

CHAPTER IV

ANALYSIS

This chapter describes the analysis of the data which the writer has presented in some tables. The detailed summary of the analysis can be seen in the Appendix. The tables below serve some functions. The first table figures what women's linguistic features including the exact words used by Dendong. The second table shows women's linguistic features including the exact words used by Markona. Beside tables, there is one chart presented to display Markona's and Dendong's linguistic features. Through this chart, we can see directly the differences or similarities features that they used. Following the two tables and one chart is the discussion of the findings and interpretation of the findings.

IV.1 Findings and Discussion

Based on topics talk about in the transcription, the writer finds of 96 fragments or 483 utterances produced by Markona and 453 utterances produced by Dendong. Because of

practical reason, the writer selects opening segment, each sub segment, and closing segment which present more 10 women's linguistic features to be analyzed further.

1. The opening segment is constructed from the first fragment to just before they start the main segment.
2. The issues that Markona and Dendong presented at that night were Banci Ratnasari and Banci Rusadi, law officer, and Atiek CB. For this segment, the issue of Banci ratnasari and Banci Rusadi presents more women's characteristics rather than others.
3. Markona and Dendong greet their audiences who come to the studio three times. However, the writer decides to analyze the second greeting in fragment 53 rather than others because of more women's characteristics found.
4. The callers' phone segment consists of 6 callers. Together with the fourth caller, Markona and Dendong produce more complete women's features.
5. There are 3 sponsor promotions that Markona and Dendong have to read. However, there is only one sponsor analyzed that is the third sponsor.
6. The other segment is reading letters segment. There are 2 letters which are read and the writer decides to analyze the second letter since it has more features presented.
7. For the closing segment, the writer takes the last fragment.

Based on those selected fragments, the analysis below is presented.

The table 1 below shows the exact words as well as the total women's linguistic features produced by Dendong.

TABLE 1. Women's Linguistic Features Used by Dendong

1 \ 2	P-F	H	T-Q	R-I	E-A	P-C	I	H-G	S-P	E-S
Fragment 1	pendengarnya ada yang hamil ya ... hamil 6 bulan, buat orang yang ya ... udah tua- tua.	mungkin ... ada yang sakit, mungkin pendengar ... sunat, mungkin pendengarnya ... hamil, mungkin ... yang udah tua- tua					Jangan terlalu ngakak- ngakak, jangan terlalu dibebasin			hamil-hamil, tua-tua, jangan terlalu keras- keras, cepet sembuh gitu maksudnya, jangan sampai nanti anak- anaknya.
Fragment 2										Diacak-acak, ngacak-ngacak
Fragment 3	aduh markona ...						Kok ceria banget sih			
Fragment 4	bersih-bersih he-e ... biar bersih studionya									'bersih-bersih hee ... biar bersih', 'siap nemu, nemu suami'.
Fragment 5										
Fragment 6	hee ... wow, simbar panjang ... ah ...				'indah', 'enak', 'kumis panjang enak.'					

Fragment 7										
Fragment 8										'njeprak-njeprak', 'diogok-ogok'.
Fragment 9	ojok rame-rame buka rahasia orang ya ...									'melirik-lirik, melotot'.
Fragment 10										'besar sekali', 'kok besar sekali ya'.
Fragment 11	'aduh ... kita ini senasib lho Markona', 'tambah nemen ya...iki duwe bojo kok metel'.									
Fragment 12										
Fragment 13	wauw ...									
Fragment 14						'menor-menor', 'ijo pupus'.				'menor-menor atau ngejreng'.
Fragment 15										'bajunya ketat sekali ya.'

Fragment 19			cantik sekali deh Banci ratnasari malam ini ya				'cantik sekali deh Banci Ratnasari malam ini', 'banyak sekali.'			
Fragment 20										
Fragment 21	'aduh ... nepsong juga', 'aduh ... jangan gitu dong ya'.		'nah kamu wanita bukan toh', 'namanya banci ratnasari kok wanita toh'.	'namanya Banci ratnasari kok wanita toh', 'nah kamu wanita bukan toh'.						menghina gitu maksudnya
Fragment 22										
Fragment 23			lho khan suka panah toh							
Fragment 24										
Fragment 25					enaknya gimana					
Fragment 26	oh wauww...	mungkin mbak Banci Ratasari itu punya rencana?					masalah pribadi sekali			

[illegible]

Fragment 79	produk sendiri tapi dipamerin eh ...kalau pamer sendiri khan gimana ya		'dari RRC ya', 'sampai tanggal 29 maret ya.'							
Fragment 83		'tak pikir numbang banci gitu', 'mungkin ganteng kali papanya.'					jauh banget ya			
Fragment 96										
TOTAL	18	9	9	2	4	2	9	0	0	22

From the table above, emphatic stress gets the highest point for women's feature which occurred the most. The second rank is pause fillers for it appears 18 times. There are some features which have the same result. Hedges and tag questions appear for 9 times over 35 fragments. Precise color terms and rising intonation occur twice. Also, there are two features which do not likely to occur, superpolite forms and hypercorrect grammar. Dendong does not use hypercorrect grammar for Dendong keeps using Surabayanese which is not a standard language. Dendong speaks in informal language because *she* situates with *her* audiences who mostly live in Surabaya. Along 35 selected fragments, superpolite forms are counted not to occur, however, in some other parts of fragment, this feature occurred rarely.

Table 2 below lists the exact words of women's linguistic features as well as the total numbers of them which produced by Markona in 35 fragments.

TABLE 2. Women's Linguistic Features Used by Markona

[illegible]

		saya pikir bulu matamu yang bisa balik								
Fragment 9	aduh Ndong ...									
			'aduh telingamu indah ya Ndong', 'aduh antingmu bagus ya', 'kalau Markona ini bagus ya.'							
Fragment 10	aduh ... ini hidungnya Dendong juga ditindik				aduh telingamu indah					
Fragment 11	aduh ... apa lagunya itu, udah Ndong ... oh auw ...									
Fragment 12	'Banci Ratnasari akan mengadakan ... ehm', 'interview dengan eh ...'.		kita akan masuk dunia artis ya Ndong ya							
Fragment 13	Ratnasari khan ehm ..., wauww ...									
Fragment 14						'menor- menor', 'ijo pupus yang menyala.'				'berwarna menor- menor', 'sapi khan suka ijo- ijo.'

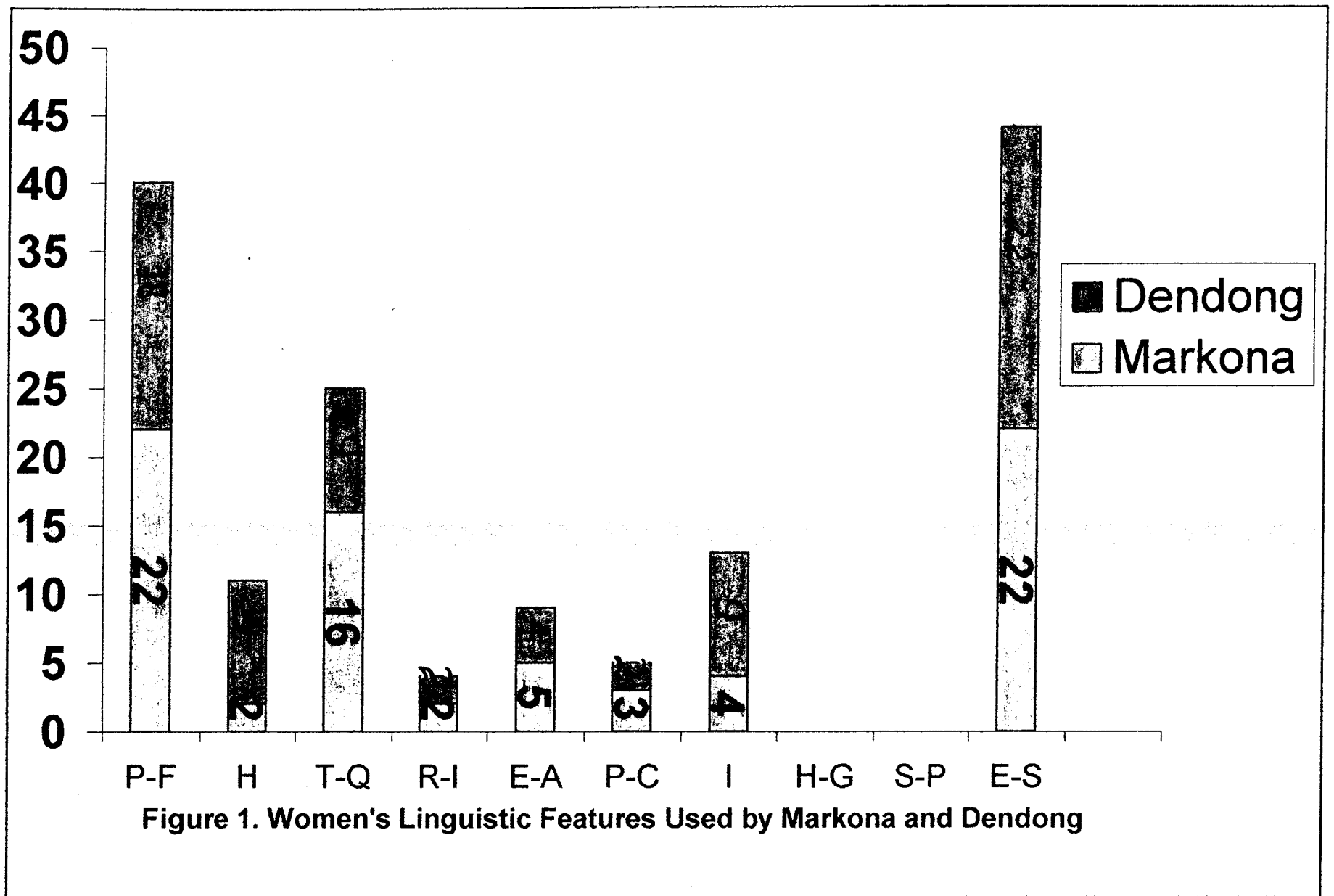
Fragment 15										
Fragment 19	sebentar eh ... saya panggil tante Dendong atau mama									
Fragment 20										saya merasa kasihan berbulan- bulan suami saya tersiksa
Fragment 21	ehm ... kita sama-sama egois									ungkit', 'mengejek- ejek.'
Fragment 22										dekat-dekat lama dengan saya
Fragment 23							'tidak begitu banyak turut campur', 'terlalu			cuma pihak dari keluarga laki-laki atau keluarga suami
Fragment 24										
Fragment 25			'karena tidak ada statusnya khan', 'nggak ada khan', 'yang jelas tetap laki ya.'	mana ada status banci janda	jadi janda itu enak lho					jadi janda itu enak lho

Fragment 26			iya foto BF khan							'calon yang lebih ganteng', 'jan- gan diungkit- ungkit masalah pribadi Banci ratnasari', 'seluruh wartawan seSurabaya.'
Fragment 27	kenapa saya menyesal ... ya itu alasannya									soal-soal begituan
Fragment 28			iya enak khan							
Fragment 29										'soalnya ini khan ragu, ragu ya ... lanang
Fragment 53			bener khan							hepi-hepi aja terus
Fragment 54										
Fragment 55	Markona pake kacamata eh ... Dendong pake					kalo Markona warna pelangi				

Fragment 56			itu khan urusan pribadi ya Ndong ya							'pasti ditanggung rumahnya bersih', 'pasti cocok jadi istrinya.'
Fragment 57	ah ... orang lagi makan ini ... apa namanya?									
Fragment 58										
Fragment 79	'pengumuman kalau anda eh ... anda membutuhkan TV', 'eh ... pemberitahuan! '; 'eh ... tempatya di atrium TP', 'apa itu namanya? Eh ... sales'.		iya khan tunggal khan				sales girl yang paling cantik			
Fragment 83	eh ... ini dari desa Kuncen				soalnya mamanya cantik ya					
Fragment 96										waktunya tinggal beberapa menit lagi
TOTAL	22	2	16	2	5	3	4	0	0	22

Looking at the number of features that Markona has, *she* seems to produce more or less the same features as Dendong. Markona produces the same number of emphatic stress, 22 times. Besides emphatic stress feature, pause fillers are seem to occur frequently than others. These two features consider to be the highest feature that produced by Markona. *She* produces none for two areas of women's features, superpolite forms and hypercorrect grammar. These two areas are also produced none by Dendong for the same reason that they present the program War Mar for audiences around Surabaya. Thus, the language used by the announcers follows the language that the most audiences listen to.

For a clear picture, in the following, the writer encloses the chart which picturing the usage of 10 women's linguistic features of Markona and Dendong.



In Figure 1, we see that both Markona and Dendong produce more or less the same number of features. Both of them are likely to emphasize their word with 22 times occurrence. This is the most often feature occurred comparing to other women's linguistic features. The second rank is lead by pause fillers. For pause fillers feature, indeed Markona produces it 22 times. It is not different with Dendong who presents it 18 times. The occurrence of other women's linguistic features also does not show big different result.

IV.2 Interpretation

Generally, they employ almost all female's language except two areas, superpolite forms and hypercorrect grammar. Although they employ almost all female's language, they do not adopt it. They use female's language in a small number. If we look at the number of their utterances in 35 fragments, their employment of 10 women's linguistic characteristics are not balance. Among 35 fragments, Markona produces 483 utterances while Dendong produces 453 utterances. In other words, emphatic stress which is detected as the most feature occurred by Markona and Dendong, appears only 22 times over around 400 utterances. The table and the analysis are presented in the discussion below.

IV.2.1 Emphatic Stress

According to Lakoff, emphatic stress means the use of modifiers *so*, *such*, and *very* to emphasize utterances combining with an intensity of intonation out of proportion with the topic of the phrase.

SEGMENT I: OPENING

Extract 1: Dendong opens the program with some suggestions to the audience. For the audience who get sick, Dendong and Markona hope that they get well soon. Also, for parents, before going to sleep it is necessary to see their children whether they have come back or not and there are many others suggestions from Dendong and Markona.

D: *Aduh, enak sekali cowok ya nggak punya duit ngajak pacaran ama Dendong. Ya nggak mau dong, Dendong kan juga butuh duit, butuh lipstik, butuh bedak, perlu apalagi, macem-macem. O iya, pendengar semuanya, selamat malam. Mungkin pendenger ada yang sakit, aduh, Dendong ama Markonah doain cepet sembuh ya. Mungkin pendengarnya ada yang lagi sunat malam ini, aduh, moga cepet kering ya, cepet sembuh gitu maksudnya, he-e. Mungkin pendengarnya ada yang hamil ya ... hamil 6 bulan lebih, tolong ya kalau ketawa jangan terlalu ngakak-ngakak ya. Kasihan bayi dalam kandungannya nanti bingung ya, he-e. Dan juga yang hamil-hamil sebelum dengerkan acaranya Wak Mar, tolong ya bilang amit-amit jabang bayi gitu ya, jangan sampai nanti anak-anaknya itu, aduhh, seperti kita-kita lho. Cukup semantun mawon yo, ojek ditambah-tambah meneh yo. Mungkin buat orang yang ya... udah tua-tua, kalau tertawa jangan terlalu keras-keras. Kasihan nanti copot gigi pasangannya ya, he-e. Buat yang pacar-pacaran boleh ketawa, he-e tapi yang ketawa mulutnya aja yang pacaran, tangannya nggak usah pake ketawa ya. He-e itu nggak boleh lho katanya nenek ya, he-e. Kalo udah di KUA sich nggak pa-pa, nggak masalah ya masih pacar-pacaran jangan dulu ya he-e. Terus juga buat ibu-ibu, bapak-bapak ya sebelum tidur dicek dulu anaknya sudah kembali belum ya. Zaman sekarang jangan terlalu dibebasin ya anaknya masih ya ABG-ABG ya duh gawat deh, he-e. Kalo emang pergi, pergi kemana harus tahu ya nomor telponnya harus ...*

In the opening segment above, we can see there are a lot of emphatic stress produced by Dendong such as *Dan juga yang hamil-hamil sebelum dengerkan, udah tua-tua, kalau tertawa jangan terlalu keras-keras, cepat sembuh gitu maksudnya, jangan sampai nanti anak-anaknya itu aduh...seperti kita-kita lho*. From the example, Dendong very often duplicates *her* sentences to give more stress to the whole meaning of the sentence. Besides Dendong, Markona is also likely to produce lots of emphatic stress such in the presenting issues segment - Banci Ratnasari and Banci Rusadi, *calon yang lebih ganteng, jangan diungkit-ungkit masalah pribadi Banci Ratnasari, seluruh wartawan seSurabaya*. For the total, emphatic stress is shown to lead the first most women's features occurrence with 22 times occurrence by Markona and Dendong.

IV.2.2 Pause fillers

Pause fillers lead the second rank with 18 times occurrence for Dendong and 22 times occurrence for Markona. This number is not as many as the emphatic stress, probably because of the media. In radio or television broadcasting, it will be unpleasant to hear lots of pause because it refers of being incapable in guiding the program. Therefore, either Markona and Dendong try to avoid making long pauses by filling the pause with fillers. There are many fillers that used to fill the pause.

SEGMENT II: PROMOTING SPONSOR

(Extract 79)

M: *Eh, kami beritahukan kepada anda yang membutuhkan televisi, televisi yang mampu menjawab kebutuhan anda. Sekarang anda bisa menghadiri pameran tunggal alias pameran sendiri, ya Ndong ya?*

D: *pamer sendiri?*

M: *iya khan tunggal khan?*

D: *ya bukan pamer sendiri dong namanya*

M: *apa?*

D: *produk sendiri tapi dipamerin eh ... kalau pamer sendiri khan gimana ya Markonah...*

M: *oh iya, nggak ada yang nonton*

D: *nggak ada yang nonton*

M: *ini pameran tunggal televisi terbaru*

M&D: *Konkai*

D: *dari RRC ya ...*

M: *dari RRC. Eh ... tempatnya di atrium TP 1 Surabaya. Pameran tunggal televisi*

M&D: *Konkai*

In the example above, Markona and Dendong use *eh* as pause fillers. They make use of *eh* in order to have time to develop their idea or give more explanation. Besides, pause fillers function to sign that the speaker still hold the floor of conversation.

Nevertheless, the word signals *eh*, *he-e*, *ya*, and so on do not always show pause fillers. It is necessary to see the function of those word signals. If the word signal is added to fill the pause, it is called pause fillers. In contrast, if the word signal is just added without any purpose, it is called fillers.

(Extract 17)

M: *sekarang kita masih di dapur*

M&D: *Salam Mie.*

M: *Sekarang kita sudah masuk ya ... Tiba saatnya kita mau wawancara dengan*

M&D: *banci Ratnasari.*

D: *Banci Ratnasari duduk yang baik ya... he-e*

(drum band sound)

sekalah masak ada banci Ratnasari dikasih irama drum band. Emangnya mau marching band?

M: *udah ...*

D: *he-e* (Markona's handphone is ringing)

M: *eh, maaf sorry. Banci Ratnasari dapat handphone ya...*

D: *aduh, tolong dimatiin dulu ya.*

M: *Saya angkat dulu ya, sebentar ya, sebentar nich... sebentar. Hallo?*

There is one interesting fact from the War Mar program that the number of pause fillers is not as many as the number of fillers. Pause fillers are not produced too many because of the reason that the writer has mentioned above. On the other side, Markona and Dendong produce a lot of fillers, even there are 2 or 3 fillers in one utterance (see the example on extract 17 above). It seems to be the style of both announcers to use lots of fillers even in responding or asking questions. Furthermore, the writer observes that the usage of fillers such as *ya*, *he-e*, *aduh*, etc. give sense effeminate. Femininity is one of women's characteristics, therefore, Markona and Dendong make use of this characteristic in almost all their utterances so that it may look like women.

IV.2.3 Tag Question

Looking back on the theory, Lakoff explained that women, rather than making a straightforward statement, request the agreement of their addressee by adding a tag question. In Indonesian language, the tag question is mostly featured with the word *khan*, *ya*.

SEGMENT III: Presenting issues - Banci Ratnasari and Banci Rusadi
(Extract 25)

M1: *eh, kebetulan saya tidak pernah bersedih walaupun jadi janda. Iya karena untuk mencari status janda itu susah lho*

D: *oh iya he-e*

M1: *apalagi banci*

D: *oh gitu ya*

M1: *karena tidak ada statusnya khan. Mana ada status banci janda*

D: *oh nggak ada*

M1: *nggak ada khan ? yang jelas tetep laki ya ?*

D: *adanya duda apa janda*

M1: *jadi makanya untuk perceraian masalah ini atau masalah status janda ini memang susah untuk dicari*

D: *oh gitu ya ... njeketek*

In the extract above, tag questions occur three times; *khan tidak ada statusnya khan*, *nggak ada khan*, and *yang jelas tetep laki ya*. The first two tag questions are stated with high intonation. *Khan tidak ada statusnya khan* and *nggak ada khan* have the same meaning as a yes or no question. The tag question *yang jelas tetep laki ya* is stated with a falling intonation, meaning the speaker (Markona) expects confirmation. Here, Markona expects Dendong agree with *her* statement. Another examples of tag question are *khan biasa ini khan dewasa ya*, *sampai tanggal 29 Maret ya*, *lho khan suka panah toh*, etc.

In addition, the writer finds that tag question occurs quite often with 16 times occurrence for Markona and 9 times occurrence for Dendong.

IV.2.4 Intensifier

If we see the examples of emphatic stresses and intensifiers feature in the first fragment, for instance, seem that those two features are similar but they do not. Emphatic stresses and Intensifiers boost the word using the modifiers *so*, *very*, *just*. In Indonesia, usually the speaker boosts his/ her word by doubling his/ her word, for examples *ngakak-*

ngakak, *hamil-hamil*, etc. In order not to get overlap between emphatic stress and intensifiers, Lakoff adds that emphatic stress concerns more on the intonation

In using this feature, Markona and Dendong just intensify their utterances by word signals *too* and *very* without putting stress on their utterances.

SEGMENT III: Presenting issues - Banci Ratnasari and Banci Rusadi
(Extract 19)

- D: *he-e, ok pendengar tepuk tangan untuk banci Ratnasari yang sudah hadir pada malam hari ini.*
 M1: *he-e*
 D: *oke, aduh cantik sekali deh banci Ratnasari malam ini ya...*
 M1: *terima kasih, terima kasih*
 D: *selamat malem banci Ratnasari*
 M1: *selamat malem, banci*
 D: *wong podho bancine ae*
 M1: *emang namanya sapa sich?*
 D: *Oh, nama saya Dendong*
 M1: *Oh Dendong! Dendong Rusadi?*
 D: *Iya, Dendong Rusadi*
 M1: *iya nama saya banci Ratnasari*
 D: *oh banci Ratnasari*
 M1: *ini saya mau diwawancarai mau dikasih apa sich? Mau dikasih pertanyaan apa sich?*
 D: *Oh, banyak sekali. Maaf ya mengganggu*

Such in Dendong's utterances above, *she* says *aduh cantik sekali deh Banci Ratnasari ...*, *banyak sekali* without giving any stress to her utterance. Another examples, Dendong uses *too* in "...*jangan terlalu ngakak-ngakak, ...jangan terlalu dibebasin*", "*kepanjangan om*", "*panjang-panjang nemen*." Although this feature is rarely occurred, Dendong uses this feature more rather than Markona with 9 times occurrence for Dendong and 4 times occurrence for Markona. Markona intensifies *her* utterance by *very* and *too* only in, "...*tidak begitu banyak turut campur*", "*terlalu dekat sampingnya*", "*jadi sesuatu yang panjang itu sangat indah ya*", and "*paling cantik*."

IV.2.5 Hedges

Hedges serve to reduce the force of an utterance and it is signed by the words *kind* or *sort of*, but according to Poynton, hedge may include modals (would, might, must, ought), modal adverbs (probably, possibly, certainly) and interpersonal metaphors (I think, I suppose).

Dendong in the usage of hedges, *she* uses modal adverbs 'probably' (*mungkin ... ada yang sakit, mungkin pendengar ... sunat, mungkin pendengarnya ... hamil, mungkin ... yang udah tua, eh mungkin mbak Banci Ratnasari itu punya rencana, mungkin ganteng kali papanya*), 'sort of' (*Sedikit garang* or sort of cruel), and 'I thought' (*tak pikir numpang banci gitu*). Like Dendong, Markona also uses 'I thought' (*makanya tak pikir jerangkong, saya pikir bulu matamu yang bisa balik*) to hedge *her* utterance.

Markona and Dendong are considered to use hedge features rarely since they use it only two to nine times along the 35 fragments. However, for this feature Dendong produces more hedges and more varieties hedges than Markona's.

IV.2.6 Empty Adjective

Based on the figure 1, this feature is rarely used. It is seen that out of 35 fragments Dendong and Markona produce it only four to five times. They are counted to produce meaningless adjective or empty adjective. It is called 'empty' because these adjectives which lack of power, sound feminine.

SEGMENT I: Opening segment
(Extract 6)

M: *aduh, itulah jadi sesuatu yang panjang itu sangat indah ya Ndong Ya*

D: *iya, he-e*

M: *contohnya*

D: *hidung panjang ya*
 M: *itu indah ya*
 D: *indah he-e*
 M: *kemudian rambut panjang*
 D: *indah*
 M: *indah kemudian lagi kalo*
 D: *udel-e panjang*
 M: *oh ... itu nggak indah Ndong*

In the extract above, both announcers use empty adjective *indah* or 'beautiful'. *Indah* is used to refer 'beautiful long nose', 'beautiful long hair', everything dealing with feminine thing. The other supported examples are *indah*, *enak*, *kumis panjang enak*, *enaknya gimana*. Along 35 fragments, there are 2 empty adjectives that Dendong employs, 'beautiful' and 'nice'. According to Lakoff, the sense of these adjectives are meaningless if contrasted with men's adjectives such as 'great', 'terrific'.

Markona also does the same thing through *her* utterance, *itu indah ya, itu enak ya, aduh telingamu indah, soalnya mamanya cantik ya*. Markona produces the same empty adjective as Dendong, 'beautiful' and 'nice'.

Although "empty" adjectives or 'women's' adjectives are rarely used, it does not mean they produce a lot of 'men's adjectives'. The writer observes that they produce none for 'men's adjectives'.

IV.2.7 Precise Color

The writer finds there are some precise color terms or less common color terms produced by Markona or Dendong. Figure 1 shows precise colour feature leads the seventh rank of women's features occurred. Markona produces this feature for 3 times and Dendong produces it for 2 times.

SEGMENT I: Opening segment

(Extract 14)

M: *baju kita selalu berwarna menor-menor ya*

D: *menor-menor . Atau ngejreng ya*

M: *he-e kalo banci nggak ngejreng nggak laku ya*

D: *nggak laku. Dendong menggunakan baju ijo pupus*

M: *ijo pupus yang menyala ya*

D: *iya yang menyala*

M: *jadi kalo sudah kena lampunya mobil bisa kelihatan kayak uler keket ya*

In fragment 14, Dendong found to employ this feature twice, *menor-menor* and *ijo pupus* or in English 'light-coloured' and 'chartreuse'. Also, in the same fragment, Markona employs the same precise colour, 'light-coloured', 'chartreuse'. In fragment 55, Markona produces one more precise color term, that is *warna pelangi* or 'multi-coloured'.

IV.2.8 Rising Intonation

Rising intonation feature is seldom used by Markona and Dendong because, in fact, they produce it only twice. This fact is proved from the chart that rising intonation positions in the eighth rank. For rising intonation, the speaker mostly uses it for making suggestions or requesting agreement from their addressee(s).

SEGMENT III: Presenting issues - Banci Ratnasari and Banci Rusadi

(Extract 25)

M1: *eh, kebetulan saya tidak pernah bersedih walaupun jadi janda. Iya karena untuk mencari status janda itu susah lho*

D: *oh iya he-e*

M1: *apalagi banci*

D: *oh gitu ya*

M1: *karena tidak ada statusnya khan. Mana ada status banci janda*

D: *oh nggak ada*

M1: *nggak ada khan ? yang jelas tetep laki ya ?*

In extract 25, there is an example of Markona's utterance, *mana ada status banci janda*. It shows rising intonation for Markona is rather than criticizing directly about the status of she-

male's widow, *she* requests for an agreement whether *her* statement is true or not. Another example from Dendong's utterance in fragment 21, *namanya Banci Ratnasari kok wanita toh*. It indicates rising intonation for Dendong asks for an agreement whether Banci Ratnasari is a woman.

IV.2.9 Superpolite forms

Out of 35 selected fragments, this feature does not occur at all, 0. However, there is some of this feature outside the selected fragments. For this feature, Lakoff determines that the speaker should produce a formal language and they put some politeness markers such as *jika anda tidak berkeberatan, tolong, terima kasih, etc.* Some clearer examples can be seen in Appendix through Markona's utterances in fragment 18 and 60.

IV.2.10 Hypercorrect Grammar

The data shows that there is none occurred indicating hypercorrect grammar. Therefore, there is 0 shown. Hypercorrect grammar here, means that grammar used by the speaker is based on the standard language. Another consideration of hypercorrect grammar is the consistency use of using standard forms. Unfortunately, during the conversation, Markona and Dendong prove not to speak in a good form of grammar. Mostly they use Javanese rather than Indonesian. The writer assumes that it has relation to the area that their program is broadcasted. Since they serve Surabayanese and people around Surabaya, they speak in the closest language to their hearer or audiences.

The second reason is their program material. The program material of War Mar is humour in radio, to console the hearer before midnight or before they go to bed. For this

reason, Markona and Dendong use language which every people can relax on, understand, and feel easy to follow the humour. In radio broadcasting, the announcer may speak in a free way but still under the radio etiquette, different from television. In television broadcasting, the announcer has to follow the regulations, one of them is speaking formally.