make them success. The situation of this utterance is not too serious but not too casual since Ucha was giving her best advice to Ditto.

Intonation : The intonation used in this utterance is falling intonation because when people giving an advice they tend to use falling intonation rather than rising intonation.

Characteristics: According to Joos (1967) about the characteristics of consultative style, this utterance is suitable to be classified as a consultative style because the use of consultative language through the advice like “...*inget ya, duitnya ditabung...*” and also this utterance is spoken explicitly.

#### UUD-113 (Ucha to Ditto)

**Ucha** :*Ditto, lo tuh bukan anak SMP lagi ya, jadi kalo lo nggak siap buat komit, ya lo nggak usah pacaran.*  
(Ditto you are not a middle school kid anymore, so if you are not ready to commit, then don't).

Situation : From this utterance, Ucha was trying to open Ditto's mind about a commitment. As the man, he need to understand how to commit with a woman. They were not a kid anymore, they were in the age when they must be ready with a commitment. From her utterance, it can be seen that it less-planned utterance, through her sentence “*lo tuh bukan anak SMP*”, the word “*anak SMP*” here just an emphasize in this utterance, the age of the a middle school kid is the age when their days are just about playing the game and didn't have any thoughts about commitment. This situation of this utterance must be serious.

Intonation : The intonation used in this utterance is rising intonation because she wants to remind Ditto that they were not kid anymore. To make the reminder heard by Ditto, Ucha needs to use rising intonation rather than falling intonation.

Characteristics: This utterance is categorized into consultative because it gives any information through the advice and that less-well planned utterance which are suitable with the characteristics of consultative style proposed by Joos (1967).

### Casual Style

The writer found 102 utterances of Ditto and Ucha that are indicated as the Casual Style. Here the writer only analyze 6 out of 102 utterances since the analysis of the data are merely the same. The first three are the example of utterances stated by Ditto to Ucha and the next three are stated by Ucha to Ditto.

#### UDU-017 (Ditto to Ucha)

**Ditto** : *Ya resikonya punya temen tenar kayak gue ya begini lah Cha.*  
(that is the consequence if you have a famous friend like me, Cha).

**Situation** : From this utterance, Ditto was spreading charm on Ucha. For the first time Ditto is watched by many people, his play with the percussion really can be proud of. In school, Ucha didn't forget to congratulate him because he can reach this level, let the people in the world know of his talent. Not only Ucha that congratulated him, but most of his friends in school did. Then Ditto was uttered that kind of the utterance to Milea and Milea just threw her face toward Ditto even she really proud of him, but she can't handle the charm of Ditto. The situation of this utterance is really casual.

**Intonation** : The intonation used in this utterance is mixed intonation. There is rising intonation used to emphasize the word "*tenar*" so everyone can hear that Ditto is a famous person now. While the rest of the utterance used falling intonation.

Characteristics: This utterance is categorized into casual style because the use of slang words like “*tenar*” which doesn’t exist in KBBI. It can be replaced with the word “*terkenal*”. Also the use of word “*kayak*” which doesn’t exist in KBBI and it can be replaced with “*seperti*” to make the utterance more formal. Slang word is one of devices of casual style so based on the theory of Joos (1967), this utterance is classified as casual style.

#### UDU-030 (Ditto to Ucha)

**Ditto** : *Oh gue tau pasti gara-gara lo lagi indah-indahnya kan lagi jatuh cinta, jadi semua itu mekar-mekar.*  
(Oh I see it must be you are falling in love, so all become flowery).

Situation : From this utterance, it is stated by Ditto when he was jealous with Ucha and her boyfriend. He can’t keep silent to see Ucha like that, she act like the other people when with her boyfriend, and it’s totally different when she was with Ditto. Ditto was trying to remind her about that, but Ucha didn’t want hear that. So by that utterance, Ditto was trying to say that she must be very in love with her boyfriend so that all become beautiful and Ucha didn’t realize that she changed in front of her boyfriend.

Intonation : The intonation used in this utterance is rising intonation because it was exaggerated. Ditto wants to remind Ucha that it must be because of love so everyone around Ucha need to adapt with her condition.

Characteristics: This utterance is classified into casual style because the use of slang word “*mekar-mekar*”, here the word “*mekar-mekar*” doesn’t have a meaning in

KBBI. Actually it can be replaced with ”*berbunga-bunga*” or “*bermekaran*” that represent someone who fall in love.

#### UDU-099 (Ditto to Ucha)

**Ditto** : *Cha kuliah di Bandung seru banget, semuanya mirip lo teriak-teriak, loncat-loncat.*  
(Cha, it is very exciting to have study in Bandung, everyone looks like you, full of screams and jumps).

**Situation** : From this utterance, it is stated by Ditto when he was on the phone with Ucha. Since Ditto took the study in Bandung, while Ucha in Jakarta. They sometimes have communication by phone. It very first time Ditto phoned Ucha since he was in Bandung. He told Ucha that Bandung was so exciting and everyone there look like Ucha who full of screams and jumps. The situation of this utterance is casual since they were talking on the phone after a long time they have not met each other.

**Intonation** : The intonation used in this utterance is rising intonation since Ditto wants to emphasize that Bandung is exciting. Everyone there looks like Ucha.

**Characteristics**: Here this utterance is categorized into casual style based on the theory of Joos (1967) because the use of informal words such as the word “*banget*” from “*seru banget*”, here the word “*banget*” does not classify as a standard form of word in Bahasa Indonesia. Also the use of word “*lo...*” to address one another that not really formal instead of “*kamu...*”

**UUD-007 (Ucha to Ditto)**

**Ucha** : *Biasanya sih orang deket gue panggil gue Ucha, tapi terserah lo mau manggil gue apa.*  
 (Usually people near me call me Ucha but it is up to you want to call me by what).

**Situation** : From this utterance, it was her very first time sitting beside Ditto. She introduced her name. Ditto cannot believe as fast as that if Ucha was sitting next to him. So, he was giving a short response such as “*gue Ditto*”. That kind of response can make the utterance of Ucha is categorized into casual style because it doesn't need a reply from the hearer. The situation of this utterance is casual since they still use the first name to address one another.

**Intonation** : The intonation used in this utterance is falling intonation because here Ucha was introducing her to Ditto so she need to use falling intonation rather than rising intonation.

**Characteristics**: Based on the theory of Joos (1967) about the characteristics of casual style, this utterance is categorized into casual style because there is no long response from the hearer, and the use of first name in addressing one another.

**UUD-023 (Ucha to Ditto)**

**Ucha** : *Harus banget ya selalu mau tau kehidupan pribadi gue?*  
 (Are you supposed to be know all about me?)

**Situation** : From this utterance, Ucha is stated when she was disturbed by Ditto. Ditto was really curious about Ucha and someone who are very close with Ucha. That is why Ditto was keeping to ask to Ucha until she uttered that kind of utterance. The atmosphere of this utterance is casual because Ditto is jealous



toward someone that are close with Milea. To make it more casual, Ditto becomes annoying one.

Intonation : The intonation used in this utterance is rising intonation because Ucha wants to Ditto realized that he does not need to know about whatever happened toward Ucha.

Characteristics: Based on the theory of Joos (1967) about the characteristics of casual style, this utterance is categorized into casual style because in this utterance the pronunciation is explicit and Ucha spontaneously answer Ditto's question to make him quiet.

#### UUD-112 (Ucha to Ditto)

**Ucha** : *Dia tuh ngasih lo 4 tahun loh To, 4 tahun dan lo masih nggak kepikiran gitu buat nikah sama dia?*  
(She gave you four years To, four years and you still do not think to marry her?)

Situation : From this utterance, it is stated by Ucha when she was on the phone with Ditto. Ditto just broke up with his girlfriend, and Ucha was shocked. Ucha can't relate what was on Ditto's mind. His girlfriend gave him 4 years to convince him that she really love him but for Ditto it was not enough because he only loved Ucha. The situation of this utterance is quite serious but still casual because here Milea was wondering of Ditto's thought.

Intonation : The intonation used in this utterance is rising intonation because here Ucha was asking to Ditto the reason of breaking up with his girlfriend who gives him four years relationship.

Characteristics: Based on the theory of Joos (1967) about the characteristics of casual style, this utterance is categorized into casual style because this utterance use the slang words like the word “*nggak*” and the word “*ngasih*” which can’t be found in KBBI, so this utterance is classified into casual style.

### Intimate Style

The writer found 94 utterances of Ditto and Ucha that are indicated as the Intimate Style. Here the writer only analyzes 6 out of 94 utterances since the analysis of the data are merely the same. The first three are the example of utterances stated by Ditto to Ucha and the next three are stated by Ucha to Ditto.

#### UDU-033 (Ditto to Ucha)

**Ditto** : *Iya tapi kenapa gue yang jadi kurir lo sih? Emang yayang lo kemana?*  
(But why I am be your courier? Where is your lover?)

**Situation** : In this utterance Ditto was trying to say to Ucha that why he became her courier instead of her boyfriend. Ucha was asking Ditto to take something left in her home and bring it to the shooting location of Ucha. The utterance was giving an intimate atmosphere because the one that always be there for Ucha is Ditto.

**Intonation** : The intonation used in this utterance is rising intonation because here Ditto was upset with Ucha’s boyfriend, he cannot be reached when his presence is needed.

**Characteristic** : Based on the theory of Joos (1967) about the characteristics of intimate style because this utterance is categorized into intimate style because in his

utterance, Ditto used the slang word which is “*yayang*” instead of “*sayang*”. Then, the utterance from Ditto really didn’t need to verify toward Ucha who is “*yayang lo...*”, because both of them know that Ucha has boyfriend.

#### UDU-079 (Ditto to Ucha)

**Ditto** : *Apaan sih Cha kayak orang nggak tahu muka lo aja sih. Tenang Cha, nanti kalau gue punya mobil ya, mau jempol kaki lo dibedakin juga saman nggak bakal luntur.*  
(Everyone knows your face Cha, please just chill Cha, someday if I have a car, even your toe powdered, it will not fade).

**Situation** : In this utterance, they were going to the prompt concert by motorcycle. Along the way, Ditto was convincing Ucha about his sincerity that he will buy a car so they didn’t need use a motorcycle anymore to make Ucha still on her face. Both of them didn’t need any explanation from where Ditto will get the money to buy a car, of course it was from Ditto’s percussion performances. This utterance is categorized into intimate style because to make the communication ruin well doesn’t need any background information.

**Intonation** : The intonation used in this utterance is rising intonation because Ditto wants to show Ucha that Ucha will always look beautiful and everyone know about that.

**Characteristics**: Based on the theory of Joos (1967) about the characteristics of intimate style because this utterance is categorized into intimate style because because to make the communication ruin well does not need any background information like in this utterance, they really have known each other so well.

**UDU-135 (Ditto to Ucha)**

**Ditto** : *Cha lo mau nggak di hidup lo yang sekali ini jadi istri gue?*  
(Cha, do you want to be my wife in your once life?)

**Situation** : In this utterance, Ditto was proposing Ucha to be his wife. Here after a long dramatic story, finally Ucha accept his proposing. Ucha believe that Ditto can be a good husband. This utterance can bring the situation become so intimate because mostly when people propose someone, they need to bring an intimate situation in the most romantic moment.

**Intonation** : The intonation used in this utterance is falling intonation because Ditto propose someone to be his wife and the suitable intonation is falling intonation.

**Characteristics**: Based on the theory of Joos (1967) about the characteristics of intimate style because this utterance is categorized into intimate style because this utterance is planned by Ditto based on his thought and his feeling. Without any chit chat, he was to the point to ask her marry him. That is why this utterance is categorized into intimate style.

**UUD-012 (Ucha to Ditto)**

**Ucha** : *Inget lo ya awas sampe lo suka sama gue, gue musuhin lo seumur hidup.*  
(watch out until you love me, I will be your enemy forever, remember it).

**Situation** : In this utterance, Ucha was at Ditto's home. They were watching a cinema that played by Ucha. Ditto can't stop proud toward Ucha, until her mother came with some snacks and said that they will look good if they were a couple.

Then Ucha was daring Ditto for not falling in love with her, if they can't not do that, Ucha will be his enemy forever. The situation of this utterance is intimate between a bestfriend, Ucha does not want Ditto loves her because it can make their relationship is awkward.

Intonation : The intonation used in this utterance is rising intonation because Ucha want to emphasize that Ditto may not fall in love with her. So she used rising intonation.

Characteristics: This utterance is categorized into intimate style because they thought that they were really have a very close relationship and Ucha didn't want broke that very close relationship with Ditto. She was afraid that she will lose Ditto if they were a couple. Since Ditto and Ucha involves in a very close relationship, and it is one of the characteristic of intimate style.

#### UUD-107 (Ucha to Ditto)

**Ucha** : *Cielah special banget deh gue, emang enak jadi sahabat lo daripada jadi pacar lo.*  
(Wow I felt so special, I know that it's better to be your best friend than your girl friend).

Situation : In this utterance Ucha was eating with Ditto. Ucha was trying to say that it is really better to be his bestfriend rather than his girlfriend, because after Ditto bought a car, his first ride was for Ucha not for his girlfriend. The situation of this utterance is intimate, it can be seen from the happiness of Ucha when Ditto put she first upon his girlfriend.

Intonation : The intonation used in this utterance is mixed intonation. In the words “*emang enak jadi sahabat lo daripada pacar lo*”, Ucha used rising intonation and used falling intonation in the rest of words.

Characteristics: This utterance is categorized into intimate style because both Dilan and Milea did not need any information why Ditto gave the first ride for Ucha. It just because last time Ditto promised to Ucha and it simple Ditto keep his promise as a bestfriend.

#### UUD-123 (Ucha to Ditto)

**Ucha** : *To, lo apaan sih bercanda lo ya, jadi maksud lo cewek yang 12 tahun itu gue?*  
(what a joke! So the girl who you loved for 12 years, it was me?)

Situation : In this utterance Ucha is shocked with Ditto who stated his feeling toward Ucha. Ucha can't believe that the one who Ditto's love for 12 years is her. Along the time Ditto just keep silent because he afraid Ucha will left him. Ditto can't handle his feeling when Ucha told him that she will marry with the other man. Ofcourse this utterance bring an intimate atmosphere because only a few people that can utter this kind romantic utterance .

Intonation : The intonation used in this utterance is rising intonation because she shocked that all this time, Ditto was successful in hiding his feeling toward Milea.

Characteristics: Based on the theory of Joos (1967) about the characteristics of intimate style because this utterance is categorized into intimate style because because this utterance purely uttered when Ucha get shocked about Ditto's

utterance. Then incomplete sentence can be shown from this utterance such as “*cewek 12 tahun itu gue?*”. From that, Ucha does not need to give an explanation what is the meaning of “*cewek 12 tahun*” because she already get the meaning about someone who almost 12 years Ditto had fallen in love with.

#### **4.1.3 The Factors Triggering the Use of Speech Styles by the Main Characters in the movie *Dilan 1990* and *Teman Tapi Menikah***

According to Holmes (2001), there are four factors triggering the use of speech styles. Those are age of addressee, social background of addressee, speech convergence and speech divergence. Here the writer also combines with the supporting theory from Wardhaugh (2006). According to Wardhaugh (2006), there are some factors that can affect people in terms of speaking, those are age, region, occupation, social class, and ethnicity. Since the second research problems of this study is to explain in what extent do the factors trigger the main characters using certain speech styles in both movies *Dilan 1990* and *Teman Tapi Menikah*. In this part, the writer provides the factors analysis based on the types that the main characters’ used in both movies *Dilan 1990* and *Teman Tapi Menikah*.

Before analyzing the factors further, the writer need to compare the main characters in *Dilan 1990* and *Teman Tapi Menikah* movie, here the writer provides some description of each characters from those two movies. Starting from Dilan, Dilan was born in Bandung, Dilan's father was a soldier, an ABRI member which is now called as TNI. Because of his work, Dilan and family often move from one province to another. At his school, Dilan was known as a high class and ignorant



young man, a motorcycle gang leader, often violating school rules, has an overflowing emotion, but quietly smart, humble, and very loyal. The character of Dilan here shows high sincerity in keeping someone precious to him. Then, the description of Milea. Her name is Milea Adnan Hussein. His mother is from Bandung, her father is an officer in the Army and he is from West Sumatra. After Milea's mother and father got married, they moved to Slipi, Jakarta. In 1990, her father was assigned to Bandung. Then Milea moved to a high school in Buah Batu, Bandung and she met Dilan. Milea refused Dilan at the beginning of their meeting. However, Milea was also interested in finding out more about Dilan that could finally make her fall in love to the character of Dilan. Milea known as kind hearted person since she has a lot of friends and she was an open-minded person. Since this movie is happened in 1990, both Dilan and Milea used "*aku*" and "*kamu*" in addressing one another. Also they use some of standard form of words in Bahasa Indonesia.

Moving to the description of Ditto and Ucha in *Teman Tapi Menikah* movie. Ditto was famous in his school, he was known as cool and hard worker person. Even, he was still in senior high school, he could earn his own money through his playing on a percussion. It also merely the same with Ucha that become an artist since she was in elementary school. Both Ditto and Ucha who has become a bestfriend for almost 12 years, it was really hard to leave the friendzone between them. This movie is happened in 2000 era which is 2018 in Jakarta. Both Ditto and Ucha used "*lo*" and "*gue*" in addressing one another and they tend not to use some of standard form of words in Bahasa Indonesia.

Based on the finding in the types of speech styles used and the brief description of each characters in both of *Dilan 1990* and *Teman Tapi Menikah* movies, the writer found the first factor which is the Age of Addressee (Holmes, 2001) or Age (Wardhaugh, 2006), the main characters within two movies have the similar age which is the age of teenagers. In speech styles, the age both of the speaker and the hearer need to be noticed. Like stated in Chapter 2, Age become the most important aspect in speaking, it can affect the use of speech styles. Both in *Dilan 1990* and *Teman Tapi Menikah* movies, the main characters are in the same age which is teenagers. Actually, this age of teenager can make those two movies have the same speech styles used in their utterances, but it turns out the speech style used of the main characters in those two movies are totally different. The main characters' of *Dilan 1990* uses 1990's speech styles while the main characters of *Teman Tapi Menikah* applies the 2000's or the more modern one and this is one of the most important reasons for the writer in conducting this study that there is different generation in performing speech styles within two movies. Based on the findings, the use of formal styles used in the movie *Dilan 1990* is more dominant than in *Teman Tapi Menikah*. Also like stated above, mostly in *Dilan 1990* movie, the main characters used the formal words to address one another such as the word "aku" and the word "kamu" instead of the informal one such as the word "gue" and the word "lo" like Ditto and Ucha in *Teman Tapi Menikah* movie.

Then, the second factor that the writer found was Social Background of Addressee (Holmes, 2001) or Social Class (Wardhaugh, 2006), since the main characters in those movies are still students in senior high school, so to find their

social class, it can be seen from how they were doing in their school. Social class is related with whether someone categorized into higher or lower class and it can be seen from many aspects such as their surroundings, their family, and they behaviors. Based on the description of each character in *Dilan 1990* movie, Dilan known as an ignorant young man, a motorcycle gang leader, has an overflowing emotion, but quietly smart and very loyal, while Milea was known as the most kindhearted woman. In *Teman Tapi Menikah* movie, both Ditto and Ucha really known as a hard worker and popular student because both of them have their own career since in senior high school, Ucha was an artist while Ditto was a percussion player. As the student, Dilan, Milea, Ditto and Ucha were having their most interaction with their friends in school and their family in home. Both of Dilan and Milea are coming from the military families. So, their family tend to be strict, strict with the rules, with the education and others. While the family of Ditto and Ucha are more relax because they really have a big trust toward their children. Through their different background of family, there is no characteristic of the lower class people found from those two families, so both of Dilan with Milea and Ditto with Ucha are in the same higher class but even they are in the same social class, the speech styles used in their utterances are different.

The next factor that affects the main characters' within *Dilan 1990* and *Teman Tapi Menikah* movies is Speech Convergence (Holmes, 2001). Since the writer uses the utterance of the main characters in the movie, so it must be connected with the process of speech accommodation. From both *Dilan 1990* and *Teman Tapi Menikah* movies, the speech styles of the main characters are similar, when Dilan

was talking with Milea and when Ditto was talking with Ucha since they are in the same age which is teenager. So when the main characters were using speech styles in their interactions, they will get the purpose of their interaction easily and the flow of the movie will run smoothly.

The next factor the writer found was Occupation (Wardhaugh, 2006), since those two movies are categorized as school comedy romance, so their occupation is a student and their speech styles mostly used in school and home. Actually it can be seen from their role as the student in the school and their role as the daughter and son in home. How the main characters' talked to their teacher, parents, and to the other student it must be different. Here the writer only focus with the main characters' speech style and the main characters within those two movie are have the same occupation which is a student. As the student, their utterance also adjust with their surroundings.

Then the last factor that the writer found based on the factors triggering the use of speech styles are Region and Ethnicity (Wardhaugh, 2006). In term of region, both of *Dilan 1990* and *Teman Tapi Menikah* have different setting of place and time. The setting place of *Dilan 1990* where in Bandung at 1990 while *Teman Tapi Menikah* in Jakarta at 2018. Those two different background place of movie can affect the main characters in producing the utterances because each region has its own characteristics toward the people, the culture and the other things. The description of each region in those two movies are also different, the one with the quiet street and the other one with the crowded streets.

Then in term of ethnicity, of course both Bandung and Jakarta are really different. Bandung has Sundanese while Jakarta has Betawi. In *Dilan 1990*, Bandung is always connected with the Sundanese language as well as the friendly and charming intonation that really represent Sundanese people or people who are living and growing up in Bandung. This sundanese also affect in terms of the use of Dilan and Milea speech style in delivering their most utterances in the movie *Dilan 1990*. People will recognize that someone are a Sundanese, when they were talking because the Sundanese is identical with a distinctive and curse accent and their gentle speech. Mostly both Dilan and Milea produced their utterances with the formal words rather than informal words to not eliminate the image of Sundanese in their characters.

While *Teman Tapi Menikah*, the setting of place of this movie were in Jakarta, so it must be related to Betawi in terms of Betawi language as well as to the point people which can show the image of Betawi people in Jakarta. This Betawi term also affect the use of speech style of Ditto and Ucha in delivering their utterance in *Teman Tapi Menikah* movie. It shows when they use “lo” and “gue” in addressing one another in a movie. This term “lo” and “gue” here is identical with society in Jakarta. Jakarta is rich with culture and language. Even for newcomers in Jakarta, they will easily adjust to their environment by using Jakarta language and accent with the term “lo” and “gue” and leave their original accent. That is Jakarta where the association become a defining factor in life. That is why the speech styles used by Ditto and Ucha here also affect the term of Jakarta people and they tend to

use informal words rather than formal word to adapt with the society especially in Jakarta.

To conclude this part, the writer found 6 factors that affect the use of speech styles in the main characters' utterances of both *Dilan 1990* and *Teman Tapi Menikah* movies. Those factors are the age, the social background, speech convergence, occupation, region and ethnicity. Actually, in this part the writer was trying to examine each of the factors found. From the age, those two movies are in the same age which is teenager but the speech styles used are different. The more frequently style found in the main characters' *Dilan 1990* is formal style while in the main characters' *Teman Tapi Menikah* is informal style. Then in the social background, they have different background of family and school but they are in the same social class which is higher class, it makes the main characters are having the similar speech styles used but adjust to the time production of those two movies. How to apply the higher class in *Dilan 1990* movie it must be different when it is applied in the modern movie such as *Teman Tapi Menikah*. The next factor is speech convergence, it must be found in those two movies to make the flow of the movie themselves are running smoothly and the interaction of the main characters connect each other. Then the other factor found is Occupation, the main characters' occupation in both movies are student. So their utterances must be relate with their surroundings that can affect the use of their speech styles. Then the last factors are Region and Ethnicity. Region must be connected with the ethnicity. From those two movies they were in different region. *Dilan 1990* in Bandung at 1990 has Sundanese while *Teman Tapi Menikah* in Jakarta at 2018 has Betawi. Between their region and



ethnicity can affect in producing speech styles that can be seen from their pronunciation and intonation used in the movie.

## 4.2 Discussion

In this part, the writer discusses the result of the findings related to the research problems of the study. Based on the findings, the writer found that in *Dilan 1990* movie, there are five types of speech styles which are frozen style, formal style, consultative style, casual style and intimate style. While in *Teman Tapi Menikah* movie, the writer only found four types of speech styles which are formal style, consultative style, casual style and intimate style. Starting from the types of speech styles that used by the main characters in *Dilan 1990* and *Teman Tapi Menikah* movie. In *Dilan 1990*, there are 167 speech styles used by Dilan to speak with Milea. Those are 2 utterances of frozen style, 43 utterances of formal style, 27 utterances of consultative style, 53 utterances of casual style and 41 utterances of intimate style. Also the writer found 130 speech styles used by Milea to speak with Dilan. Those are 3 utterances of frozen style, 20 utterances of formal style, 19 utterances of consultative style, 51 utterances of casual style and 37 utterances of intimate style. While in *Teman Tapi Menikah*, the writer found that there are 140 speech styles used by Ditto to speak with Ucha. Those are 16 utterances of formal style, 23 utterances of consultative style, 51 utterances of casual style and 50 utterances of intimate style. Also the writer found 131 speech styles used by Ucha to speak with Ditto. Those are 10 utterances of formal style, 26 utterances of consultative style, 51 utterances of casual style and 44 utterances of intimate style.



It shows that in *Dilan 1990* movie the writer finds five utterances of frozen style while in *Teman Tapi Menikah*, frozen style is never used.

According to Kridalaksana (1989), frozen style and formal style are categorized into formal style, while consultative style, casual style and intimate style are categorized into informal style. Based on the findings, the formal style in *Dilan 1990* movie is more dominant than in *Teman Tapi Menikah*. In *Dilan 1990*, it can be seen from the data found there are 5 utterances of frozen style and 63 utterances of formal style. While in *Teman Tapi Menikah* there is no frozen style and there are 26 utterances of formal style. Therefore it is proven that the formal style in *Dilan 1990* is more dominant than in *Teman Tapi Menikah*. Then in *Dilan 1990*, the writer found 46 utterances of consultative style, 104 utterances of casual style and 78 utterances of intimate style. While in *Teman Tapi Menikah*, there are 49 utterances of consultative style, 102 utterances of casual style and 94 utterances of intimate style. Here based on the data, the informal style in *Teman Tapi Menikah* movie is more dominant than in *Dilan 1990*.

Analyzing from the use of frozen style in those two movies. In *Dilan 1990*, the writer found five utterances indicate as a frozen style and those five utterances are stated by Dilan to Milea and Milea to Dilan. One of the example utterances by Dilan is when he declared a couple engagement of Dilan and Milea and the utterance looks like, “*Proklamasi*”, *Hari ini, di Bandung, tanggal 22 Desember 1990, Dilan dan Milea dengan penuh perasaan telah resmi berpacaran, hal-hal mengenai penyempurnaan dan kemesraan akan diselenggarakan dalam tempo yang selama – lamanya.*” His utterance has fulfilled the characteristic of frozen style

since he used the word “*proklamasi*” in his first utterance to open up the declaration that sometimes it is used in a very formal occasion and it is stated in a complete sentence. In *Teman Tapi Menikah* movie, the writer cannot find the utterance that indicates a frozen style because most of the utterances are categorized into casual style.

Then the use of formal style in those two movies, in *Dilan 1990*, the writer found 63 utterances that were mostly spoken by Dilan to Milea rather than Milea to Dilan and 26 utterances in *Teman Tapi Menikah* movie that 16 utterances were spoken by Ditto to Ucha and 10 utterances were spoken by Ucha. Here the formal style used in *Dilan 1990* is more dominant, because there are a lot of utterances that have fulfilled the characteristics of formal style. The example given by Dilan’s utterance in *Dilan 1990* movie; “*Tapi suatu hari nanti kamu pasti akan naik motorku, percayalah*”. Here, Dilan used the standard form of word in Bahasa Indonesia which is “*suatu*” and “*percayalah*” instead of the casual one. Then the example given by Ucha’s utterance in *Teman Tapi Menikah* movie; “*Saya sahabatnya mas yang main perkusi tadi loh mas, Ditto yang nggak terkenal itu, siapa sih*”. Ucha also uses the standard forms of word in Bahasa Indonesia such as “*saya*” and “*terkenal*”.

In the use of the consultative style, based on the data found, in *Teman Tapi Menikah* movie is more dominant rather than in *Dilan 1990*. In *Dilan 1990* there are 46 utterances of consultative style while in *Teman Tapi Menikah* there are 49 utterances of consultative style. Mostly the main characters used this style to give such a reminder and advice, and the use of words “*harusnya*” and “*jangan*” that really have fulfilled the characteristics of consultative style. Since the main

characters' from those two movies tend to have some discussions, so they need to use the consultative style in their daily communication.

The next style that the writer found is casual style. In *Dilan 1990* movie, there are 104 utterances of casual style and there are 102 utterances of casual style in *Teman Tapi Menikah* movie. Here in *Teman Tapi Menikah*, the main characters are using “gue” and “lo” in their daily conversation and mostly the other sentences tend to be casual and it is quite while in *Dilan 1990* movie, the main characters are using “aku” and “kamu” and the sentences tend to be rigid or the formal one. The casual style that found in those two movies mostly used the slang word or non-standard form of words in Bahasa Indonesia. like the use of word “brengsek” in *Dilan 1990*, and also the use of word “tenar” in *Teman Tapi Menikah* movie.

Then the last style used is the intimate style. Since the intimate style has the characteristic that used by participants who have a very close relationship, the use of incomplete language, short utterances and unclear articulation, the writer found 78 utterances in *Dilan 1990* movie and 94 utterances in *Teman Tapi Menikah* movie had fulfilled the characteristic of intimate style. The example given by Dilan in *Dilan 1990* movie is; “*Jangan sun jauh, nanti saja sun dekat*”. This utterance is expressed implicit that he want to kiss Milea not by phone but he will do it directly. While the example given by Ditto in *Teman Tapi Menikah* movie is; “*Cha lo mau nggak di hidup lo yang sekali ini jadi istri gue*”. Here Ditto express her feelings toward Ucha and he proposed to be his wife. Since the main characters' in those two movies were a couple so it become one point for making the example above as

intimate style that mostly occur between someone who have a very close relationship.

Those comparison above from both the main characters' speech style in the movie *Dilan 1990* and *Teman Tapi Menikah* can made the conclusion that those two movies are really different in terms of the use of speech style even those two movies have the same time production in 2018, the same year of broadcast also in 2018, the same genre of the movie which is school comedy romance, and also the same age of the main characters which are teenagers. Here the use of the main characters' speech styles are totally different. Through the title of those movies, it really show the different time like in *Dilan 1990*, it must be probably happen in 1990 era while *Teman Tapi Menikah* it must happen in nowadays era. Since the main characters are having the same age which are teenagers, it helps the writer to compare those two movies and find the different generation in terms of speech styles.

Compared with the first previous study was conducted by Nazalla (2017) entitled *Speech Style Used in Coffee Morning MUSPIDA Banten Province*. In conducting her research, she used the same theory of Joos (1976) to identify the types of speech styles and the factor influencing in using the speech styles based on the theory of Holmes (2001). Here the first previous study has the same theory with the present study but the present study provide supported theory from Wardhaugh (2006). The object of the research in the first previous study is a talkshow and the data were taken from the utterances produced by Ely Shahputra SH. MH. as the moderator and Natta Irawan SH., MSi. as the speaker in Coffee Morning

MUSPIDA Banten Province . In her research, she found three types of speech styles i.e. formal style, consultative style and casual style. Since the object was different, so the result must be different. In the present study, the writer found five types of speech styles in *Dilan 1990* movie and four types of speech styles in *Teman Tapi Menikah* movie. On the other hand, the writer found the factors triggering the use of certain type of speech styles was different from Nazalla (2017). In her study, she found only two factors triggering the moderator and the speaker of in Coffee Morning MUSPIDA Banten Province based on Holmes (2001) which are the social background of the addressee and the age of addressee. While in the present study, based on Holmes (2001) and supported theory from Wardhaugh (2006), the writer found 5 factors triggering the use of the main characters' speech styles in both *Dilan 1990* and *Teman Tapi Menikah* movie. The result based on the factors is different since the object of the study in first previous study is a talkshow which doesn't involve conversation like the main characters in a movie. Also the previous study didn't have comparison result like the present study.

The second previous study that is also compared with the present study is the study written by Wulandari in 2016 entitled *Bill Porter's Speech Styles in Door to Door Movie: Sociolinguistics Perspective*. In this study, Wulandari combined three theories based on the sociolinguistic perspective from Joos (1967), Hymes (1974), and Maassen & Povel (1985) to analyze the speech styles of door to door salesman who has cerebral palsy in *Door to Door* movie and the factors trigger him to use a certain: type of speech styles in conversation. Regarding to the present study, the theory that being used is different. In the present study, the writer used

the theory of Joos (1967) and Holmes (2001) with the supporting theory of Wardhaugh (2006). In Wulandari's study, she found four types of speech styles that used in communicating with the interlocutor i.e formal style, consultative style, casual style, and intimate style. The result was similar with present study since the object of the study was a movie, but the second previous study use single movie while the present study need to compare two movies. Based on the factors that trigger the certain type of speech style, the second previous study and the present study have different theory and it make the result also different. In her study she conduct that there are three factors, those are 1) participant, 2) setting & scene, and 3) relationship one another. Because cerebral palsy person need treatment to communicate with the interlocutor, so there are factors which motivate Bill Porter in order to communicate with people in society, those are 1) his mother advice, and 2) the responsibility of his job as salesman. It shows that cerebral palsy person can be normal person because he knows how to construct his speech style toward the interlocutor during the conversation. While in the present study like the writer stated before, there are 5 factors triggering the use of certain types of speech style those are, the age of addressee (age), the social background of addressee (social class), the speech convergence, region, and occupation.

The last comparison is coming from the third research entitled *Speech Styles Performed by The Main Characters of "The King's Speech" Movie* conducted by Anugrahsuci (2014). In this study, she used the main theory from Joos (1967) to analyze the speech styles which are performed by the main character in "The King's Speech" movie and used the theory SPEAKING of Dell Hymes that taken by Chaer



and Agustina (2004) to find the factors that influence the main characters in using the types of speech styles. While in the present study, the writer used the theory of Holmes (2001) and supported by Wardhaugh (2006) to find the factors that triggering the use of certain types of speech style. The results of the research are the frozen style occurs once or 1%, formal style in 12 utterances or 16%, consultative style occurs 11 utterances or 15%, casual style is mostly used by the main characters occurs 32 times or 43%, and intimate style occurs in 18 utterances or 24%. While the result of the study is quite similar since the data come from the utterances from the main character in the movie. On the other hand, in Anugrahsuci's study, based on the theory of Hymes, the factors that influence the use of speech styles are Setting, Participant, End(purpose of the conversation), Act(message that contain in the utterances), Key(intonation), Instrument(the language deliver orally or written), Norm (when it conduct interaction), and Genre(kinds of delivery). It was totally different with the factors in the present study because of the use different theory from Holmes (2001) and supported theory from Wardhaugh (2006).



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter consists of the conclusion and suggestion of the study. Here the writer presents and explains the conclusion according to the findings of the study.

#### 5.1 Conclusion

The conclusion is based on the comparison within two movies *Dilan 1990* and *Teman Tapi Menikah*. In *Dilan 1990*, there are five types of speech styles which are frozen style, formal style, consultative style, casual style, and intimate style. While in *Teman Tapi Menikah* movie, there are only four types of speech styles which are formal style, consultative style, casual style, and intimate style. There is no frozen style found in *Teman Tapi Menikah* while in *Dilan* there are 5 utterances of frozen style. In formal style the writer found there are 63 utterances performed by the main characters in *Dilan 1990* movie and 26 utterances performed by the main characters in *Teman Tapi Menikah* movie. Also there are 46 utterances in *Dilan 1990* movie and 49 utterances in *Teman Tapi Menikah* movie categorized into consultative style. For casual style in *Dilan 1990* there are 104 utterances while in *Teman Tapi Menikah* there are 102 utterances. In intimate style there are 78 utterances while in *Teman Tapi Menikah* there are 94 utterances. In formal style and frozen style the utterances more dominant produced by the main characters in *Dilan 1990* while in consultative, casual and intimate style, the utterances are more

dominant produced by the main characters in *Teman Tapi Menikah* movie.

The factors that trigger the use of the certain types of speech styles are the age of addressee (Holmes, 2001) or age (Wardhaugh, 2006), the social background of addressee (Holmes, 2001) or social class (Wardhaugh, 2006), and the speech convergence (Holmes, 2001), the occupation ((Wardhaugh, 2006), the region (Wardhaugh, 2006), and the ethnicity (Wardhaugh, 2006).

## 5.2 Suggestion

The writer hopes that this study can improve the knowledge of the reader about the use speech style not only in a movie, by observing the dialogues which are constructed by the main characters and their context in every scene of the movie, but also the other aspects like difference in generation in terms of producing the speech styles from the other phenomenon. It can be a debate, a talk show, or a song. In addition, from this research the reader also can have some addition knowledge about the use of the certain types speech style because sometimes without us knowing it, speech styles occur in our daily life. Based on this present study, the reader also can improve their skill in terms of speaking in their daily activities or later in the future, if it is possible. Moreover, through this present study, it can make the other writers are interested in the sociolinguistics topic especially in speech style. It would be nice to see if this present study can give a benefit for becoming such a reference to conduct the study with the same topic.

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