**CURICULUM VITAE**

Satriani was born on August 20, 1994 in Calodo, Wajo Regency of South Sulawesi. She is the second children from H. Simmase and HJ. Kasma. She has one sister and one brother.

She entered at Elementary School SD Negeri 97 Simpursia and graduated in 2006. In the same year, she continued her study at Junior High School in SMPN 1 Sengkang and graduated in 2009. Then she continued her study in Senior High School in SMAN 3 Sengkang Unggulan Wajo regency and graduated in 2012.

After finishing her study at school, she enrolled at State Islamic University (UIN) Alauddin Makassar in 2012, she took English and Literature department (BSI) of Adab and Humanities Faculty and graduated in 2016. Then, in 2017, she continued her study in English Education department of graduate program of State University of Makassar (UNM) and finished in 2019.

She is a lecturer in Agriculture Faculty of Puangrimaggalatung University Sengkang since 2019 and also as a lecturer in Islamic Education Faculty of Islamic Institut of As’Adiyah Sengkang since 2020. She teaches in both of universities until now. If there any questions about this journal, Contact her in whatsapp 082194753738 or [satrianiani200894@gmail.com](mailto:satrianiani200894@gmail.com)/[satriani@iaiasadiyah.ac.id](mailto:satriani@iaiasadiyah.ac.id).

PERNYATAAN KEORINISILAN JOURNAL

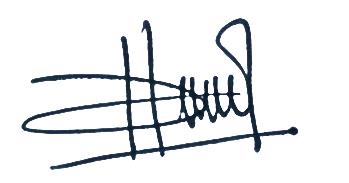
Saya yang bertanda tangan di bawah ini,

Nama : Satriani

Afiliasi : Institut Agama Islam As’Adiyah

Menyatakan bahwa journal yang berjudul *Communicative Style in the Novel “Sang Etnograf”* merupakan karya asli. Seluruh ide yang ada dalam journal ini, kecuali yang saya nyatakan sebagai kutipan, merupakan ide yang saya susun sendiri. Selain itu, tidak ada bagian dari journal ini yang telah saya gunakan sebelumnya dalam penerbitan journal apapun.

Makassar, 2 April 2021



**Satriani, S.Hum., M.Pd.**

**COMMUNICATIVE STYLES IN THE NOVEL OF “SANG ETNOGRAF”**

After analyzing the data from the novel, some communicative styles used by several characters in the novel were identified. Those communicative styles were divided into some parts based on the types of expressions that the characters produced in the novel dialogues. They are explained as follows;

**SPEECH ACT PRODUCTION**

Speech act production is the first item in findings part of this research. There are some dialogues that were identified in speech act categorize. The dialogues will be interpreted and analyzed below:

***Extract 1: Asking for help (directive)***

Dara’s father : “ambil air dan siram tanamannya,” pinta ayahnya sambil dirinya mencabut rumput yang tumbuh di sela-sela tanaman. (“grab water and flush the plant”. Her father’s request while removing the grass that grows on the sidelines of the plant.)

Dara : “ini tanaman apa?” (what plant is this?)

Dara’s father : “ini tanaman kacang tanah” (this is peanut plant).

(Page 27)

The extract 1 is categorized in directive speech act because Dara’s father directly ask to her daughter to help him. We can see in the first line “ambil air dan siram tanamannya” her father said this when her father was removing the grass that grows on the sidelines of the plant. Here Dara repplyed her father’s request with a new topic question while she was flushing the plant “ini tanaman apa? In her young age, she has many questions that sometimes make her father confused to answer. Her father than, answer Dara’s question in saying “ini tanaman kacang tanah”, it means that the plant that Dara was flushing is peanut plant. Althought her father sometimes did not answer her question, but in this case her father directly answer Dara’s question.

***Extract 2: Welcoming (Expressive)***

Rappe : “Assalamualaikum”

Dara : “Waalaikumsalam. ih, Rappe”

Dara’s mother : “Siapa? Oh... masuk ke sini.” (who?, oh... come here)

(Page 111)

The extract 2 presents the expressive speech act which is representated by Dara, her mother and Rappe. Rappe is the unic name in buginese because that name is given to the child who were waiting in long time. Therefore, his parents named him is Rappe. In the first line, Rappe said “Assalamualaikum” means one of the islam greetings when visited in muslim’s home. Dara directly repplyied with “Waalaikumsalam” this statement is one of the expressive speech act is categorized in welcoming. This statement is supported with her mother’s statement “ Masuk ke sini” means that Rappe is pleased to come on Dara’s home. This statement also argued that Rappe has an intimate relation with Dara’s family because Dara’s mother ask to him to come on her home without leaving her place, she just continue her tailoring while welcoming Rappe in her place.

***Extraxt 3: claiming and concluding (Representation)***

Rappe : “Apa kau kerja” (what are you doing?)

“Tidak pernah saya datang dan kau tidak pegang buku” (never I come that you did not hold a book)

Dara’s mother : “Begitu itu. Tidak ada na-kerja yang lain. Belajar saja terus. (she is like that, there is no other activity. Always study)

Dara’s Mother: “Makuttu itu” (she is lazier)

(Page 112-213)

The extract 3 presents two kinds of representtive speech act called claiming and concluding. The claiming is shows in the second line of Rappe’s utterances “Tidak pernah saya datang dan kau tidak pegang buku”, it means that Rappe always come in Dara’s home and every his visiting, he always found Dara read a book. So, Rappe claimed that Dara always reading a book in her daily. While the second part called concluding, it shows by her mother’ utterance in the last utterance of this extract “Makuttu itu” means lazy. Makuttu is buginese’s utterance which is used to express a character of people who always focus in the same thing without doing anyelse. Related with Dara’s behavior, who always study in everysingle time and do nothing if she has stayed in front of her book, this is supported by her mother’s utterance “Begitu itu. Tidak ada na-kerja yang lain. Belajar saja terus”. That is why her mother concluded that she is a lazier because Dara always study and do nothing, so the word “makuttu” can be represented for Dara’s behavior, who always focuses in studying.

***Extract 4: Declaring as a Class rank holder (Declaration)***

Risman : “Kita yang IPK tertinggi sekarang” (now, your score is the highest)

Dara : “Oh, ya” (really)

Risman : “Bahkan kita yang tertinggi dari semua angkatan” (actually your score is higher than all of the batches)

Dara : “Ah, masa sih? Kenapa bisa...” (ah, is it really? How come...)

(Page 135-136)  
‘

The extract 4 draws one of the declaration speech act. It is declared by Risman who is the senior of Dara in the college when he said that “Kita yang IPK tertinggi sekarang” means that Risman informed to Dara that she has a higher score, but Dara look like cannot belief it and said “oh, ya”, means Dara want to make it sure about Risman’ utterance. Risman empazised in another utterance “Bahkan kita yang tertinggi dari semua angkatan” means that Risman declarated that not only Dara has a higher score in her batch but also in all of batches in her department. In this term, Dara still make a statement “Ah, masa sih? Kenapa bisa...” that shows her unbeliveable in Risman’s utterance, Dara repplied her utterance in another word to express her happy emotion and her curious feelings.

***Extract 5: Promising (Commissive)***

Dara :“saya akan buktikan semuanya nanti... lihat-mi” tanggannya mengepal (I will prove everything, just look later) with the clenched hands

(Page 339)

One of commisive speech act is promising, the extract 5 is categorized in the promising because Dara make a promise by herself when her neightbour always quip her because she has not gotten married yet in her age. Her neightbour’s utterance always in remembering by Dara and at that time, Dara make a promise that she will prove everything just wait for the moment, this argument is supported with Dar’ utterance “saya akan buktikan semuanya nanti... lihat-mi”, not only utterance but also there is body language followe her utterance, she is clenched her hands which means that she is really serious in her utterances and will make it real thing. She will try hard to prove to her neighbour that she also can do it and do the best than her neighbour’ quip.

**DISCOURSE MARKERS**

The other important aspect of communicative styles is the use of discourse markers. This can be seen in the following extract, below:

***Extract 6: Responding Dara’s Question***

Arma : “Ayah sudah meninggal,” (Father has passed away)

Dara : “Oh...”

Arma : “Saya juga lulus ADS” (I also passed the ADS)

Dara : “Oh, syukurlah” (of, grateful)

Arma : “Sama-ki tes,” (we have the same test)

Dara : “Iya” (yes)

(Page 290)

The extract 6 shows the use of discourse marker in conversation, the setting of this conversation is when Dara online in UNHAS university. Arma come to her and make a conversation with information about her father who is Dara’s lecturer when she is undergraduate’s student has passed away “Ayah sudah meninggal”. The discourse marker make by Dara when she responds Arma’s utterance, in two times she said the same discourse markers “Oh” means well, just to appreciate the interlocutor. And another discourse marker is “Iya” means Dara just agreed with Arma’ utterance.

***Extract 7: Maintaining Opinion***

Rostina : “Rokmu panjang sekali dan selalu pakai lengan panjang” (Your skirt is very long and you always wear long sleeves)

Dara : “Oh, itu. Memang begitu aturannya” (oh, this is the rule)

“Saya suka-ji seperti itu” (I like this)

Rostina : “Ih...”

(Page 102)

Rostina commented Dara’s appearances “Rokmu panjang sekali dan selalu pakai lengan panjang” means that Rosnita always taking look at Dara’s appearence in daily because she said Dara’s cuestom always wear the very long skirt and the long sleeves. Maybe in her era, it is not trand anymore to use look like Dara always wear. But, Dara just repplyed Rostina’s utteranc with saying “Oh, itu. Memang begitu aturannya” this is the rule, that is the Dara’s repond about Rostina’ comment. Oh means Dara makes it sure that do you mean this one, then following by the emphazise statement, it is the rule and i like this style. Here, Dara try to maintain their opinion about the way she wear her customs by using “oh” discourse marker. The another form og discoourse marker “ih..” means that Rostina also try to maintain their ide about Dara’s appearence in daily.

***Extract 8: Teasing***

Dara : “Aduh, Dewi lihat-ki lagi ini” (Aduh, look at this)

Dewi : “Dari dia lagi, Kak? (from him again)

Dara : “Iya” (Yes)

Dewi : “Hm... betul-betul laki-laki itu seperti itu. Jang-ki bati-bati, kak. Biasanya ia hanya menebar perhatian, namun ketika ditanya maksud yang sesungguhnya, ia malah mengelak.” (hm.. it is really man’s look like. Do not care anymore. Usually he just sharing attention, but when we asked hir mean, he goes away”

(Page 335)

The teasing discourse marker shows in this extract because there are two kinds of discourse markers are used. The first one is “aduh” which represented Dara’s comment when she gotten another message from flattering man. This expression to show how confuse her because always get a strange message from a man who has she met in one event. The second discourse marker is “hm” means one of expression of Dewi when she has read that massage. Hm defines that she is thinking in short time when she will give more explanations about the kind of the man that always send message to Dara.

***Extract 9: Consequence***

The extract below explains that there are two discourse markers are used. The first ine is “deh” means that Dara do not know what wrong with him because Arman is unhonest people so Dara cannot understand what he wants. Deh here means that Dara confused with Arman’s wish. The second discourse marker is “ah” means that Dara was angry and annoyed with Arman’s behaviour she stated that Arman is coward man because he cannot express her feeling directly to Dara.

Rappe : Marah-marah-ki Arman.. karena dia dengar berita begitu” (Arman was angry to hear about the news)

Dara : tidak tahu deh. Dia sendiri bagaimana, tidak jelas. Bikin sakit hati saja” (I do not know, because he is not honest. Just make me broken heart)

Rappe :Ternyata dia betul membuktikan ucapannya kata Arman (Arman said you really prove your statement)

Dara : “Ah, sudahlah! Tidak ada ceritanya itu. Kenapa ngomong sama kita saja? Tidak pernah juga ngomong sama saya... pengecut namanya. (Ah, it is enough. There is no that story. Whe he told to you? Why do not to me.. it is called coward

(Page 138)

**LANGUAGE CHOICES**

There are some language choices found in this novel, three of them will be delived in the extract below:

***Extract 10: Self power***

Dara : “kita harus punya bargaining powet sebagai perempuan terpelajar.” (we have to have bargaining power, moreover we are educated woman)

Marni : “Lagi pula cinta harus punya logika” (love must have logic) “kalau mau menjalin hubungan sekarang, harus yang terlihat sudah mapan” (if want to in relation right now, must look like a success man)

Dara: betul juga, ya Kak”

(Page 194)

Bargaining power is one of the language choices that always use in this novel, there are five times that bargaining power is used in utterance, it is on the page 194, 210, 226, 240 and 329. Means that bargaining power is the best language choices to express that woman hove to high power or bargaining power, moreover they are educated woman. It is differenciated between uneducated woman and educated woman, the bargaining power is the key of educated woman.

***Extract 11: Low profile but high profit***

Dewi : “Serius duduk-ki, kak.” (you are really seious)

Dara : “Saya, kan istilahnya mau low profile tapi high profit” (iI want to be a low profile but high profit woman)

Dewi : “cocok-mi kak. (that is true, sis)

(Page 414)

Low profile but high profit is also one of the language choices in this novel. It is to express one of the trand in educated woman world. Althought we have the low profile, but we have to be high profit to improve our ability and our power in front of people. We have to be an elegant woman moreover we wear a simple customs.

***Extract 12: Having an explanation***

Interviuer : “why do you choose this topic?”

Dara : “this is an interesting subject. We need to know how particular culture views feminism and the concept of woman’s roles”

Interviuer : “why Bugis society?”

Dara : “bugis has unique culture”

(Page 291)

The language choice in this extract is expalnation about feminism in Bugis society. Dara explains more about her reason why she will study about the gender studies especially about feminism in Bugis society. She explain briefly about the reason that is Bugis has unique culture and gender studies is interesting subject for her, she want to know briefly about how particular culture views feminism and the concept of woman’s roles in the Bugis society.

ADDRESS TERMS

Address term is one aspect of communicative styles that is studied in this novel. In Bugis society there are many address terms, but here the researcher will explains some of them.

***Extract 13: Technomyn (Daeng)***

Siska : “Nanti dijemput-ki Daeng Emmangku,” (later, my emmang will pick you up)

Dara : “oh,iya. Insya Allah. Kalau hari jumat-mi, bisa maka kesana” (okey, Insya Allah, if the day is Friday, I can go there)

(Page 364)

The extraxt 13 shows there is address term use in family circle of Siska and Herman. Here, Siska called her husband in Daeng means kakak and she take her husband nickname Emmang, so Daeng Emmang means her husband named Emmang. In Buginese Bone, Daeng refers to kakak or husband and ndi refers to adik or wife. So, Emmang called his wife with Ndi.

***Extract 14: Addressing spesific pronoun (Ajimu)***

Aji Sudding : “agatu, Dara?” (how about Dara?)

Dara’s father : “Mauki pergi sekolah Aji ke Australia,” (she will go to Australia to continue her study)

Aji Sudding :”oh.., berapa lama disana?” (how long in there?)

Dara : “5 tahun aji” (5 years Aji)

(Page 341)

Aji is one of the address term in Bugis society. It is a special term for them who had performed religious journey to Mecca. In Buginese, it is considered as the highest status and everyone had a chance to perform Haji no matter where they from (noblesse or not). A person who have Haji in his name and moreover aged has more power.

***Extract 15: Addressing specific person (Puang)***

Irma : “Mudah-mudahan adaji Puang Rasyid.” (I hope Puang Rasyid is in his home)

(Page 375)

There is also a term *puang* it is a noble call attributed to one who has noble status but sometimes the term *Puang* can also be used as polite call in rural area of buginese such as cited “Mudah-mudahan adaji **Puang Rasyid**”. It is obvious the the term *Puang* is not only restricted to *To arung* but also *To Deceng* which is inherited by good family and known as chief of village. Therefore if there was a person who are considered as *To Arung* and *To Deceng*.

***Extract 16: Addressing specific person (Puang Aji)***

Host : “Iya, memang-na bilang” (he has told about it)

Irma : Kita kerumahnya mi dulu Puang Aji Mari (We go to Puang Aji Mari’s home first)

(Page 375)

Puang aji is one of specific address term, puang meand the people who elder than us and categorized to deceng or to arung, and also have performed Haji then she is called Puang aji.

***Extract 17: Addressing lecturer***

Yusi: “Selamat pagi, Prof.” (good morning, Prof.)

Prof: “ O. Iya selamat pagi” (yes, Good morning)

Yusi: “Prof, kami mau bimbingan” (Prof, we want to guidance)

(Page 403)

Addressing lecturer or teacher have many ways such as Mem, Sir or Prof, but in this extract shows the use of term “Prof”. It is means that Prof is one of the status that higher than Mem and Sir. Prof means the status that people gotten whe they have finish some requirement to become Prof. Prof can change the Mem and Sir posistion in our society. The lecturer first called Mem or sir, but after she/ he gotten her/his professor, it means that the term mem and sir did not use anymore. We started to call them with Prof. Address term.

**THE INCLUSION REGIONAL TERM**

The novel mention several pronouns which were based on the buginese pronoun system***.*** The inclusion of regional terms which are derived from the performer’s mother tongue in the novel is obvious. They mixed the language between Indonesian and Bugis-Makassar. Bugis-Makassar language is a language spoken mostly by the performer in the novel since they are mostly from Bugis-Makassar ethnic group, a specific ethnic group in South Sulawesi, Indonesia. The examples are in the following extracts:

***Extract 18: Ergative Pronoun***

Dila: “Ih, kukira mau-ki married juga. Sama teman-ta? (I think that you will married also with your friend)

Dara: “Enggaklah...” (No), saya mau lanjut S2. Kalau bisa ke Jawa (I want to continue my S2. If I can, I will in Java)

Nurul: “Betul, nih?”

(Page 153)

There are two ergative pronoun in this extract, those terms is derived from Bugis-Makassar language which Dara used her mother tongue. The word ***ki*** and ***ta***in first refers to first person plural forms which Dila used in order to address Dara politely since the pronouns were considered as formal pronouns. Buginese widely use Ergative prounoun where the *subject* can also be formed as an *object* in a sentence.

***Extract 19: “Kita” means” You”***

Dara: “Kita juga ikut program Cados?” (you also join candidate of lecturer program?)

Aida: “Kita juga? (you also?)

(Page 289)

The extract 19 represents the context of buginese, the word *kita* instead of *kamu* is usual things to show polite because *you* is considered impolitenes if addressing to a particular person. Although it looks weird in other tribes, it represents that Buginese is really appreciate people whom they talk to, which truthfully means the subject of the speaker sees himself in other people (*Kita* as *kamu*). That is used by Dara and Aida in offering her opinion.

***Extract 20: Exclusive and Inclusive pronoun***

Dara : “Bagaimanakah itu? Diangkat jadi PNS, kah? (how is it? Will become civil servant?)

Aida : “Kami ini angkatan sebelumnya tapi belum terangkat juga” (we are theprevious batch but have not became yet)

Cici : “Kita tunggu saja. Katanya akan ada panggilan tes ke Jakarta” (we just wait for, because it will be called to test in Jakarta)

(Page 289)

This extract shows the use of inclusive and exclusive pronoun. In this context Dara met with some of people who are the candidate of lecturer program in previous batch, such as Aida, Cici, Bahar and Sukma. Conversation above shows the use of “kita” and “kami”. In bahasa Indonesia *kita* is used for inclusive pronoun *we,* but in this case if we look further on the word *kita* as Cici said, she chose *kita* reflected as they just wait for the announcement “Kita tunggu saja. Katanya akan ada panggilan tes ke Jakarta” rather than using exclusive pronoun of *kami* in order to show polite word in Aida’s utterance “Kami ini angkatan sebelumnya tapi belum terangkat juga” refers to Cici, Bahar and Sukma.