COMMUNICATIVE STYLES IN THE NOVEL "SANG ETNOGRAF"

Satriani
Institut Agama Islam As'Adiyah Sengkang, Indonesia
satriani@iaiasadiyah.ac.id

ABSTRACT

The research is about the study of communication style based on the reader' perspectif on novel "Sang Etnograf" by Murni Mahmud. the researchers tried to investigate the communication strategies of the performers in textual dialogues of a novel which includes linguistic form and some cultural aspects in Bugis society.The findings of this study are there are five extract based on the kinds of speech act production , there are four extract about discourse markers , there are three extract about the language choices, there are five extract about the address terms and the last is about the regional term consists of three extract is about ergative pronoun, exclusive and inclusive.This research was successful in making an attempt of determining communicative styles used by the several characters in the dialogue of novel of "Sang Etnograf". This research have presented some extract which talks about some aspect of communication styles such as the speech act production, discourse marker, address term, language choice and regional term.

Keywords: Communicative Style; Reader' Perspective; Bugis Society; Sang Etnograf

ABSTRAK

Penelitian ini tentang gaya komunikasi berdasarkan perspektif dari pembaca dalam novel "Sang Etnograf" karya Murni Mahmud. Peneliti menginvestigasi tentang strategi komunikasi yang ditampilkan di dalam dialog tulisan di novel tersebut yang terdiri dari bentuk-bentuk linguistiknya dan beberapa aspek budaya di masyarakat Bugis. Metode kualitatif digunakan pada penelitian ini dengan menitikberatkan pada pendekatan analisis wacana (discourse analysis). Sebagai hasil dari penelitian ini, ditemukan bahwa terdapat 5 data tentang speech act production, 4 data discourse markers, 3 data yang menunjukkan language choices, 5 data tentang address terms dan 3 data mengenai regional term seperti ergative, exclusive dan inclusive pronoun. Penelitian ini telah sukses menemukan gaya bahasa yang digunakan dengan beragam karakter pada novel tersebut seperti produksi tindak tutur, penanda wacana, istilah pengalamatan, pemilihan bahasa and istilah kedaerahan.

Kata Kunci: Gaya Komunikasi; Perspektif Pembaca; Masyarakat Bugis; Sang Etnograf

INTRODUCTION

Communication is more than just the act of talking. For true communication to happen, ideas have to be shared and understood among people. While talking is certainly one of the most obvious methods we use to relate thoughts and ideas to one another, it is not the only form of communication we use regularly. Have you ever

had an entire conversation without even speaking a word? A glance here, a head nod there. Maybe a couple of gestures. Without even opening your mouth, you can communicate entire thoughts to other people because there is a communication strategy.

Communicative strategy is one of the components of communicative competence (Thurrell & Dornyei, 1991).Therefore, it is necessary to find out what communicative competence is and the relationship between communicative competence and communicative strategies. Linguists define communicative strategy in different ways. For example, (Tarone, 1980) studies communicative strategies from the interactional perspective, (Lin, 2011) looks at communicative strategies from the perspective of error resources, while (Faerch, 1983)perceives communicative strategy from psychological approach.This research focused on the communicative style.

(Miller, 1976) defines communication style as the way in which one communicates. In the past, the qualities of effective style were thought to include clarity, correctness, concreteness, vividness, appropriateness, or clarity, correctness, appropriateness, emphasis, unity, and coherence. More recently, (Norton & Pettegrew, 1977) identified five separate components of communication style, dominance, animation, relaxation, openness, and attentiveness based upon the correlation between communication style and attraction during interpersonal interaction.

There are a number of ways to define communication styles. It seems that every self help or public speaking book has yet another way to categorize the ways people prefer to communicate. The labels placed on the various communication styles are much less important than taking the time to simply consider what your own style might be. The more you know about the various styles of communication, the more effective you can be, not just in making your own point, but also in understanding what others are trying to communicate to you.

When we talk about communication, automatically we talk about discourse analysis because all of our utterances is discourse either formal or non formal communication. Communication not only we get in oral form but also in writing form, oral form such as discussion, and speech. While, written form such as book text, essay and novel. One of written form will be studied in this case is novel. Why novel? Because novel one of the literary theory that can we study about some aspect of discourse analysis. Some aspects of communicative styles will be identified in "Sang Etnograf" novel because that novel presented about the bugis-makassar social cultural context. This novel is created by Murni Mahmud isa Professor of Anthropology Linguistics at State University of Makassar. However this research does not attempt to mention the communicative styles in general, instead sets out to investigate a specific aspects are speech act production, discourse markers, language choices, address terms and the inclusion regional term in textual analysis form.

LITERATURE REVIEW

Communication Strategies

(Chomsky, 2014) proposed the two concepts of language form (competence) and language use (performance). These two concepts represent two main aspects of language, and have been discussed for a long period of time. (Thurrell & Dornyei, 1991) suggest that Communicative strategy is one of the components of communicative competence. Therefore, it is necessary to find out what communicative competence is and the relationship between communicative competence and communicative strategies. Linguists define communicative strategy in different ways. For example, (Tarone, 1980) studies communicative strategies from the interactional perspective, (Brown, 1994) looks at communicative strategies from the perspective of error resources while (Faerch, 1983) perceives communicative strategy from a psychological approach.

Tarone defines communicative strategies as mutual attempts of two interlocutors to agree on a meaning in situations where requisite meaning strategies do not seem to be shared (Tarone, 1980). We know that both the speaker and the hearer are involved; successful communication is the responsibility of both speaker and hearer. When the participants are aware that they do not understand each other, they will resort to a number of strategies: paraphrase, transfer, avoidance, and others.

The perspective of error resources, Brown suggests that communicative strategy is actually the process of interlingual transfer and the context of learning as a learner tries to get a message through to a hearer or reader (Brown, 1994). To some extent, we may determine some linguistic forms not available to the learner at that point of communication. Then communicative strategies can act as the conscious employment of verbal or nonverbal mechanisms for communicating an idea. Brown's definition of communicative strategy can help us to reflect what strategies have been used by a speaker through the analysis of errors.

The psychological perspective, (Faerch, 1983) defines "communicative strategy as potential conscious plans for solving what to an individual presents itself as a problem in reaching a particular communicative goal" (Faerch, 1983). Færch and Kasper explain similar data in terms of an individual's mental response to a problem rather than as a joint response by two people. According to their definition, in general, there are two possible strategies for solving a communication problem: avoidance strategies and achievement strategies

By using the achievement strategies, learners try to solve communication problems in the planning phase due to insufficient linguistic resources. According to what resources the learner turns to in trying to solve his communicative problems, (Faerch, 1983) subcategorized the achievement of communicative strategies into: code-switching, inter-lingual strategies, L1-based strategies, cooperative strategies

and nonverbal strategies.

Communicative Style

The study of public speaking was the strong emphasis in the field of speech communication, and included an interest in style. Style was defined in that context and included such phrases as style is the dress of thoughts, and that factor in the dynamics of speaking which results from the selection and management of language.

The classical definition of style was set forth by (Gronbeck et al., 1988) stated that style is a reflection of the person himself, as is ethos, but of his temperament as well as his character of how he thinks and feels, as well as what he thinks and feels, oral style is the total order, movement, and expression of an individual's ideas and feelings as revealed· in the language of speech. Most recently, style has been defined in terms of total communicative behavior. For example, (Norton & Pettegrew, 1977) introduced communicator style as one part of communicative behavior with the following statement:

Two basic communicative behaviors simultaneously influence communication processes: what is said, and how it is transmitted. The former activity marks the lateral, the denotative, the content. The latter activity characterizes the vehicle, the punctuation, the connotative, the style of communication.

Similarly, in his study of perception and communication style, (Miller, 1976) defines communication style as the way in which one communicates. In the past, the qualities of effective style were thought to include clarity, correctness, concreteness, vividness, appropriateness, or clarity, correctness, appropriateness, emphasis, unity, and coherence. More recently, (Norton & Pettegrew, 1977) identified five separate components of communication style, dominance, animation, relaxation, openness, and attentiveness based upon the correlation between communication style and attraction during interpersonal interaction.

In this study communication style is defined as one's total communicative behavior. This includes not only verbal and ·nonverbal behavior, but also the social cultural context of such behavior. Therefore, the communication styles (speak act production, discourse marker, address term, language choice and the inclusion of regional term) will be identified in Sang Etnograf novel because that novel presented about the bugis-makassar social cultural context.

The Highlight of "Sang Etnograf" Novel

The novel of "Sang Etnograf" is written by the author (Murni Mahmud) based on her story life. The main character in this novel is reflected with Buginese term called Andara or sometimes buginese people said Ana' Dara means a young girl. This novel present about the life of the main character when she was child until she has a happy family. Dara is reflected as a strong and ambitions girl, she is clever girl and always fight in her education. She never give up to try everything that she things have benefit for her life. She is a taker risk because she always try a new thing that is

interesting in her mind, when she got failed, she will try and try anymore until she get what has she planned. Not only in education life, this novel also shows the love life of the main character. It will influence the reader's experiences especially in buginese society, there are some kinds of language that is used in this novel, but most of them in Buginese-Makassarese language that are found in many dialogues. The performer's language use, especially communicative styles in this novel, is interesting to analyze because there are some kinds of descriptions about the performer's language use that are reflected in almost every part of dialogues in "Sang Etnograf" novel.

RESEARCH METHOD

Qualitative method was used in this research and the approach used discourse analysis approach. The "Sang Etnograf" novel by Murni Mahmud is taken to be analyzed the communicative styles because this novel is suitable for linguistic studies, there are some textual data are taken from some dialogues in this novel. The are many dialogues in this novel, therefore the researcher have to have a good consideration in selecting data which are representative the communicative styles. The data that have coded will be identified in each style, then in the finding part will be interpreted and analyzed in the conversation extracts form. The general explanations will be presented in the discussion part of this research.

FINDINGS AND DISCUSSION

Findings

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;

a. Speech Act Production

Speech act production is the first item in the findings part of this research. There are some dialogues that were identified in speech acts. 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.)

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 replied to 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 then answers Dara's question by saying "ini tanaman kacang tanah", which means that the plant that Dara was flushing is a peanut plant. Although her father sometimes did not answer her question, in this case her father directly answered Dara's question.

Extract 2: Welcoming (Expressive)

Rappe : "**Assalamualaikum**"

Dara   : **"Waalaikumsalam. ih, Rappe"**

The extract 2 presents the expressive speech act which is represented by Dara, her mother and Rappe. Rappe is the unic name in Buginese because that name is given to the child who was waiting for a long time. Therefore, his parents named him Rappe. In the first line, Rappe said "Assalamualaikum" means one of the islam greetings when visited in muslim's home. Dara directly supplied with "Waalaikumsalam " this statement is one of the expressive speech acts that is categorized in welcoming. This statement is supported with her mother's statement " Masuk ke sini" means that Rappe is pleased to come to Dara's home. This statement also argued that Rappe has an intimate relation with Dara's family because Dara's mother asked him to come to her home without leaving her place, she just continued her tailoring while welcoming Rappe in her place.

Extract 3: claiming and concluding (Representation)

Rappe   : "**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)

The extract 3 presents two kinds of representative 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 any else. Related with Dara's behavior, who always studies every single time and does 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).

The extract 4 draws one of the declaration speech acts. 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 emphasized in another utterance "Bahkan kita yang tertinggi dari semua angkatan" means that Risman declared 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 makes a statement "Ah, masa sih? Kenapa bisa..." that shows her unbelievable in Risman's utterance, Dara replied 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" tangannya mengepal (I will prove everything, just look later) with the clenched hands

One of the commissive speech acts is promising, the extract 5 is categorized in the promising because Dara made a promise by herself when her neighbour always quips her because she has not gotten married yet in her age. Her neighbour'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 follower 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.

b. 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)

The extract 6 shows the use of discourse markers in conversation, the setting of this

conversation is when Dara online in UNHAS university. Arma comes to her and makes a conversation with information about her father who was Dara's lecturer when she is undergraduate's student and has passed away "Ayah sudah meninggal". The discourse marker made by Dara when she responds to 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" which 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**..."

Rostina commented Dara's appearances "Rokmu panjang sekali dan selalu pakai lengan panjang" means that Rosnita always taking look at Dara's appearance in daily because she said Dara's custom always wear the very long skirt and the long sleeves. Maybe in her era, it is not trendy anymore to look like Dara always wears. But, Dara just replied Rosina's utterance by 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 you mean this one, then following by the emphasis 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 other form of discourse marker "ih.." means that Rostina also tries to maintain their ideas about Dara's appearance in daily life.

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"

The teasing discourse marker shows in this extract because there are two kinds of discourse markers used. The first one is "aduh" which represents Dara's comment when she got another message from a flattering man. This expression shows how confused she is because always gets a strange message from a man who she has met in one event. The second discourse marker "hm" means one of Dewi when she has read that message. Hm defines that she is thinking in a short time when she will give more explanations about the kind of man that always sends messages 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.

> 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 story. When he told you? Why do not to me.. it is called coward

c. Language Choices

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

Extract 10: Self power

> Dara : "kita harus punya **bargaining power sebagai** perempuan terpelajar." (we have to have bargaining power, moreover we are educated woman)

Bargaining power is one of the language choices that is always used 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 choice to express that women hove to high power or bargaining power, moreover they are educated women. It is differentiated between uneducated women and educated women, the bargaining power is the key of an educated woman.

Extract 11: Low profile but high profit

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

Low profile but high profit is also one of the language choices in this novel. It is to express one of the trends in the educated woman world. Although 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

> Interviewer : "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 women's roles"

Interviewer   : "why Bugis society?"
Dara   : "**bugis has unique culture**"

The language choice in this extract is an explanation 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 explains briefly about the reason that Bugis has unique culture and gender studies is an interesting subject for her. She wants to know briefly about how particular culture views feminism and the concept of women's roles in Bugis society.

d. 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 explain some of them.

Extract 13: Technomyn (Daeng)

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

The extract 13 shows there is address term use in the family circle of Siska and Herman. Here, Siska called her husband in Daeng means kakak and she took her husband's 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 specific pronoun (Aji)

Dara's father : "Mauki pergi sekolah **Aji** ke Australia," (she will go to Australia to continue her study)

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

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 a polite call in rural areas of Buginese such as "Mudah-mudahan adaji **Puang Rasyid**". It is obvious that the term *Puang* is not only restricted to *To arung* but also *To Deceng* which is inherited by a good family and known as chief of the village. Therefore if there was a person who is considered as *To Arung* and *To Deceng*.

Extract 16: Addressing specific person (Puang Aji)

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

Puang aji is one of specific address terms, puang means the people who are older 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)

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 when they have finish some requirement to become Prof. Prof can change the Mem and Sir position 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.

e. The Inclusion Regional Term

The novel mentions 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 isa language spoken mostly by the performer in the novel since they are mostly from Bugis-Makassar ethnicgroup, 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)

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 pronouns 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?)

The extract 19 represents the context of buginese, the word *kita* instead of *kamu* is usual to show politeness because *you* are considered impolite if addressing 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 the previous 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)

This extract shows the use of inclusive and exclusive pronouns. In this context Dara met with some of the people who were the candidate of the lecturer program in the 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 the 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.

Discussion

The finding above shows that there are twenty extracts of written discourse taken from the dialogue of the novel "Sang Etnograf ". As cited previously in finding, various expressions used by the performers as strategies to convey their message to the interlocutors. Firstly it comes with speech production. Five extracts (extract 1-5) demonstrated the use of Asking, welcoming, claiming and concluding, declaring and promising. These expressions are evidence of all speech acts based on the(Searle & Searle, 1969)taxonomy in terms of directive, representative, expressive, declarative, and commissive speech act.

The extracts of speech act are essential to express meaning and therefore can be adapted as strategies to communicate with other people. Speech act is one of the main notions in pragmatics yet still difficult to understand others' perspective. However, based on (Hussein et al., 2012) research about the speech act theory focuses on offer as one of the speech acts which can be subsumed under two categories namely commisive and directive. It also focuses on the speech act of offering from philosophical, social, and cultural views.

Another communicative style can be seen in the form of discourse markers (extract 6-9). These markers are commonly used to bridge the gaps in communication which is caused by lack of knowledge, hesitation, thinking a while for expressing appropriate

words, and regional custom. There is also research about discourse markers of (Fraser, 1999), his paper is an attempt to clarify the status of discourse markers. These lexical expressions have been studied under various labels, including discourse markers, discourse connectives, discourse operators, pragmatic connectives, sentence connectives, and cue phrases. Although most researchers agree that they are expressions which relate discourse segments, there is no agreement on how they are to be defined or how they function.

The "Sang Etnograf " novel also strictly emphasized the language choices, sometimes performers in the novel mixed their mother tongue with their second language or vice versa or switched them eventually. As mentioned in extract 10-12 about self power means the use of bargaining power to express the woman power in getting people attention, low profile but high profit means that people have to elegant in their life and last is about Gender studies, that commonly the reason of the characters switch their language is because their environment force them to do so. Dara switched into English where basically they were always dealing with English matters, this exactly on what(Lee, 2010) had revealed that the reason she switched into another language was the effect on mutual intelligibility in social conversation.

In the next finding, there are address terms (extract 13-17) which refers to terms for particular persons that have an important meaning such as name which can indicate identity. In Bugis society, (Mahmud, 2017), the hierarchical nature of society related to noble status, religious status, and educational/or occupational status appear to be factors of spreading the address terms. Those extract are about technomyn (daeng), addressing specific pronoun and person such as puang, aji, and puang aji and Prof.

The last framework is the inclusion of regional terms (extract 18-20) which is derived from the use of mother tongue by performers in the novel. Several extracts underline the use of a second language which is strictly influenced by their mother tongue. Another finding as stated by (Mahmud, 2017) that the use of mother tongue has a significant function to the learning process as well as allowing students revision of their idea, particularly in communication transfer.

The research showed that there are five communicative styles in the Sang Etnograf novel, which presented the way of Bugis society communicating with others. The data shows that the novel of Sang Etnograf has many things to research, especially about the discourse. It showed from the data was above-mentioned that the people can be seen about the way of Bugis society communicate with other by speech act production (directive,   representative, expressive, declarative, and commissive speech act), discourse marker (responding, maintaining, teasing and consequence), address term (self power, low profile but high profit and having an explanation), language choice (technomyn, addressing specific pronoun, addressing specific person, addressing specific person, and addressing lecturer), and the regional term (ergative pronoun, "kita" means" you", exclusive and inclusive pronoun). It gave the

brief explanation for readers about the communicative styles in Bugis society, so the people understood the meaning of all of the discourse in the novel.

CONCLUSION

In conclusion, the study was successful in making an attempt to determine communicative styles used by the several characters in the dialogue of the novel "Sang Etnograf". This research has presented some extract which talks about some aspects of communication styles such as the speech act production, discourse marker, address term, language choice and regional term. There are five extracts based on the kinds of speech act production , there are four extract about discourse markers , there are three extract about the language choices, there are five extracts about the address terms and the last is about the regional term consisting of three extract is about ergative pronoun, exclusive and inclusive.. I hope that the next researcher will study another aspect of communication style in another object.

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