

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this Review of Related Literature, the writer presents related theories in order to analyze the lexical style of the celebrities. In order to cope with lexical style analysis, the writer tries to relate several theories. They are Speech Styles and Stylistics Analysis **theory**, which are covered by David Crystal, and explaining more in stylistics. The writer also uses the theory of types of speech styles by Joos, as it is concerned with the level of intimacy produced by the celebrities. This theory is necessary in order **to** show how celebrities gained **an** intimacy, which can comfort, entertain, and deliver easy listening on celebrities' speech as **public** figures to the public. **The** writer also uses some other theories to support the main ones. As for the last one, the analysis theory deals with the theory. **of** standard **and** nonstandard language following Kridalaksana's. The purpose of using this theory is in order *to* **make a** contrast between standard and nonstandard Indonesian **language whereas this**

study is restricted to the lexical choice, which deals with nonstandard language as used by celebrities.

## STYLE

Speech styles belong to the language variation, that people use to communicate with others. In "*Investigating Language Styles*", David Crystal defines language as '**any particular system of human communication**'. Sometimes a language is spoken by most of the people in a particular country (eg. Japanese), but sometimes it is spoken **by** only a part **of** the population (eg. Malay **in** Singapore).

In the *Dictionary of Applied Linguistics*, Jack C. Richards, et.al, **define** that language is usually not spoken in exactly the same way. **The** differences **in** the way the language spoken are called language varieties. Language variety, language use, which **varies** in **a** single speech community, can be classified according **to the** users, which are dialect (regional, social, and standard dialects). Every person, **in** **a particular group or region obviously has** an **idiolect of his or her** own. Because of his or her experiences in **life**, every human being may have a form of language in **the field** of grammar, vocabulary, or pronunciation. **As** Brown **and** Miller (1980) **say**, someone born of English-speaking parents in Germany, **who** learns the one language from his family **and** the other from his playmates, possesses two idiolects rather **than** one. Because of these various dialects and idiolects, people are hardly understand each other when they communicate. The educational background may also contribute to **their** form of language individually.

Within die Indonesian speech community, we can *see that* there are **many varieties** of Indonesian; (the Jakarta. Chinese. standard dialect **of** Indonesian, and so on), and also varieties of vernaculars (local regional languages), such as Javanese. Sundanest, Madurese, Ambonese, etc. There are over 250 languages **and** many more dialects spoken in Indonesia (Moeliono and Dardjowidjoyo, 19882).

Because of these various dialects, no two adults anywhere in the world know exactly **the** same list of **words, and certainly** no two **people** know exactly the **same** things about them. or pronounce, arrange. **and** react to them identically. **As a** means of communication, every human being shares **the** same concept or knowledge of language system. 'This exists in their **mind** (*langue*). **It** is an abstract concept of linguistics system that underlies an individual's use of **language**. Yet, because **of** different social condition, culture and region, each of them has his or her concrete act of **speaking**, writing or signing in a given or actual situation **individually** (*parole*) (Brown and Miller; 1980:13)

David Crystal 1969, mentioned that, "style may refer to some **or all of** the language habits of one person. As when we talk of Shakespeare's style(s) or the style of public speaking." Style **may also** refer to some or all **of** the **language** habits that is shared **by** a group of **people at** one time or over a period of time. It is **the same as** when we talk about the style of old English 'heroic' poetry. This is implied by the popular definition of style "**saying the right** thing in the most effective **way**" or as "good manners."

Style is given a more restricted meaning when it is used in an evaluative sense, referring to **the** effectiveness of a mode of expression. It refers to a selection of

language habits, which characterize an individual's uniqueness. Crystal and Davy choose special restricted features for **the** speech styles. They are features in a person's expression, which are particularly unusual *or* original. Those features can be seen in the next following part, Stylistic Analysis. The speech styles can be 'higher' **and** \*lower', and is differentiated based on the degree of formality. They refer to higher level started from frozen down to intimate classes of speech style. *In this case, the* writer uses the theory of Martin Joos. The theory classes **the** speech styles into: Frozen. Formal, Consultative. Casual, and Intimate.

There are some markers to point out some parts of the types of **the** speech style. According to Joos (1967), speech style means the form of language that a speaker **uses** and it is characterized by a degree of formality. Besides, *he* **mentions** that there are five styles in using language started from frozen. formal. consultative. casual, to intimate style. Although it **is** not clearly cut, the nonstandard language is more **likely** to be started from the intimate style up to the consultative one.

Frozen style is a style, which is used, in a very formal setting such as in palace, church ritual, speech for state ceremony **and** some other occasions. This **style** occupies the highest rank in Joos' classification.

In frozen style: punctuation is of very little **helps** towards **an adequate** intonation, and good frozen style never relies on it. Frozen style is a **style** for print and for declamation and **is** defined **by** the absence **of** authoritative intonation in the text, **as** also **by** **the** fact that the reader is not **permitted** to across-question *the author*.

Frozen style lacks two things: participation, **and** intonation. Yet, **it** gains something in which **the** reader can **reread**.

In particular, this style **is** more elaborated than the other styles. The sequences of sentences are complicated related. Based on the characteristics above, this style requires high skill and almost used exclusively by specialist, professional orators, lawyers and preachers. One example of this style can **be seen in** the Holy Bible. Matthew **6:17-18**:

*"But thou, when thou fastest, anoint thine head, and wash thy face which is in secret: and thy Father, which seeth in secret, shall reward thee openly,"*

Formal style is a style, which **deals** with one-way communication and **is** used **in** formal situation such **as in** graduation ceremony. Here **in** describing formal **style** is that the participation **drops** out. The speaker protects both the text from involvement. This is **forced** when the group has grown too large; the insertions then **may overlap**, causing semantic confusion. The **formal** code labels inform each hearer **that he** is in a **formal** frame, **is not allowed** to make insertions but must **wait** until authorized to speak, and is **being given** time to **plan** reactions. The pronunciation **is** explicit to the point of **clattering** no **ellipsis** and cultivates elaborateness; **the** semantic is fussy. Background information is woven into **the** text in complex sentences. **therefore**, formal text demands advance planning.

Specifically, there are two **defining** features of formal styles. One feature of the highest importance is the intonation while the other is cohesion. **In** fact, formal **style** is designed to **inform** and the background information is inserted into the text in complex sentences. **Indeed**, the sentence structures are more complex and varied than

in consultative. Therefore, the speaker must plan ahead and frame whole sentences before **they are** delivered.

Consultative style is a style, which is used **in** semiformal communication situation. It **is** one type **of** language, which **is** required from every speaker. Besides, it is the usual form of speech in small groups and chance acquaintances.

Consultative style is defined in terms of two features. Firstly, the speaker supplies background information and she/he does not assume that she/he will be understood without it. Secondly, the addressee participates continuously. It means that both participants are active in case when one is **speaking**, the other will give short responses or standard signals such as *yes or well?* The following conversation **will** show the form of consultative style:

Mr. Robin: "Ve you received a confirmation letter **from** OOCL?"

Secretary: "Yes sir. They said that the shipping rate to Dublin is added with **trucking** fee".

Mr. Robin: "Unhunh"

Secretary: "And... the annual meeting will be cancelled into next week.  
on Friday."

Mr. Robin: "Yes, **I know**"

The consultative code-labels are 'yes' (*Professional for yeah*), *yeah*, *unhunh*, *that's right*, *oh I see*, *yes I know*" and a very **few** others, plus the "**well**" that's **used** to reserve the roles between listener and speaker.

Casual style is used among friends: co-workers, or strangers when an informal atmosphere is appropriate and described such as outside the classroom where students

have a chat. It is also addressed to a stranger if the speaker wants to treat him/her as an insider. Yet, there are two devices of casual style. First is the ellipsis (omission) and second is slang. The ellipsis makes most of the differences between casual grammar and consultative grammar but casual grammar requires a shorter form.

“I believe that I can find one”, for **example**, is consultative. **Whereas**,

“I believe I can find one” (*that* is deleted). is **casual**. **And** also

“Believe I can find one” (*I and that* are deleted) is also casual.

The second division is slang, which is a **prime** indication of in-group relationship for example, a jazz musician will feel more **familiar** and **natural** if he says, “*Guys, I ain't a groovy cat, Y'know, but I dig all kinds of jazz.*” To the other **jazz** musicians, rather than using a formal style as “Friends, **I'm** sure you **all** h o w that I'm not a very good musician, although I understand **all** kinds of jazz.” (Widarso, 1989:61). The purpose of using **ellipsis** and slang is the same in a **way** that **only the** addressee as an insider will understand what outsider **would** not be able to comprehend.

Intimate style is a completely private language that is **used** within **family and** a very closed friend. Normally the intimate group **is a pair**. It excludes public information and shows a very close relationship.

One of the **systematic** features **of** intimate style is extraction. It **is** the **speaker** extracts a **minimum** pattern from casual sentences, **for example**, *ready, engh, and cold*. The other feature is jargon. Jargon is technical vocabulary associated with a special activity or group. People who use jargon do not intend to **be** secretive **but** rather it is because **they wish** to get a feeling of group solidarity.

## LEXICAL ITEMS AS A PART OF STYLISTIC ANALYSIS

According to **Crystal**, The ordered approach in realizing the general aims of stylistic analysis involves **taking** the object of study, a particular piece of language or text and then discussing **it** in terms of a number of interrelated levels of description. **At** each level, we are studying one aspect of the way in which language is organized. We shall be distinguishing phonetic, phonological, grammatical, lexical, and semantic levels. **As** a system that form and combine words into sentences, the grammatical system itself may consist of syntactic, phonological, and semantic component (cf. Francis 1965:89). The number and nature of the levels are concerned by convenience **for** the job, variety analysis, stylistically relevant variations occur frequently at each of the levels distinguished.

The order in which the levels are studied is not significant. Syntactic rules **may** form the starting-point **as** they do **in** generative grammar, phonological and semantic information being built in as interpretative components **of** the grammar. Alternatively, it **is** possible to begin with phonetic and phonological information, as do scholars using a more traditional linguistic model, proceeding to **grammar and** vocabulary and then to semantics or might begin with semantics, and proceed in **the** opposite direction.

As Moeliono said that in order to communicate successfully we have to be able to choose the appropriate linguistic items (grammars, vocabularies, the **styles**) **based** onto whom we are speaking to, where **and** when we are speaking. why **we** are speaking; and what we are speaking about.

Dulay and Hurt in his *Language Two* state that language components include phonology (pronunciation), syntax and morphology (grammar), semantic and lexicon ((meaning and vocabulary), **and** discourse. In morphology for example, the language component needs a full presentation of language components and linguistic constituents and it would require a summary of descriptive linguistics.

A language is usually a collection of dialects spoken **by** the members of a speech community sharing the same structural features of the language, but differing to a greater or less degree in details of phonology, grammar, and vocabulary. Phonology studies about phonetic information applied in a language, and in Grammar deals with proceeding grammatical analyzes. In this case, the writer only concerns with the vocabulary analysis in celebrities' lexical styles, while Vocabulary concerns in an individuals' choice of words. As limited analysis here, the writer is just concerned with practical stylistic analysis, which involves a relatively finite and stable set of contrast, rather than with the theoretical complexities of grammar, and semantics.

### **STANDARD and NONSTANDARD INDONESIAN**

In general definition, standard language **is** the chosen variety **of** a **language** where codes have been **set** through a process of development in some of its **language** elements like grammar and dictionaries. Standard language uses in print or written, for the reason of grammatical characteristics setting process. In a speech community, principally people share the same consensus about language structure: language **use** and norm for interaction. This consensus leads **to** the idea of the 'standard' or

'correct' language. Among other Indonesian dialects, a single prestigious variety, called standard Indonesian, is placed in **the** top rank.

Following Anton Moeliono **in his** book *Tata Bahasa Baku Bahasa Indonesia* states that the standard language has four basic functions in the society. First, it has unifying function. It means that standard language serves as a 'bridge' that enables people to communicate with others who **have** different dialects. The standard language must have uniformity in rules as well as principles. Therefore; standard language can unify them and increase their identity as **a** nation. Secondly. the standard language can give special characteristic to **the** speakers that eventually may strengthen the national belonging of the speakers. The language should have an intellectual characteristic, which means that every **word**, sentence, or paragraph **must** reflect careful and logical development thought. The **third**, the **standard** language **can** give prestige to the people who are able to use it, for it **is** usually associated with the language of educated people. Lastly, the standard language functions **as a framework** reference because it consists **of** codified rules and norms, so **that** it can justify **whether** the use of language is right or wrong. The **first** three functions are called symbolic functions, while the last one is the objective's.

In Indonesia, **standard** language refers to standard **Bahasa** Indonesia where grammatical characteristics **have** been set as they can **be** seen in some references like *Tata Bahasa Baku Bahasa Indonesia*, *Kamus Besar Bahasa Indonesia*, and *Kamus Umum Bahasa Indonesia*. which have been published by the **Department** of Education and Culture. Those references are used to determine the differences between the standard and nonstandard **Bahasa** Indonesia. Dictionaries are used to

indicate both standard and nonstandard words **like** 'bikin (make)', 'pengen (want)', 'nggak (no)', 'kayak (like)', 'dikasih (given)', 'gimana (how)', **are all** nonstandard. However, 'buat (make)', 'ingin (want)', 'tidak (no)', 'berkata (say)', 'diberi (given)', 'bagaimana (how)' are standard.

*Tata Bahasa Baku Bahasa Indonesia* is used as the grammar reference at standard Bahasa Indonesia.

Nonstandard languages or vernaculars refer to any uncodified or unstandardised varieties used in communication and which do not have any official status (Tanner, 1967 and Holmes, 1992). **In** Indonesia, nonstandard languages **may** refer to any ethnic languages like Javanese, Balinese, and Madurese even the nonstandard variety of Bahasa Indonesia.

Nonstandard Indonesian languages, which are also called vernaculars, are **the** first vernaculars learned **by** people. **In** multilingual country they refer to language spoken in community. These vernaculars are usually **lack** of prestige as society considers these languages as low varieties. They are associated with speakers from under privileged, low status groups. Nevertheless, nonstandard languages are not 'bad' or 'incorrect' languages. The differences between standard and nonstandard languages are merely **clue** to **their** prestige and functions, as linguistically, nonstandard languages are also adequate **for** the needs **of** the speakers since nobody speaks one variety **all** the time.

Nonstandard languages are often for a relatively narrow range of informal functions. Nonstandard languages are **spoken among** friends and acquaintances **and usually** are acquired in the home. Further, they **are** used in **informal daily**

conversations. People tend to speak these varieties to show intimacy and use them to write to their friends **and** intimates.

The nonstandard languages are the solidarity language between people of the same ethnic group. The Chinese: Indonesians, for example, usually speak Bahasa Cina Peranakan, which is their vernacular to show solidarity among them. The Javanese people speak low variety of Javanese language (ngoko) as their vernacular to show intimate relationship among them.

Since the **writer** is only **going to discuss** the speech style in nonstandard Indonesian indirectly, she is **going to deal with** the standard Indonesian, which is used as the contrasting onto nonstandard one. Following Kridalaksana: 1978, **the** standard form of Indonesian, contrasting to nonstandard, has **some** characteristics:

1. The tendency to use complete words

- *Tetapi* bagaimana dengan keadaan si **pasien?** (compared to *tapi* 'bagaimana dengan keadaan si pasien).

2. The tendency to use the standard words

- **Ia** *hanya* melihat-lihat (compared to **ia** *cuma* melihat-lihat).
- **Mereka** dilatih **untuk** *membuat* sandal (compared to mereka **dilatih** **untuk** *bikin* sandal).

3. The tendency to use complete **affixes**

- **Ia akan** *mengambil* sendiri (compared to **ia akan** *ambil* sendiri)

4. The accuracy of the word's meaning in a sentence

- *Dirgahayu* RI (compared to *Dirgahayu hari ulang tahun* RI)

5. The rule of word orders in a sentence (head followed by modifier)
  - *Malam ini* saya pergi (compared to *ini malam* saya pergi)
6. The presence of subject in a sentence
  - **Selasa** yang lalu *kita* memperingati **hari** Pahlawan (compared to *selasa yang lalu memperingati hari Pahlawan*)
7. The presence of verb in a sentence
  - Iwe *pergi* ke **Sumatra** (compared to *Iwe ke Sumatra*)
8. The presence of conjunction (if it is needed)
  - **Saya** tahu *bahwa* ia sakit (compared to *Saya tahu ia sakit*)
9. Avoiding the word *mana* as conjunction
  - Salatiga, **kota** *tempat* **saya** bekerja. terletak **di kaki** Gunung Merbabu (compared to Salatiga, kota *di mana* saya bekerja, terletak **di kaki** Gunung Merbabu)