SPEECH PRODUCTION PLANNING OF DREW LYNCH – A STUTTERING STAND-UP COMEDIAN

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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This is to certify that Rohmawati Binti Salamun's thesis entitled *Speech Production Planning of Drew Lynch – A Stuttering Stand-up Comedian* has been approved by the thesis advisor for further approval by the board of examiners.

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MOTTO

"*Those are the ones of whom Allah knows what is in their hearts, so turn away from them but admonish them and speak to them a far-reaching word.* (QS. Surat An-Nisa' verse 63)"

DEDICATION

I proudly dedicate this thesis to my beloved parents, the most charming father Salamun and the most stunning mother on earth Sukarsi for your merit I cannot thank you enough.

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My deepest gratitude only goes to king of the kings, Allah Almighty, for giving me chance to complete this thesis. I barely realized something beyond your plan for turning my feet into this university, four years ago. Your overwhelming blessing and care are always equal by none.

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Abstract

Salamun, Rohmawati. Binti. 2018. *Speech Production Planning of Drew Lynch – A Stuttering Stand-up Comedian*. Thesis. English Letters Department. Humanities Faculty. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

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Keywords: Speech Production Planning, Stuttering, Stand-up Comedian

Human generates spoken words in a vast time and amount (Levelt, 1999). These spoken words or speech is produced in a certain process or planning to able human to communicate in languages. For the previous studies are investigated on speech errors, to give a new nuance and perspective of speech production planning study on problems affecting speech, this research examines a stuttering stand-up comedian – Drew Lynch, second winner of America's Got Talent 2015. Furthermore, the researcher assumed that stand-up comedy as a monologue is worth-conducted besides casual and formal conversation.

This study observes how Drew Lynch (a stuttering stand-up comedian) plans his speech in each phase of speech production planning model. The researcher observed the speech that Drew Lynch uttered while he was stuttering on videos compilation of his performances during his competition age in America's Got Talent season 1 in 2015. There were 5 videos that is transcribed into written (orthography) text and phonetics transcription. The data – in the form of stuttering utterances – then analysed by the grouped models of speech production planning from Fromkin (1971), Garret (1975), and Dell (1986). The grouped models were, then, strengthen by some additional frameworks such as Grice (1989) on inferential model of communication, Trier (1931) on lexical semantic or The Semantics Field Theory, some experts on spoken syntactic frame, and Levelt (1989) on phonological processing. It is due to the fact that each stage of speech production planning occurrence is needed to be proved. Meanwhile, methodologically, the researcher employed descriptive qualitative study as the research design.

The result shows that this research has a converse topic than the previous studies. This research shows that during the stuttering occurrence on the stand-up comedy performance, Drew Lynch represents the stages of speech production planning orderly. From the transcription (both orthography and phonology), the stages: inferential process, lexical stage, syntactic framed, and phonological process are detectable.

To follow-up this study, future research can be conducted by exploring the humour language in further phase of speech production planning.

Ringkasan

Salamun, Rohmawati. Binti. 2018. *Perencanaan Produksi Ujaran Drew Lynch – Seorang Stand-up Komedian Gagap*. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. H. Langgeng Budianto, M.Pd.

Kata kunci: Perencaaan Produksi Ujaran, Gagap, Stand-up Komedian

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Manusia mengucapkan kata-kata dalam waktu dan jumlah yang banyak (Levelt, 1999). Kata-kata atau ujaran lisan ini diproduksi dalam proses atau perencanaan tertentu agar manusia mampu berkomunikasi dalam bahasa. Oleh karena penelitian terdahulu banyak meneliti tentang kesalahan bicara, untuk memberikan nuansa dan perspektif baru pada penelitian tentang perencanaan produksi ujaran terkait masalah-maalah yang mempengaruhi ujaran, penelitian ini membahas seorang stand-up comedian yang gagap – Drew Lynch, pemenang kedua America's Got Talent 2015. Selanjutnya, peneliti berasumsi bahwa stand-up komedi yang merupakan sebuah monolog layak diteliti daripada percapakan santai dan formal.

Penelitian ini adalah tentang mengamati cara Drew Lynch merencanakan ujarannya di setiap fase dalam model perencanaan produksi ujaran. Peneliti mengamati ujaran yang diucapkan oleh Drew Lynch dalam keadaannya yang gagap pada kompilasi video dari penampilannya selama berkompetisi di ajang pencarian bakat America's Got Talent musim 1 pada tahun 2015. Ada 5 video yang ditranskripsi menjadi teks tulis (ortografi) dan transkripsi fonetik. Data – ujaran gagap Drew Lynch – kemudian dianalisis dengan menggunakan pengelompokan dari model produksi ujaran milik Fromkin (1971), Garret (1975), dan Dell (1986). Model yang dikelompokkan tadi kemudian diperkuat dengan beberapa teori tambahan dari Grice (1989) pada model komunikasi inferensial, Trier (1931) pada semantic leksikal atau The Semantics Field Theory, beberapa ahli pada fase sintaksis lisan, dan Levelt (1989) tentang proses fonologis. Hal ini disebabkan oleh setiap fase kejadian dari perencaan produksi ujaran perlu dibuktikan. Sementara itu, secara metodologis, peneliti menggunakan penelitian deskriptif kualitatif sebagai rancangan penelitian.

Hasil dari penelitian ini menunjukkan bahwa selama kejadian gagap pada pertunjukan stand-up komedi, Drew Lynch menunjukkan fase perencanaan produksi ujaran secara teratur (baik pada transkripsi ortografi maupun fonologi). Proses inferensial, fase leksikal, fase sintaksis, dan proses fonologi dapat terdeteksi. Untuk riset masa depan dapat dilakukannya pengeksploran bahasa humor dalam tahap lanjutan dari perencanaan produksi ujaran.

المستلخص

سلام، رحمواتي. بنت. 2018. *تصميم انتاج التعبيرات لدريو لينج (Drew Lynch) – ستاند أب الكوميديّ المتأتأ*. البحث العلمي. قسم الأدب الإنجلزي. كلية الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : الدكتور الحاج لانججينج بوديانتو، الماجستير.

الكلمات الرئيسية : تصميم إنتاج التعبيرات، المتأتأ، ستاند أب كوميديَ

يعبر الإنسان الكلمات العديدة في الأوقات المتنوعة (ليفيلت، 1999). تنتج الكلمات أو التعبيرات اللسانية في العملية المخصصة أو التصميم المعين لأجل المواصلة بين الناس باللغة. لذالك معظم البحوث القدماء بحثوا في أخطائات التعبير، وبذالك لإظهار السحنة والمنظورة الحديثة لدى البحث فيما يتعلق بتصميم إنتاج التعبيرات عن المشاكل التي أثرتها، بحث هذا البحث في المهرج المتأتأ –دريو لينج، وهو الفائز الثاني في America's Got Talent سنة 2015. ثم رأت الباحثة على أن ستاند أب كوميدي وهو المونولوج أحق بحثه من التعبيرات السكينة والرسمية.

يتعلق هذا البحث بملاحظة طريقة دريو لينج (ستاند أب الكوميديّ المتأتأ) في تصميم تعبيراته عند كل المراحل بنموذج تصميم إنتاج التعبيرات. لاحظت الباحثة التعبيرات التي عبرتها دريو لينج في ظرفه المتأتأ بالفيديو المألوفة من تقديماته لمسابقة طلب الموهبة America's Got Talent الدور الأول في سنة 2015. و خمسة الفيديو التي تكون إلى النص المكتوبة (الإملاء) والنسخة الصوتية. ثم تحلل البيانات – التعبيرات المتأتأة لدريو لينج- بطريقة ضم مثل نموذج إنتاج التعبيرات لفرومكين (1971)، جاريت (1975)، وديل (1986). وبعد ذالك تأكد النموذجات المضمومة بالنظريات الإضافية منها لجريسي (1989) في شكل المواصلة الإستنتاجي، لترير (1931) في شكل الدلالة المعجمية أو نظرية المجال الدلالي (The Semantics Field Theory)، والخبراء في مراحل النحو اللساني، و ليفيلت (1989) في العملية الصوتية. وأسبابها هي أن كل مراحل المواقع التي فيها تصميم إنتاج التعبيرات تحتاج إلى البراهن الواضح. بجانب ذالك، من الناحية المنهجية، استخدمت الباحثة المنهج الوصفي النوعي لخطة البحث.

أما نتائج البحث هي يدل أن لهذا البحث الموضوع المخالف للبحوث القدماء. يدل البحث أن مجرى وقوع التأتأة في تقديم ستاند أب كوميدي، قدم دريو لينج مراحل تصميم إنتاج التعبيرات المرتبة. ومن كلا النسختين (إما الإملاء والصوتي) أن المراحل: العملية الإستنتاجية، العملية المعجمية، العملية النحوية، والعملية الصوتية كلهن المكشوفات.

ولتعزيز هذا البحث، يقوم البحوث القادمون بسبر اللغة الفكاهية في النقطة التالية من تصميم إنتاج التعبيرات.

TABLE OF CONTENT

CHAPTER I

INTRODUCTION

This chapter provides the theoretical and empirical reasons for choosing the topic and some evidences from the previous studies. It includes background of the study, problems of the study, objectives of the study, scope and limitation, significances of the study, definition of key terms, and research method.

1.1 Background of the Study

Such question is asked in cause of stuttering; is stuttering a motor disorder? A motor speech disorder? A language disorder? A genetic disorder? A psychologic disorder? Or a learned behaviour? There is one probable answer depends on the what is tried to be explained – it is yes (Ambrose, 2004). Stuttering is "disorders in the rhythm of speech in which the individual knows precisely what he wishes to say but at the time is unable to say because of an involuntary repetition, prolongation, or cessation of a sound" (Helm, Butler, and Benson, 1978)

People who stutter can face problems in general purposes of speaking (Wrench et al., 2011). The first is "to inform" purposes It could be a hard thing to perceive as the hearer must pay a meticulous attention towards the speaker in order to receive the right message. Meanwhile, a different case happens when it comes to the "to entertain" purposes, for example stand-up comedy. Stand-up comedy is an entertainment monologue performance of art which is meant to

make the audience laugh on some jokes (Cauchi, 2017). For this reason, if a person who stutter wants to do the "to entertain" purpose, he tends to confront problems as he impaired on the speech production system – the reason the researcher chose Drew Lynch (a stand-up comedian who take place in America's Got Talent) as the subject is because he is qualified to be the subject based on the topic that is going to be explored (a stuttering comedian).

Furthermore, speech production system is always being linked into the research on speech errors, speech disfluency, and speech disorder – for instance, stuttering (Kennison, 2014). Moreover, those research are mostly discussed about speech production planning, that is the way speakers plan utterances until the way it was produced. The speech production planning is well-known with the models: Fromkin (1971), Garret (1975), and Dell (1986) who concerned the research on models of speech production planning. Each researcher presents their own model of phases of speech production planning (Kennison, 2014). However, the main focus for the research is the roughly grouped phases from all the models; the inferential processes, the lexical stage, the syntactic frames, and the phonological processing (Kawachi, 2002).

Together with the stages of the speech production planning stated above, there are also additional theories provided as the supporting theory. Such as, theory of inferential model of communication by Grice (1989), theory of lexical semantic or also known as The Semantics Field Theory by Trier (1931), theory of syntactic structures in speaking (also known as spoken grammar which includes vocatives, abbreviations, expletives, exclamations, incomplete sentence, polite

formulae or indirect request, and elliptical), and theory of phonological processing by Levelt (1989). These theories are required to prove the analysed speech in each stage as the evidence of the theory occurrence.

In addition, some studies that quite similar has been conducted to indicate the gap between the previous and the recent research. First, study on linguistic encoding in speech production planning. There are phonological or prosodic encoding (Roelofs, A., 1999, 2015; MacKenzie, 2016; Sasisekaran, et al, 2005; Schiller, 2006; Krivokepić, 2012), semantic encoding (Butterworth, 1974; and Hantsch and Jescheniak, and Schriefers, 2005), syntactic encoding (Bock, 1986; Pickering and Branigan, 1999; and Mackenzie, 2016), and grammatical encoding or lexical access (Dell, et al, 1999).

Second, study on models of speech production planning and speech motor planning and execution. The models of speech production planning (Cooper, et al, 1984; Harley, 1984; Levelt, 1992; Dell, et al, 1999; Levelt, 1999; and Kawachi, 2002) examined speech production planning through models on some phenomenon on spoken words – both fluent speech and disfluent speech (speech error, speech disorder, or speech disfluencies), while the speech motor planning and execution (Munhall, et al, 1991; Postma, Kolk, and Povel, 1991; Postma, 2000; Brown, 2015; and Walsh, Mettel, and Smith, 2015) examined speaking phenomena in speech production which concerned on the speech motor planning (speech muscle movement planning) and the execution of the speech motor (organizing the plan for output).

Furthermore, study on problems affecting speech also being conducted to face out the comparison between the previous and the present research. For instance, apraxia (Waters and Rochon, and Caplan, 1992; Rogers and Storkel, 1999; Laganaro, Croisier, Bagou, and Assal, 2011), slip of tongue (Kawachi, 2002), and stuttering (van Lieshout, Hulstijn, and Peters, 1996; Au-Yeung, Howell, and Pilgrim, 1998; Hennesey, Nang, and Beilby, 2008; Brocklehurst and Corley, 2011; Garnett, 2015). These studies mostly examined one or two stage of the speech production planning that occur in such speech.

On the contrary, this present research aims at observing and describing a stuttering stand-up comedian on planning speech production. It has been recognised that research on speech errors or disorder – one of them is stuttering – can provide a great deal of information about models of speech planning (Harley, 1984). Although persons who stutter may have difficulty when they strive a word in speech, there are no reasons that their utterances are completely not understandable (Brocklehurst & Corley, 2011).

The present research focuses on the models of speech production planning by a stand-up comedian who is stuttering – Drew Lynch, runner-up of America's Got Talent competitor. The basic reason why this research is worth doing are explained as follows. First, the language production is a crucial topic to discuss. The human ability to speak is one of the basic ingredients of human life. As social animals, people need to produce language to do interaction with others (Levelt, 2001). Second, a show of a stuttering stand-up comedian is a rare condition where people can enjoy a joke performance. It is interesting to know how they plan to do

speech with the disability under a purpose to entertain audience. The stand-up comedian (Drew Lynch) is one with neurogenic stuttering – an accidental caused of stutter. Thus, within such context, the researcher assumes that this research potentially can give fresh result as the speech production planning of a stuttering stand-up comedian can be revealed.

Therefore, in observing a popular stand-up comedian with a bunch of performance potentially can provide with mostly appropriate towrads the researcher's own context. Hence, based on the above-mentioned discussions, research on speech production planning by a stuttering stand-up comedian is worth conducting.

1.2 Problem of the Study

This present research is conducted to answer the following question:

"How does Drew Lynch as a stuttering stand-up comedian plan his speech in each phase of speech production?"

1.3 Objective of the Study

The purpose of the research is listed as follows:

To describe Drew Lynch's speech production planning in the phases of speech production.

1.4 Scope and Limitation

This research focuses on identifying the phases of the speech production planning of Drew Lynch as a stuttering comedian. To examine this issue, the researcher uses theory of the stages that is already roughly grouped from Fromkin (1971), Garret (1975), and Dell (1986) and some additional supporting theories such as theory of inferential model of communication (Grice, 1989), theory of lexical semantic (Trier, 1931), theory of syntactic structure (Chomsky, 1973), and theory of phonological processing (Levelt, 1989). Besides, Drew Lynch, a stand-up comedian, is selected as the subject of this research.

Additionally, the performance of stand-up comedy by Drew Lynch is limited only in the show of America's Got Talent 2015. Furthermore, the data collection was started from the audition of the program where Drew Lynch first performed his stand-up comedy show. Then the data collection stops at the Grand Final session of the program since it was the most remarkable part where he won the second place.

1.5 Significances of the Study

Studying how people plans speech is believed challenging because the process is fast and unconscious (Kennison, 2014). In addition, the difference of this speech production planning research from other research is the subject (Drew Lynch) that is a person who stutter – moreover a stand-up comedian. This might result as a new form of speech production planning from the other former research which involved fluent participant.

Theoretically, this research is valuable to develop theories of speech production planning, particularly those which are found on a stuttering stand-up comedian – or others comedian. Some evidences have been discovered that people who stutter has no issues affects to the brain – how they process the language. Therefore, it is significant to know how they plan speech production with the problems concerning the way they produce speeches - utterances.

Practically, the finding of this research can give contribution to both researcher and reader. To the researcher, by describing the phases of speech production planning by a stuttering comedian, the finding can be applied as a study on how people who stutter can deliver jokes with the disability through the Psycholinguistics area. Meanwhile, for the readers, the results of this study are able to give the readers some empowerment about a stuttering stand-up comedian who won the most credible television program in the time. Readers will develop insights on how a stuttering stand-up comedian actually plan speech and shape their thinking what stuttering person can produce just as the same as the common person.

1.6 Definition of Key Terms

To avoid misunderstanding, the terms used in this study are defined as follows.

1. Speech, in this study, is used to define Drew Lynch stuttering utterances during his performance of stand-up comedy in America's Got Talent and other shows.

2. Speech production planning, is one of the speech production system which is representing the phases of people plans utterance intentionally.
3. Neurogenic stuttering is a type of stuttering which occurs following brain damage, such as stroke or trauma to the head. This is the type of stuttering that the subject of research suffered.
4. Stand-up comedy is an art which consists of a monologue addressed to an audience with the intent of making them laugh. This monologue consists of fast paced jokes which are written, produced and performed by the comedian him/herself.

1.7 Research Method

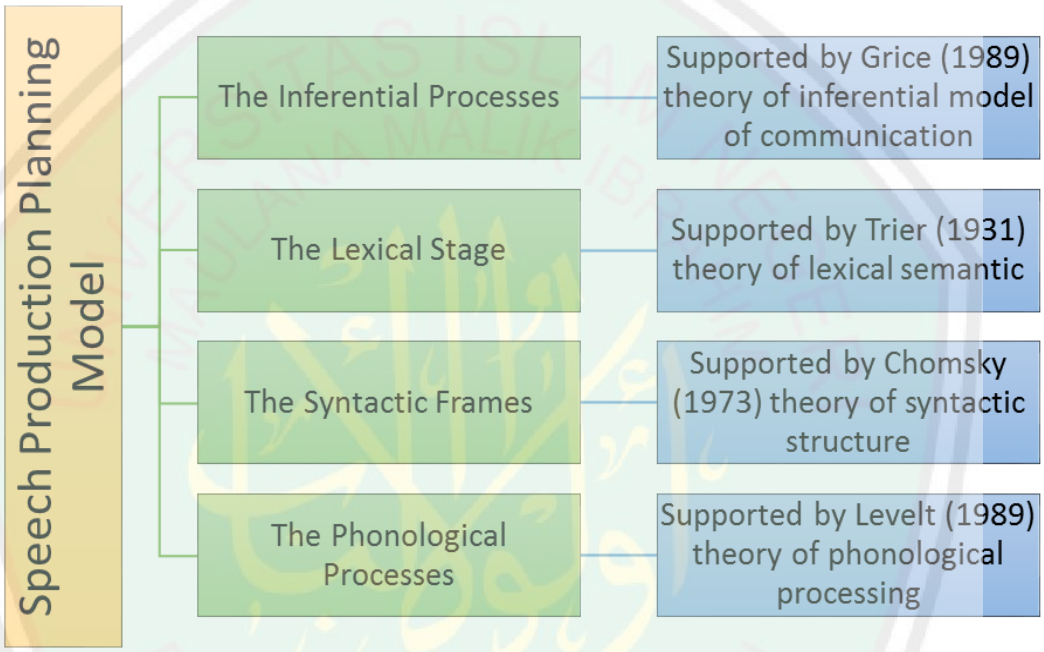
Research method of this research is divided into five sub-topics, those are research design, data source, research instrument, data collection and data analysis.

1.7.1 Research Design

This research is conducted qualitatively as the data needed to be analysed deeply were not in the form of numerical data. The data involves phrases, words, sentences, and any linguistic features (phonological transcription) found on the speech of Drew Lynch – the stand-up comedian. Besides, the researcher utilises sampling which fulfilled some criteria that had been set.

Descriptive qualitative method is utilised since this research attempts to interpret as well as to describe each phases of speech production planning

(Fromkin, 1971; Garret, 1975; Dell, 1986): the inferential processes, the lexical stage, the syntactic frames, and the phonological processing. Each of the phases is proved by supporting theories, such as theory of inferential model of communication (Grice, 1989), theory of lexical semantic (Trier, 1931), theory of syntactic structure (Chomsky, 1973), and theory of phonological processing (Levelt, 1989). Below is the graphic of the theories that is used in this research:



1.7.2 Data Sources

The data will be collected form Drew Lynch's performance directly from video that was uploaded in Youtube – a video-sharing website. There are some accounts that is provided the concerned video that are: America's Got Talent official account, Anthony Ying, MMS Make More Smile – the last two are personal accounts which uploaded the related videos. The videos that is selected

are the performances of Drew Lynch – the stand-up comedian who is stuttered – during his stand-up comedy shows.

The videos collection started from the audition episode of America's Got Talent 2015 until the grand final episode where he won the second place. Those videos are selected because the researcher wants to analyse the stuttering that is occurred while he did the stand-up comedy performance in a competition vibe. The data is the speech (in form of words, phrase, and sentence) that Drew Lynch stuttered during his performance.

1.7.3 Research Instrument

To collect the data, three tools is utilised including video downloader, transcribe note, and researcher. First, to get the video from various account on Youtube, video downloader is used for downloading the video. Second, transcribing the utterances which Drew Lynch occur the stutter from the video downloaded into written text and transcribing the written text into phonological transcription (if needed). Meanwhile, the researcher is employed to do the downloading until the transcription of the data used for data representation and data analysis.

1.7.4 Data Collection

To obtain the needed data, the following stages is done. First, downloading the video of Drew Lynch as the stuttering comedian. The video is downloaded from numerous Youtube accounts (America's Got Talent official account,

Anthony Ying, MMS Make More Smile – the last two are personal accounts which uploaded the suitable videos) which are already filtered to only the show of Drew Lynch while doing the stand-up comedy in America's Got Talent 2015. Second, from the downloaded video, the researcher transcribes the speech that is uttered by Drew Lynch into written context. The transcription then is written in a paper and being transcribed again into phonology transcription – if needed.

The data that is analysed is the utterances of Drew Lynch when the stuttering occurred. It is in form of words, phrase, or sentence.

1.7.5 Data Analysis

The data first is collected through downloading the related videos on Youtube. After that, the first step to analyse the collected data is classifying the stuttered utterances into the phases of speech production planning by Fromkin (1971), Garret (1975), and Dell (1986), with the specific classification in each stage such as: the inferential processes (Grice, 1989), the lexical stage (Trier, 1931), the syntactic frames (Chomsky, 1973), and the phonological processing (Levelt, 1989).

Then, the researcher discussed the phases of speech production planning of the analysed data of Drew Lynch performances on the finding section to know whether Drew Lynch truly plans speech as the theory proposed. Finally, drawing conclusion of the findings of the study.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter provides the used theories helping to analyse the data which include psycholinguistics, speech production planning, models of speech planning, stuttering as problem affecting speech, stand-up comedy, and previous studies.

2.1 Psycholinguisctic

Psycholinguistics – yet, psychology of language – is "a study of psychological and neurological factors that enable humans to acquire, use, comprehend and produce language" (Altman, 2001). In addition, Psycholinguistics covers the cognitive processes in generating grammatical and meaningful sentences out of vocabulary and grammatical structure as well as the processes that make it possible to understand utterances, words, texts, etc. (Miller & Emas, 1983).

Psycholinguistics concerns in the study of the cognitive process of the acquisition and use of language. It embraces language performance under normal circumstances and when it breaks down, for example following brain damage. Furthermore, there are variety of fields that is used in the Psycholinguistics study. Such as Psychology, cognitive science linguistics, and Neurolinguistics.

2.2 Speech Production Planning

Speech production planning is a process of producing language by which translating thoughts into speech. Some researchers called it as a generating words process. Producing words is a core part of producing utterances; explaining words production is a part of explaining utterance production. In producing utterance, people are tent to go from some communicative intention to a decision about what information that need to be expressed. This information is called as 'message'. The message, then, contains one or more concepts about words that is stored in lexicon inside people thought, and these words have to be retrieved.

The lexicon of words has some properties such as: (1) Syntactic properties, refers to a noun or a transitive verb, which people use in planning sentence, that is in 'grammatical encoding'. The speaker first selects a *lemma*, or syntactic word unit – which can be meant as syntactic properties that is taken together. (2) Morphological properties and phonological properties, refers to the properties that is used in preparing speaker's syllabification and prosody, that is in 'phonological encoding' (Levelt, 1999; Treiman et al., 2003).

There are at least four stages of speech production planning. First is the meaning of the utterance. This referred to as illocutionary intent (Austin, 1962). Second is the structural characteristics of the utterance, such as whether the utterance will be in the form of a question or a statement and whether the utterance will be formed to be overly polite or more direct given the norms of the speaker's language. Third is the specific words and phrases that one wants to include in the sentence structure. Last is the physically articulation of the

utterance. The production of the utterance is referred to as locutionary act (Kennison, 2014).

In brief, speech production planning is the main activity of people during speaking. It is the process of generating words from thoughts. The forms can be into words, phrases, or sentences. These forms are the information shape uttered by speakers within speech which used to convey meaning and deliver intended message towards the listeners.

2.3 Models of Speech Planning

Research of speech production planning had already been carried out in a vast amount, however there is currently no single, all-inclusive model of speech production (Clarl and Clark, 1977). Humans are limited in the accessibility to the process or speech production, as it occurs almost entirely without the conscious awareness; each person could not explain to someone the steps that is taken to turn a thought or a feeling into words. It is further complicated by the fact that people are able to produce words at rates as high as 3 words per second (~180 words per minute), while producing less than 1 speech error for every thousand words spoken (Levelt, 1999).

Speech errors, mostly, has being the reference point of the speech production planning models development. Although the models are developed out from analysis of speech errors, stuttering is one of the speech disfluency that tacitly approved as the speaking context where the speech production planning is occurred – based on the developers of the models (Kawachi, 2002). The

developers pointed out that in any speaking context or situation there is no difference regarding the speech production planning between the speech error occurrence and speech disfluency's. It is still argue-able that the difference can be in the matter of where the speech takes place or what the purpose of the speaking is.

There is no model or set of models that can definitively characterize the production of speech as being entirely holistic (processing a whole phrase at time) or componential (processing components of a phrase separately). Despite their differences however, all models seem to have some common features. Firstly, the main question behind all models concerns how linguistic components are retrieved and assembled during continuous speech. Secondly, the models all agree that linguistic information is represented by distinctive units and on a hierarchy of levels (i.e. distinctive features like voicings, phonemes, morphemes, syllables, words and phrases etc.) and that the order in which these units are retrieved is sequential as they build upon one another. Thirdly, it seems that all models agree that people would need to access semantics and syntax prior to the phonology of an utterance, as the former dictate the latter and thus, all models share in common the following stages and sub-stages in this order: (1) Conceptualization: deciding upon the message to be conveyed, (2) Sentence formation – Lexicalization: selecting the appropriate words to convey the message, and Syntactic structuring: selecting the appropriate order and grammatical rules that govern the selected words (3) Articulation: executing the motor movements necessary to properly produce the sounds structure of the phrase and its constituent words.

The most objective measures of the process of speech production have been obtained by studying the system in reverse, by studying its breakdown; making inferences about the process by working backwards from the audible output, and analyzing the speech errors contained therein. Looking at how the system breaks down elucidates the independence of the stages of the process. Speech errors occur only within one and never across levels of organization, and are thus excellent markers of the way that the system breaks down. For example, if unit 'A' can exchange with 'B', then both 'A' and 'B' are planned at the same stage. Additionally, whatever specific property they share is likely relevant to that level or representation of speech. The fact that speech errors typically occur within and not across clauses is evidence that each clause is produced independent of other clauses. Stages defined by speech errors suggest two polar views: on one end, the view that speech is produced serially, and on the other end the view that the process consists of many, interacting nodes that process levels of representation in parallel. Outlined below are the most influential traditional models of speech production, followed by more modern models.

In brief, models of speech planning are used to be the theory of most valuable researches on speech errors, speech disfluencies, and speech disorders.

2.3.1 Fromkin (1971)

In 1971, Victoria Fromkin first did research on speech error which leads her into developing a classification system for different types of speech errors. She then published a model of speech planning using her own sample of naturally

occurring speech errors. Her theory explained that different types of errors occur during different stages of speech planning. Fromkin proposed that there are at least six stages involved in speech production. These stages are described as follows:

Stage 1: Selection of Meaning for the Utterance

Stage 2: Selection of Syntactic Structure

Stage 3: Selection of Intonational and Stress Contour of Utterance

Stage 4: Selection of Content Words

Stage 5: Selection of Function Words, Suffixes, and Prefixes

Stage 6: Selection of Phonetic Units.

Fromkin (1971) explained that in many cases, speech errors may be linked to one of the six stages. For example, a speech error such as *put the car in the gas* is an exchange error involving the two nouns *car* and *gas*. Such an error would likely occur during Stage 4, when speakers select content words. Consider a second type of speech error, saying *singing sewer machine* instead of *Singer sewing machine*. This is an exchange error involving the two suffixes *–er* and *–ing*. Such an error would likely occur during Stage 5, when speakers select function words, suffixes, and prefixes for their utterance. If one were to say *put down you weaplon*, the error would likely occur during Stage 6, when speakers are selecting the individual phonemes of each word (Kennison, 2014).

2.3.2 Garret (1975)

Garret has the same model as Fromkin (1971). The model is proposed as a serial processing – a linear manner and that only one thing is processed at any one stage – of speech production, which begins from semantic process until phonological process. There are three levels of representation of Garret's model of speech production planning: the *Message Level*, where the intended message is generated, the *Sentence Level*, where the sentence is formed, and the *Articulatory Level*, where motor commands instruct speech organs to produce the appropriate audible output. Furthermore, the *Sentence Level* in this model is subdivided into separate levels or stages: the *Functional Level*, wherein the speaker selects the appropriate words to convey the intended message (*Lexicalization*) as well as the word order and grammatical rules that govern those words (*Syntactic Planning*); and the *Positional Level*, which is concerned with the sound of the output string and is pronunciation-oriented.

2.3.3 Dell (1986)

Different from Fromkin and Garret's models which is occurred in a series of non-overlapping stages, Dell proposed a parallel processing of speech production as his model. He claimed that speech production may be carried out through multiple stages of processing operating in parallel by a number of connected nodes representing distinct units of speech (for example: phonemes, morphemes, syllables, concepts, etc.) that interact with one another in any direction. Dell's model proposed that speech is planned using four interactive

levels of processing: (1) semantic, (2) syntactic, (3) morphological, and (4) phonological. When information is activated at one level, activation can spread within the same level and also to other levels. Dell's approach can be viewed as similar in nature to the statistical learning approach to language, as processing is not assumed to be carried out in a modular fashion (Kennison, 2014).

Together with the stages of the speech production planning models stated above, there are also additional theories provided as the supporting theory.

2.4 Supporting Theories

Together with the stages of the speech production planning models stated above, there are also additional theories provided as the supporting theory.

2.4.1 The Inferential Process

This first stage of speech production planning is the part where Drew Lynch – as the communicator – wants to convey a certain message. As the theory of inferential model of communication, or further known as the code theory, by Grice (1989) proposed that in the application of verbal communication (in this research is stand-up comedy), code theories yield a very standard picture of inferential processes which is how utterances are understood. For example, when one heard his friend says "what a warm day, I think I can squeeze a pile of sweat for just my shirt" while staring at the air-conditioner at the corner of the room, he may conclude that his friend might ask him to turn the air-conditioner on.

2.4.2 The Lexical Stage

This theory proposed by Trier (1932) who argued that words acquired their meaning through their relationships to other words within the same world-field. It also can be framed as the pattern of words meaning. If a single word undergoes a semantic change, then the whole structure of the lexical field changes. Trier's theory assumed that lexical fields are easily definable closed sets (a set whose complement is an open set), with no overlapping meaning or gaps.

The lexical field is mainly about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual fields. For this lexical field regards to the connection with conceptual field, Trier characterize it to Semantic Field which has semantic domain and semantic meaning-in-use. For example, the words *block*, *pillar*, *slab*, and *beam* (semantic meaning-in-use) that is used in a linguistic work are belong to the Semantic Field of "building industry" (semantic domain).

2.4.3 The Syntactic Frames

The syntactic framing is the phase where the grammar is taken as the matters of any sentence. For this research uses speech (spoken context) as the data collection, the grammar in this phase should be all about spoken grammar which differs from the general written grammar in the writing context (academic writing). The spoken language, which is also known as the oral language, is typically occurred in conversation. To support the idea of conversation, this research is used Drew Lynch's speech in the stand-up comedy show that is also include as a conversation of one-way.

There are some frames from some linguists that are related to the spoken grammar to support this syntactic frame phase of producing language. For instance, spoken grammar as a less rigid grammar (as it is done in the face-to-face conversation) (Biber, 1986 in Thanh, 2015), the use of vocatives (*honey, mum, guys, dude, mate* …), abbreviations (*gotta, kinda,* …), expletives (*God, My gosh, Geez*, …), and exclamations (*What a rip off, You silly cow, Good boy*, …) (Leech, 1998 in Thanh, 2015), incomplete sentence ("*Just going to check the reserve stock out of the back. Won't be a minute*" instead of "*I am just going to check the reserve stock out the back. It won't be a minute*") (Horowitz and Samuels, 1987 in Thanh, 2015), the use of polite formulae or indirect requests (*Thank you, Sorry, Please, Would you …, Could you …, Can I …*) (Leech, 1998 in Thanh, 2015), and elliptical ("*any questions?*" instead of "*Do you have any questions?*") (Townend and Walker, 2006 in Thanh, 2015).

2.4.4 The Phonological Processing

This is the stage where the selected lexical item must be given phonetic shape which the theory is proposed by Levelt (1989). Levelt argues that the construction of frames serves the purposes of creating a pronounceable metrical pattern for the utterances as a whole. The speakers produce frames for phonological words. A phonological word is the domain on syllabification and of word stress assignment. It is never smaller than a morpheme, but it can be larger. For example, the phonological transcription (the sound that is uttered in a wriiten context) of a sentence "I like to skip the small talk and romance" is ˈaɪ ˈlaɪk tu: skɪp ðə smɔl tɔk ənd roˈmæns.

2.5 Stuttering as Problem Affecting Speech

Varity causes can lead people to have problems with speech. Mostly, the cause is a problem with physical aspects of the parts of the body involved in producing speech. The vocal cords play a vital role in the production of speech. Sound is produced when air is forced through the vocal folds. Phonation refers to the production of sound by the opening and closing the vocal folds. The vocal folds of men are generally larger than the vocal folds of women. The larynx in men is also larger than the larynx of women. These size differences result in men's voices being lower than women's voices. The term *pitch* is used to refer to the lowness or highness of the voice, which is determined by the number of sound waves produced by the vibration of the vocal folds in an interval. High-pitched sounds involve a greater number of sound waves per interval than low-pitched sounds (Kennison, 2014).

The physical act of producing speech is the result of a highly orchestrated muscle movements involving three different systems. Problems with speech production may involve one or more of these systems. The supralaryngeal system involves the vocal tract above the larynx, which includes the jaw, tongue, teeth, and lips. The laryngeal system includes the vocal cords, which are two folds of muscle that vibrate to create voicing. The respiratory system includes the lungs and the muscles of the torso that are used to bring air into the lungs and to force air out of the lungs (Kennison, 2014).

There are some of the most common problem affecting speech that usually happen. For example: stuttering, apraxia and dysarthria, and cluttering. In this paper, the researcher only discussed about stuttering. So it has no more explanation for the rest of the kind of problems affecting speech but stuttering.

Stuttering is one of most familiar speech production disorders. Stuttering occurs in about 5 % of the population (Mansson, 2000). Some individuals who stutter may have tremendous difficulty communicating at all with others. Other cases of stuttering may be mild, enabling speakers to communicate reasonably well (Kennison, 2014).

From a behavioural point of view, stuttering involves an involuntary disruption in the motor production of speech. There variables that are known for their impact on stuttering. Those variables are accounted for in terms of their influence on speech motor control (Smith, 1990 in Lieshout, Hulstijn, and Peters, 1996). One of the most important factors in this respect is word size. In general, the effect is assumed to occur because long words are considered to be more complex than short words. Another factor is complexity – it can be defined in a number of ways (Lieshout, Hulstijn, and Peters, 1996).

One more or less traditional view in speech motor research claims that this complexity arises from the fact that long words have more production units (e.g., syllables or sounds), which will affect the time needed to prepare the motor commands for speech.

Moreover, Brown (1945) reported that adults who stutter are more likely to be dysfluent on content words (nouns, main verbs, adverbs, adjectives) than on

function words (pronouns, articles, prepositions, conjunctions, auxiliary verb). Content words are open class words that carry full lexical meanings, whereas function words are closed class words that do not carry a full lexical meaning but, rather, have a grammatical or functional significance (Au-Yeung, Howell, and Pilgrim, 1998). Brown attributed the high rate of stuttering on content words to the greater semantic information carried by these words as opposed to function words.

Since Brown's original report, two main qualifications have been made: First, Wingate (1979) reported that there is a higher rate of stuttering on function words when they occur in one of the first three positions in a sentence, whereas content words are stuttered at the same rate across all sentence positions. Second, in contrast to Brown's finding for adults who stutter, Bloodstein and colleagues have found that children who stutter are more dysfluent on function words than on content words (Bloodstein & Gantwerk, 1967; Bloodstein & Grossman, 1981). The latter finding suggests that the inherent linguistic or articulatory properties associated with different word types trigger stuttering in different ways at points during development of the disorder.

There are four types of stuttering that are generally recognised.

a. First, is the most common type of stuttering, that is developmental stuttering. This type of stuttering mostly affects children who are acquiring language. Mechanisms involved in speech planning may be developing and cause dysfluencies. This type of stuttering resolves itself as the child matures. Approximately 65% of children who stutter will recover within 2 years (Yairi, 1993); about 74% will recover by the time that they are teenagers.
b. A second type of stuttering is genetic in origin. Stuttering has long been known to occur within families. Resent breakthroughs in genetic research have identified

three genes associated with stuttering. Stuttering that has genetic origin does not resolve itself with maturation but may be a lifelong issue.

c. The third type of stuttering is neurogenic stuttering, which occurs following brain damage, such as a stroke or trauma to the head. The areas of the brain affected by the brain injury are those involved in the planning and/or articulation of speech. These characteristics, which are generally understood as distinguishing acute onset, neurogenic stuttering from developmental stuttering, are known as the Six Features of Neurogenic Stuttering which includes: (1) Dysfluencies occur on grammatical words at a similar rate of occurrence as substantive words, (2) Repetitions, prolongations, and blocks occur in all positions of words, (3) There is a consistency in stuttering behavior across speech tasks. (4) The speaker does not appear overly anxious about the stuttering behavior, (5) Secondary symptoms such as facial grimacing, fist clenching, and eye blinking are rarely observed, (6) An adaptation effect is not observed (Lundgren, Helm-Estabrooks, and Klein, 2010).

d. The fourth type of stuttering is psychogenic stuttering, which occurs following extreme emotional trauma or because of a thought disorder. This type of stuttering believes that all stuttering rooted in psychological rather than physical processes.

The speech of those who stutter may include three types of dysfluencies (Williams, 2012). Part-word repetitions involve the repeating of a sound or syllable during articulation, such as *buh buh buh buh bucket* and *muh muh muh muh mouse*. Prolongations occur when one continues making a sound for much longer than needed, perhaps because there is difficulty transitioning to making

the other sounds contained in the words, such as *mmmmmouse* or *sssssssssnake*. Last, hesitations involve filled or unfilled pauses during speech, such as t, hesitations involve filled or unfilled pauses during speech, such as *My name is um um um……Billy* or *My …. name …… is …… Billy* (Kennison, 2014).

2.6 Stand-up Comedy

Stand-up comedy is the term for a special genre of comedy in which the performer, who is called the stand-up comedian, stands on the stage and speaks directly to the audience. In general, stand-up comedians are individual performers who plant themselves in front of their listeners with their microphones and start telling a succession of funny stories, one-liners or short jokes, and anecdotes, which are often called "bits", in order to make their audience laugh. The humorists' personalities, their interaction with the audience and their ability to spontaneously react to heckling are crucial aspects for successful stand-up comedy (Schwarz, 2010).

Attardo (2001:62) calls stand-up comedy "a highly artificial, scripted genre." It represents a genre in which a single comedian comes on stage with a microphone and starts a performance in front of an audience. The comedian's performance principally consists of a succession of short joking stories and one-liners that are usually presented in a monologue without interruptions by the audience. In a conversation, however, it is rare that only one person speaks, while all the others listen carefully and let the speaker finish without interrupting. So it

is obvious that we may observe various differences between stand-up monologues and conversational dialogues.

CHAPTER III

FINDING AND DISCUSSION

In this chapter, the researcher presents the finding and discussion toward the observation conducted. This chapter covers both finding and discussion explained bellow:

3.1 Findings

In the findings below 5 videos of Drew Lynch in his stand-up comedy performances in America's Got Talent are transcribed into written speech in the form of paragraphs. Firstly, all of his speech is transcribed without exceptions (whether it is stuttering utterances or not). The speech then grouped into several sentence and numbered based on the stages of the speech production planning as proposed by Fromkin (1971), Garret (1975), and Dell (1986).

Secondly, the speech that is already grouped in each stage of speech production planning model is specified only on the stuttering utterances to narrow the analysis.

Datum 1

Episode 1 "The Audition"

I'm okay with with with my with my my voice, but I sss… I sstill struggle with some…somethings like like like I've h…had the hardest time at d…drive thru. **(laughing audience)**. Y'know 'cause 'cause 'cause you 'cause you go… you gotta say… the… order fast… and and you're and you're talkin' through in..intercom… it's like I don't know why I I I would work there? **(laughing audience)**.

I wou… I wouldn't get to where people star… start to use mmm..my my my voice as the voice in their G…G…G…GPS. **(laughing audience)**. It's like it's like "i…in…in o…o…one one thousand thousand thousand and feet… ma…ma…make a…a… make a…left a left…o o o U U turn. Your…your des des

desti…na…tion is is ahea…ahead ahead of you on on on the right on re re rebound o…o…o… U U U turn o…o…o… re re re U U U turn U U U turn U U". You should got…(**laughing audience**)

I believe that you you get in turn anything and do do positive. That's why..ey I'm here. But I've come along some some people who don't think think that. Like I did a show show and time where a guy dub and he's like, "hey…ey… you can't just m…make make fun of dissabillities ju…ju…just 'cause you… ha…have one". I was I was I was like, "well…well… did I did I stutt… I stutter?". Tha tha thank thank you guys so so so so much.

Stages of speech production planning according to datum 1:

1. The inferential processes

This first stage of speech production planning is the part where Drew Lynch – as the communicator – wants to convey a certain message. As the theory of inferential model of communication, or further known as the code theory, by Grice (1989) proposed that in the application of verbal communication (in this research is stand-up comedy), code theories yield a very standard picture of inferential processes which is how utterances are understood. In this research, the inferential processes can be defined by showing the reaction of the audience towards the jokes that Drew Lynch uttered. The transcriptions showed the part where there is a "laughing time" from the audience or hearer that intend that the utterances which Drew Lynch uttered are inferentially passed or understood. In other words, to indicate that Drew Lynch is doing well on his jokes (in this case the stuttering utterances) is to see whether the audience get the jokes – this is indicated by the laughing response from both of the communication parties.

The prove can be found on datum 1 are:

a. I'm okay with with with my with my my voice, but I sss… I sstill struggle with some…somethings like like like I've h…had the hardest time at d…drive thru. **(laughing audience)**.

The inference of this sentence is Drew Lynch told that he had some struggle while doing the drive thru. The audience are expected to know what is Drew's struggle on doing the drive thru which is the stuttering that he has.

b. Y'know 'cause 'cause 'cause you 'cause you go… you gotta say… the… order fast… and and you're and you're talkin' through in..intercom… it's like I don't know why I I I would work there? **(laughing audience)**.

This sentence shows that Drew Lynch inferred about the opportunity of a person who stutter in working on the drive thru as the order reception via intercom is almost impossible, or in other word it is a foolish thing to do.

c. I wou… I wouldn't get to where people star… start to use mmm..my my my voice as the voice in their G…G…G…GPS. **(laughing audience)**. It's like it's like i…in…in o…o…one one thousand thousand thousand and feet… ma…ma…make a…a… make a…left a left…o o o U U turn. Your…your des des desti…na…tion is is ahea…ahead ahead of you on on on the right on re re rebound o…o…o… U U U turn o…o…o… re re re U U U turn U U U turn U U. You should the got…

The inference that can be drawn from this sentence is that Drew Lynch shows how complicated it will be when a person who stutter set his voice in the GPS.

d. Like I did a show show and time where a guy dub and he's like, "hey…ey… you can't just m…make make fun of dissabillities ju…ju…just 'cause you… ha…have one". I was I was I was like, "well…well… did I did I stutt… I stutter?".

The inferential sentence is in the part “did I stutter” which can be interpret that Drew gives sarcasm on people who tease him by saying

2. The lexical stage

To prove this stage is occurred is by proposing the theory of lexical semantic or also known as The Semantic Field Theory by Trier (1931). This lexical field is mainly talk about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual fields. The theory holds that there is Semantic Domain and Semantic meaning-in-use in the lexical process as the connection with conceptual field. In other word, to simplify the understanding of the theory, the Semantic Domain can be called as the topic of the talking and Semantic meaning-in-use is the sub-topic.

The analysis from datum 1 is showed as: the Semantic Domain of the speech that is brought by Drew Lynch is about “Problems occurred when people stutter”, and the Semantic meaning-in-use (the words that related to the domain) in this speech are drive thru, GPS, and dubbing.

3. The syntactic frames

This form of priming is specified to the structures of sentences. The analysis defines the sentences that is constructed by Drew Lynch is syntactically structured and understandable. The researcher rewrites the written speech of Drew Lynch from texts with stuttering occurrence to a speech without stuttering impairments included.

From datum 1, the researcher divided the analysis into several paragraphs so it can be narrowed down.

The results are:

a. I'm okay with my voice, but I still struggle with somethings like I've had the hardest time at drive thru. Y'know 'cause you gotta say the order fast and you're talking through intercom. It's like I don't know why I would work there?

   There is using of some non-formal words in this sentence which shows that this is a spoken context kind of sentence. There are informal abbreviations that is attached in this sentence which is syntactically correct. The "Y'know" and "gotta" that are derived from "you know" and "got to" are the informal abbreviation in this sentence. According to Leech (1998) in Thanh (2015), the frequency of spoken language is mostly informal and less academic. This is the reason why speakers can have chances to use abbreviation (as the analysis above).

b. I wouldn't get to where people start to use my voice as the voice in their GPS. It's like, "In one thousand feet make a left U turn. Your destination is ahead of you on the right rebound U turn rebound U turn"

   Some repetitions on words (due to the stuttering occurrence) can be not understandable by people in common, unless the audience that lively hear the speech uttered with the gestures as the supporting language to convey a certain meaning.

c. I believe that you get in turn anything and do positive. That's why I'm here. But I've come along some people who don't think like that. Like I did a show and time where a guy dub and he's like, "hey! You can't

just make fun of disabilities just because you have one". I was like, "well, did I stutter?" Thank you guys so much.

The "hey!" interjection shows that the sentence used the non-formal grammar. For the sentence is in a spoken context, the grammar that is used is less rigid than the grammar that is generally used in the written text (Biber, 1986 in Thanh, 2015). Furthermore, as the closing to the speech, Drew Lynch used the vocative "guys" in the sentence which by Leech (1998) in Thanh (2015) means that it is an expression of politeness, emotion, and attitude in spoken language.

4. The phonological processing

Phonological pronunciation rules apply and produce fully specified phonetic segments in syllables as the output. The analysis is in the form of phonetics transcription that bases on what is uttered by Drew Lynch.

Datum 1 analysis:

a. I'm okay with with with my with my my voice,

[aɪm ˌoʊˈkeɪ wɪð wɪð wɪð maɪ wɪð maɪ maɪ vɔɪs]

The word "with" is repeated three times with the same and the right sound "wɪð".

b. It's like it's like "i…in…in o…o…one one thousand thousand thousand and feet… ma…ma…make a…a… make a…left a left…o o o U U turn. Your…your des des desti…na…tion is is ahea…ahead ahead of you on on on the right on re re rebound o…o…o… U U U turn o…o…o… re re re U U U turn U U U turn U U". You should got…(**laughing audience**)

[ɪts laɪk ɪts laɪk **"**ɪ**…**ɪn**…**ɪn oʊ**…**oʊ**…**wʌn wʌn ˈθaʊzənd ˈθaʊzə nd ˈθaʊzənd ænd fit**…** mɑ**…**mɑ**…**meɪk eɪ**…**eɪ**…** meɪkeɪ**…**lɛft ə

lɛft…oʊ oʊ oʊ ju ju tɜrn. jʊər…jʊər dɛ dɛ dɛstɪ…nɑ…ʃən ɪz ɪz ə'hɛ…ə'hɛd ə'hɛd ʌv ju ɑn ɑn ɑn ðə raɪt ɑn reɪ reɪri'baʊnd oʊ …oʊ…oʊ… ju ju ju tɜrn oʊ…oʊ…oʊ… reɪ reɪ reɪ ju ju ju tɜrn ju ju ju tɜrn ju ju". ju ʃʊd gɑt…]

Each of the phoneme is uttered in the right sounds in repeat.

c. you can't just m…make make fun

[… ju kænt ʤʌst ɛm…meɪk meɪk fʌn]

The "m" in the orthographic transcript is voiced as "ɛm" in the phonetics transcription because the analysis is following how Drew Lynch exactly produce the sound. For there is a different sounds production if it was based on the real orthographic transcript; the "m" in produced as "mɛ".

Datum 2

Episode 2 "What if I have a Dog?"

Ahhha…rerererember me? Hahahaha (**screaming audience**) I re I re I re I remember me too (**laughing audience**) so jojojokes mm… I have I have I have as…as… I have a service…service dog but I don't I don't know what what what she does. I like I ss… I ss… I ss… I stutter and this this this this state of cacaca…lifornia like you need you need a dododo a dog. (**laughing audience**). And then then then then I got it I wassss… like, "ahh… this this this this isn't my muhmuhmuhmuhmy cicicici hua hua". (**laughing audience**). Y'know … argh…wr…rrongg bus. (**laughing audience**).

But peehpeehpeople people are are are crazy because the they'll come up and asasask questions… tuhtuhtuhtuhto my my dog. I'm the I'm the I'm the one that can talk kkkkinda. (**laughing audience**). But this but the the they'll come up with the, "hhhhi, what's what's your your name? ho…ho…how old are you?", a…a…and just wait. (**laughing audience**). So sso now I have I have I have the answer in a voice I think sh sh she might hahahave. So I'ma I'ma like, "a…I'm stel I'm stel I'm stella and I and I and I and I'm ttttwo haha". (**laughing and applauding audience**). And then and then and then they look look look at me

weird and wa…lk away. And I realize that 'cause they never heard my…my voice or me. So I just look look like a guy who…gave his hi…s dog a stutter". (**laughing audience**). Shshsh… I'm like I'm like I'm like, "yup yup that's that's that's her that's her voice". So glad you didn't meet my cat. He has…tha tha tha thank you Ame ame me America.

Stages of speech production planning according to datum 2:

1. The inferential processes

   There is a slight different between datum 2 and datum 1. It can be found on the kind on the reaction of the audience towards Drew Lynch's speech (in this case jokes). In datum 1, the researcher stated that there is a "laughing time" to indicate that there is an inferential process occurs. On the other hand, in datum 2 there is additional situation that the researcher stated. It is the "applauding time". This applauding session indicates that the jokes that Drew Lynch cracks is more amusing and hilarious than the jokes that is only has the "laughing time" as the reaction.

   The prove that can be found on datum 2 are:

   a. Ahhha…rerererember me? Hahahaha (**audience screaming**) I re I re I re I remember me too (**laughing**)

   The phrase "remember me" makes "screaming" reaction from the audience which infer Drew Lynch is a comedian last time when he appeared. The fact that he is a comedian brings the laughter about the jokes that he brought.

   b. But peehpeehpeople people are are are crazy because the they'll come up and asasask questions… tuhtuhtuhtuhto my my dog. I'm the I'm the I'm the one that can talk kkkkinda. (**laughing audience**). But this but the the they'll come up with the, "hhhhi, what's what's your your name? ho…ho…how old are you?", a…a…and just wait. (**laughing audience**). Ssso now I have I have I have the answer in a voice I think sh sh she might hahahas. So I'ma I'ma like, "a…I'm stu I'm stu I'm

stutter and I and I and I and I'm ttttwo haha". (**laughing and applauding audience**).

Besides laughing, the audience in this episode gave stronger reaction that is applauding. The joke cracked and inferred directly towards the audience by having the applauding response on the speech uttered.

2. The lexical stage

To prove this stage is occurred is by proposing the theory of lexical semantic or also known as The Semantic Field Theory by Trier (1931). This lexical field is mainly talk about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual fields. The theory holds that there is Semantic Domain and Semantic meaning-in-use in the lexical process as the connection with conceptual field. In other word, to simplify the understanding of the theory, the Semantic Domain can be called as the topic of the talking and Semantic meaning-in-use is the sub-topic.

The analysis from datum 1 is showed as: the Semantic Domain of the speech that is brought by Drew Lynch is about "service dog", and the Semantic meaning-in-use (the words that related to the domain) in this speech are Chihuahua, and talking dog.

3. The syntactic frames

Bellows are the results that is collected from datum 2:

a. Ahhha…remember me? Hahahaha (**screaming audience**) I remember me too. (**laughing audience**). So jokes mm… I have a service dog but I don't know what she does. I like I stutter and this state of California like, "you need a dog". (**laughing audience**). And then I got it I was

like, “ahh… this isn’t my Chihuahua”. (**laughing audience**). Y’know … argh…wrong bus. (**laughing audience**).

The structure of this sentences is already well-constructed and understandable. The first sentence included an interjection “remember me?”. For the data that is analysed is speech, so the grammar that is used is less rigid than the grammar that is commonly used in the written text (Biber, 1986 in Thanh, 2015). In spoken language, the participants usually do not pay much attention to lexical content and meaning, which are strictly used in written language.

b. But people are crazy because they’ll come up and ask questions to my dog. I’m the one that can talk kinda. (**laughing audience**).

Despite the used of the formal words which is mostly appear in written context, there is informal abbreviation that is attached in this sentence which are both syntactically correct. The “kinda” that is derived from “kind of” is the informal abbreviation in this sentence. According to Leech (1998) in Thanh (2015), the frequency of spoken language is mostly informal and less academic. This is the reason why speakers can have chances to use vocatives, expletives, exclamation and abbreviation. In contrast, the language in writing is often formal and academic, so it usually needs strict and appropriate words.

c. But this but they’ll come up with the, “hi, what’s your name? how old are you?”, and just wait. (**laughing audience**).

Although there is an incomplete sentence, this sentence is verified as a syntactically correct. In speaking, people usually do not use a complete

sentence as it is used in writing (Horowitz and Samuels, 1987 in Thanh, 2015). In speech, people speak to exchange information with other in a restricted context. In contrast, in writing, the author presents his or her ideas for the public, so the style must be academic.

4. The phonological processing

Phonological pronunciation rules apply and produce fully specified phonetic segments in syllables as the output. The analysis is in the form of phonetics transcription. The phonetics transcription is based on what is uttered by Drew Lynch.

Datum 2 analysis:

a. I stutter and this this this this state of cacaca…lifornia like you need you need a dododo a dog.

[aɪ ˈstʌtər ænd ðɪs ðɪs ðɪs ðɪs steɪt ʌv kʌ kʌ ˌkæləˈfɔrnjə laɪk ju nid ju nid ə dɔ dɔ dɔ ə dɔg]

"California" is written as "kæləˈfɔrnjə" in the phonetics symbols. However, Drew Lynch, in the first syllable of "Ca" instead of producing "kæ" he uttered it "kʌ".

b. But peehpeehpeople people are are are crazy because the they'll come up and asasask questions… tuhtuhtuhtuhto my my dog.

[bʌt pih pih ˈpipəl ˈpipəl ɑr ɑr ɑr ˈkreɪzi bɪˈkɔz ðe ðeɪl kʌm ʌp ænd æs æs æsk ˈkwɛstʃənz… tu tu tu tu maɪ maɪdɔg.]

The first syllable of "people" is produced "pih" instead of "ˈpi". It is because in producing such sound in stutter, Drew Lynch has not block the air. So the "h" sound is uttered.

c. I'm the I'm the I'm the one that can talk kkkkinda

[aɪm ði aɪm ði aɪm ðə wʌn ðæt kæn tɔk ˈkeɪˈkeɪˈkeɪ ˈkɪndə.]

There is difference in the sound production of the same word.

The word "the" is uttered "ði" in the first, while the third "the"

is uttered "ðə".

d. And then and then and then they look look look at me weird and wa…lk away. And I realize that 'cause they never heard my…my voice or me. So I just look look like a guy who…gave his hi…s dog a stutter".

[ænd ðɛn ænd ðɛn ænd ðɛn ðeɪ lʊk lʊk lʊk æt mi wɪrd ænd wɔk

əˈweɪ. ænd aɪ ˈriəˌlaɪz ðæt kəzðeɪ ˈnɛvər hɜrd maɪ…maɪ vɔɪs ər

mi. soʊ aɪ ʤʌst lʊk lʊk laɪk ə gaɪ hu…geɪv hɪz haɪ…ɛs dəg ə ˈ

stʌtər".]

The phonology processing in each syllable of this sentence is

similar with the written phonetics transcript.

Datum 3

Episode 3 "Stuttering on the phone"

Hahaha… awh… h'h'hi, so I I I re I realize that when when I talk on ph-phone sounda li-like bad eh…rec…reception. (**laughing audience**). Just just just just sou..h sounds like I I I have ssssprint. (**laughing audience**). And… but it's not it's not be…cau…se nnnot oly dddo people think it's not ba…bad reception, but because it's my voice is ss…so high th-th-they think I'm a I'm I'm a woman. (**laughing audience**). Like I was I was I was I was on the phone with with with with with with the bill collector in a grocery store. And this this this the actual con…con…con…conversation the th-th-th-that we have:

Billing company: hi hi hi… th-th-thanks for calling, the the the billing company. Huh huh huh how how can I help you?
Drew Lynch: yes…yes… I was I was I was late on paying a bill fr…from ttttwo weeks ago.

Billing company: I'm so…I'm sorry mi-mi-mi-miss? Ccccould you re…peat that? ***(laughing audience)***
Drew Lynch: ***(Drew Lynch is clearing throat)*** *a…a… yyes I'm I'm tr…trying tttto ppppay aaa bbbbill fr-from ttttwo weeks ag-ago.*
Billing company: mmmma'am are you are you are you sstill there?
Drew Lynch: I'm I'm I'm still here
Billing company: I I I think you're brea…brea…breaking up.
Drew Lynch: nnnno… it's it's it's it's s stutt stutter.
Billing company: I may have I m I may have (ahha) I may have have have have a bad con-con-connection miss?
Drew Lynch: no no… what what what what what you you you have is is is a gguuyy… with with with with a sp speeh with a speech (missing something).
Billing company: mmmma'am, there's no need to raise raise raise you're your voice to me.
Drew Lynch: I'm try I'm try I'm trying to slower mmmy voice ddddo you? I I I I just I just I just wanna wanna pay my bill from two… weeks ago.

She's like, "ma'am I'm sorry, pl…please call us back we're… breaking up". And I'm screaming in the grocery store, "Nnno… we're not brea…king up". (**laughing audience**). "I'm ju…ju…just just ttwo weeks late, and I'm not a a a a woman!". (**laughing and applauding audience**). I loo I loo I loo I look up I'm like right in front of the (something missing). Tha tha tha thank you ggu…ys… sssssso much.

Stages of speech production planning according to datum 3:

1. The inferential processes

   There are some jokes that is cracked by Drew Lynch that indicates that the audience can infer the stuttering speech correctly.

   a. Hahaha… awh… h'h'hi, so I I I re I realize that when when I talk on ph-phone sounda li-like bad eh…rec…reception. (**laughing audience**). Just just just just sou..h sounds like I I I have ssssprint. (**laughing audience**). And… but it's not it's not be…cau…se nnnot oly dddo people think it's not ba…bad reception, but because it's my voice is ss…so high th-th-they think I'm a I'm I'm a woman. (**laughing audience**).

      The first reaction – laughing – stated that the audience started to picture Drew Lynch talking on phone. Then, Drew Lynch himself actually said the effect of talking on phone while stuttering; sounds

like he has sprint makes the laughter go louder. Furthermore, the next "laughing" is caused by the other effect of talking on phone while stuttering: he sounds like a woman because of his high voice. The inference is not only depending on the hearer response on speech production, but also how the speaker intends the meaning through his words – there is a parallel activity of this speech production that is leading to the intended interpretations (Bearth, 1997).

b. *Billing company : hi hi hi… th-th-thanks for calling, the the the billing company. Huh huh huh how how can I help you?*
Drew Lynch : yes…yes… I was I was I was late on paying a bill fr…from ttttwo weeks ago.
Billing company : I'm so…I'm sorry mi-mi-mi-miss? Ccccould you re…peat that?
(laughing audience)

The answer of the Billing company person, "I'm sorry miss…", indicates that Drew Lynch has a voice just like a woman. Woman is inferred from what is said by the billing company person and it has the linguistic features (in this case, Drew Lynch's high voice). This features determine the speaker signal and the listener interpret what it is exactly (Gumperz, 1982).

2. The lexical stage

To prove this stage is occurred is by proposing the theory of lexical semantic or also known as The Semantic Field Theory by Trier (1931). This lexical field is mainly talk about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual fields. The theory holds that there is Semantic Domain and Semantic

meaning-in-use in the lexical process as the connection with conceptual field. In other word, to simplify the understanding of the theory, the Semantic Domain can be called as the topic of the talking and Semantic meaning-in-use is the sub-topic.

The analysis from datum 1 is showed as: the Semantic Domain of the speech that is brought by Drew Lynch is about "stuttering on phone", and the Semantic meaning-in-use (the words that related to the domain) in this speech are bad reception, woman-like voice, breaking up line.

3. The syntactic frames

   a. Hahaha… awh… hi, so I realize that when I talk on phone sound like bad reception. (**laughing audience**). Just sounds like I have sprint. (**laughing audience**).

      This sentence is syntactically well-constructed and understandable. However, this sentence has a syntactic reduction yet it is still grammatically correct. This is because it is a spoken language (Leech, 1998 in Thanh, 2015). Drew Lynch in this sentence uttered *Just sounds like I have sprint*, while in the written version it would be like: *It just sounds like I have sprint*. The subject *it* is reduced.

      Like I was on the phone with the bill collector in a grocery store. And this the actual conversation that we have.

      The same issue occurs in this sentence, the syntactic reduction. It has to be *...this is the actual conversation that we have*, instead of just *…this the actual conversation that we have*. The to be "is" is reduced.

   b. *Billing company : hi, thanks for calling, the billing company. How can I help you?*

Drew Lynch : yes, I was late on paying a bill from two weeks ago.
Billing company : I'm sorry miss? Could you repeat that? ***(laughing audience)***
*Drew Lynch : (**Drew Lynch is clearing throat**) a…yes I'm trying to pay a bill from two weeks ago.*
Billing company : ma'am, are you still there?
Drew Lynch : I'm still here
Billing company : I think you're breaking up.
Drew Lynch : no, it's stutter.
Billing company : I may have a bad connection miss?
Drew Lynch : no, what you have is a guy with a speech (missing something).
Billing company : ma'am, there's no need to raise your voice to me.
Drew Lynch : I'm trying to slower my voice do you? I just wanna pay my bill from two weeks ago.

The spoken language has its own acceptance in any content and context (Townend and Walker, 2006 in Thanh, 2015). In spoken narratives, speakers can use elliptical and abbreviated forms.

c. Thank you guys so much.

The use of vocative such as "guys" in this sentence shows that expression of politeness, emotion, and attitude in spoken language (Leech, 1998 in Thanh, 2015). The sentence has no grammatical error and it is understandable.

4. The phonological processing

Phonological pronunciation rules apply and produce fully specified phonetic segments in syllables as the output. The analysis is in the form of phonetics transcription. The phonetics transcription is based on what is uttered by Drew Lynch.

Datum 3 analysis:

a. Like I was I was I was I was on the phone with with with with with with the bill collector in a grocery store. And this this this the actual con…con…con…conversation the th-th-th-that we have

[laɪk aɪ wʌz aɪ wʌz aɪ wʌz aɪ wʌz ɑn ðə foʊn wɪð wɪð wɪð wɪð wɪð wɪððə bɪl kəˈlɛktər ɪn ə ˈgroʊsəri stɔr. ænd ðɪs ðɪs ðɪs ði ˈæ ktʃuəl kɑn…kɑn…kɑn… ˌkɑnvərˈseɪʃən ðə ðæ-ðæ-ðæ-ðæt wihæv]

The repetitious syllable that it uttered by Drew Lynch is found in almost a word which have one phoneme. The word that consists of two or more syllable is not repeated as a whole phoneme for it is bring prolonged. As the datum 3 shows on the word “was”, “with”, and “that” are uttered as “wʌz”, “wɪð”, and “ðæt” in repetitious outcome.

b. *I may have have have have a bad con-con-connection miss?*

[aɪ meɪ hæv hæv hæv hæv ə bæd kən-kən-kəˈnɛkʃən mɪs?]

The word “connection” has the stress on the second syllable that is “nnec” which is not included on the first syllable that is “co”. however, Drew Lynch combine the first and second syllable to one which sounds like “conn”, while the actual sound should be separate between “co” and “nnec” because the stress is on the “nnec” syllable. Therefore, the stuttered utterance that is produce by Drew Lynch is not categorized as the right phonological production or can be said that there is an impairment occurs within the production process. Yet, the word

"connection" is pronounced in the proper way as Drew Lynch uttered it as a whole word with no stuttering occurrence.

c. *I I I I just I just I just wanna wanna pay my bill from two… weeks ago*

[aɪ aɪ aɪ aɪ ʤʌst aɪ ʤʌst aɪ ʤʌst ˈwɑnə ˈwɑnə peɪ maɪbɪl frəm t u… wiks əˈgoʊ.]

There is a consistent voicing of the phonemes that is uttered in repeat – "I" and "wanna".

d. "ma'am I'm sorry, plea…please call us back we're… breaking up".

"mæm aɪm ˈsɑri, pli…pliz kɔl ʌs bæk wir… ˈbreɪkɪŋ ʌp".

The prolongation on the word "please" give the sound production as it has two phonemes which it actually has one – "pliz".

Datum 4

Episode 4 "Roasting battle with Jeff Ross"

Garry : …
Drew Lynch : I'm I'm I'm gonna get you sso bad nnow…
Garry : …
Drew Lynch : Mmmel-B said, sh-sh-she would love to hear mmmore of me. Sso when I gave her a CCCD of of of of mmmy jo…kes, sh-she returned it aand said, "th-th-th-this one's skips", ttttttake that.
Garry : …
Howie : …
Jeff : …
Garry : …
Drew Lynch : yeah, How How How Howie and and and Jeff ccccan never sh-sh-sh-shake hands. 'Cause Howie is sss s Ger…Ger…German folks and and and JJJeff is disgusting. (**laughing audience**).

Jeff : …

Stages of speech production planning according to datum 4:

1. The inferential processes

   a. I'm I'm I'm gonna get you sso bad nnow…

      Inferential processes are an essential part of what is going in verbal exchange between dialogue partners (Bearth, 1997). This sentence determines the dual or battle that is being occurred between Drew Lynch and Garry.

   b. Mmmel-B said, sh-sh-she would love to hear mmmore of me. Sso when I gave her a CCCD of of of of mmmy jo…kes, sh-she returned it aand said, "th-th-th-this one's skips", ttttttake that.

      The audience got burst in laugh towards this speech which is considered as the understandable jokes.

   c. yeah, How How How Howie and and and Jeff ccccan never sh-sh-sh-shake hands. 'Cause Howie is sss s Ger…Ger…German folks and and and JJJeff is disgusting. (**laughing audience**).

      The roasting joke from Drew Lynch finally showed up in this line. The audience can infer that Howie as a German folk is not going to shake hand with Jeff who is disgusting. This utterance of Drew Lynch is well understood by the audience.

2. The lexical stage

   To prove this stage is occurred is by proposing the theory of lexical semantic or also known as The Semantic Field Theory by Trier (1931). This lexical field is mainly talk about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual

fields. The theory holds that there is Semantic Domain and Semantic meaning-in-use in the lexical process as the connection with conceptual field. In other word, to simplify the understanding of the theory, the Semantic Domain can be called as the topic of the talking and Semantic meaning-in-use is the sub-topic.

The analysis from datum 1 is showed as: the Semantic Domain of the speech that is brought by Drew Lynch is about "roasting comedy", and the Semantic meaning-in-use (the words that related to the domain) in this speech is stuttering detection.

3. The syntactic frames

   a. I'm gonna get you so bad now.

      Despite the used of the formal words which is mostly appear in written context, there is informal abbreviation that is attached in this sentence which are both syntactically correct. The "gonna" that is derived from "going to" is the informal abbreviation in this sentence. According to Leech (1998) in Thanh (2015), the frequency of spoken language is mostly informal and less academic. This is the reason why speakers can have chances to use vocatives, expletives, exclamation and abbreviation. In contrast, the language in writing is often formal and academic, so it usually needs strict and appropriate words.

   b. Mel-B said she would love to hear more of me. So when I gave her a CD of my jokes, she returned it and said, "this one's skips", take that.

      The syntactic framing of this sentence is well-constructed. There are no grammatical errors.

4. The phonological processing

Phonological pronunciation rules apply and produce fully specified phonetic segments in syllables as the output. The analysis is in the form of phonetics transcription. The phonetics transcription is based on what is uttered by Drew Lynch.

Datum 4 analysis:

a. I'm I'm I'm gonna get you sso bad nnow

[aɪm aɪm aɪm ˈgɑnə gɛt ju sssoʊ bæd nnaʊ]

The repetitious syllable that it uttered by Drew Lynch is found in almost a word which have one phoneme. The word that consists of two or more syllable is not repeated as a whole phoneme for it is bring prolonged. As the datum 4 shows on the word "I'm" is uttered as "aɪm" in repetitious outcome.

b. Mmmel-B said, sh-sh-she would love to hear mmmore of me. Sso when I gave her a CCCD of of of of mmmy jo…kes, sh-she returned it aand said, "th-th-th-this one's skips", ttttttake that.

[Mmmɛl-bi sɛd, ʃ-ʃ-

ʃi wʊd lʌv tu hir mmmər ʌv mi. ssoʊ wɛn aɪ geɪv hɜr ə ˈsiˈsi ˈsi ˈdi ʌv ʌv ʌv ʌv mmmaɪʤoʊks, ʃ-ʃi rɪˈtɜrnd ɪt ə ænd sɛd, "ˈð-ð-ð-ðɪs wʌnz skɪps", ttttttɛɪk ðæt.]

The letters that has the stutter effect on it shows there is no impairment occurrence.

c. yeah, How How How Howie and and and Jeff ccccan never sh-sh-sh-shake hands. ‘Cause Howie is sss s Ger…Ger…German folks and and and JJJeff is disgusting.

[jæ**,** haʊ haʊ haʊ ˈhaʊi ænd ænd ænd ʤɛf kkkkæn ˈnɛvər ʃ-ʃ-ʃ-

ʃeɪk hændz**.** kəz ˈhaʊi ɪz

zzz ʤɜr**…**ʤɜr**…**ˈʤɜrmən foʊks ænd ænd ænd ʤ-ʤ-

ʤɛf ɪz dɪsˈgʌstɪŋ**.**]

The /k/, /sh/, /s/, and /g/ sounds ha the prolongation occurrence

in each of its production.

Datum 5

Episode Grand Final

So… so sso I’m I’m I’m ccccurrently not ssssexually ac-ac-ac-active be-be-be-because I’m ssssaving myself… some money. (**laughing audience**). I would I would I would never bbe be be be be be a ggggood good parent. ‘Cause I don’t I don’t I don’t have a conviction in in in in my voice. I’d be like, “I’m I’m I’m I’m gonn I’m gonna count on count on thr-three”. “oh oh oh gggood we have we have ti-time”. (**laughing audience**). Ssso so sorry I’m laughing.

I a… Num-num-num-num-num-numbers are so so so so ha-ha-ha-hard for-for-for me sssso haard… like when I f-first met me-me-me-met my girlfriend. By the time I gave her my phone number, it was it was it was our anniversary. (**laughing audience**). It’s a ni… It’s a nn…it’s a nn…it’s a night mare it’s a night mare. I was like I was like, “o…kay it’s a eig-eight-eight one eight…”. She was like, “is that one eight or or or ttwo?”. (**laughing audience**). “nnono… there’s there’s no two. It’s just it’s just eig-eig-eight one eight. She’s like, “ei…ei-ei-ei-ei-eight… oooone eeiiight? th-th-three eights? What am what am what am I a customer ser..ser..service?”. “nnoo… it’s a a-a-a-a-area cccccode, ei-ei-ei-eight…ooone…eight”. She’s like, “I I I I got tttwo eeeiiights, ttwo ooones, oooone eight”. “tha-tha-tha-that’s a zeb code. I I I ain’t ain’t ain’t telling where I’m I’m I’m living. Just just just tttake down my e-e-e-e-mail. It’s it’s it’s DDD…”. She she she she’s like, “I’ve got tttwo DDD’s”. I’m like, “eeeeh… you-your-yours yours are C’s”. (**laughing audience**). Is he her her her her boobs are small small smaller, so when when when when when I count count count count count out loud loud loud loud it’s a boob-boob-boob-boob (something missing)

Stages of speech production planning according to datum 5:

1. The inferential processes

   a. I would I would I would never bbe be be be be be a ggggood good parent. 'Cause I don't I don't I don't have a conviction in in in in my voice. I'd be like, "I'm I'm I'm I'm gonn I'm gonna count on count on thr-three". "oh oh oh gggood we have we have ti-time". (**laughing audience**).

   The speech that Drew Lynch uttered draws inference that this is a setting of hide and seek game. The count is expected to be taking a long time to happen, for the "oh good we have time" showed the evidence.

   b. I a… Num-num-num-num-num-numbers are so so so so ha-ha-ha-hard for-for-for me sssso haard… like when if first met me-me-me-met my girlfriend. By the time I gave her my phone number, it was it was it was our anniversary. (**laughing audience**).

   The same issue happens in this sentences. Drew Lynch admitted that he struggled so hard on uttering numbers in the first sentence. Then, second sentence stated the effect of the numbers counting while he stuttered that is "By the time I gave her my phone number, it was our anniversary".

   c. It's a ni… It's a nn…it's a nn…it's a night mare it's a night mare. I was like I was like, "o…kay it's a eig-eight-eight one eight…". She was like, "is that one eight or or or ttwo?". (**laughing audience**).

   The inferential process is occurred due to the reaction of the audience while get the jokes – they are laughing towards it.

   d. "tha-tha-tha-that's a zeb code. I I I ain't ain't ain't telling where I'm I'm I'm living. Just just just tttake down my e-e-e-e-mail. It's it's it's DDD…". She she she she's like, "I've got tttwo DDD's". I'm like, "eeeeh… you-your-yours yours are C's". (**laughing audience**).

   The twist that Drew Lynch throw on his joke this time is the size of his girlfriend brassier. The first meaning of the letter D is his name initial letter, but then he twisted it up to "…yours are C" which means the size of

his girlfriend brassier. The laughter of the audience shows the inferential process is running.

2. The lexical stage

To prove this stage is occurred is by proposing the theory of lexical semantic or also known as The Semantic Field Theory by Trier (1931). This lexical field is mainly talk about understanding word in contexts which, then, analyses by locating them in the appropriate conceptual fields. The theory holds that there is Semantic Domain and Semantic meaning-in-use in the lexical process as the connection with conceptual field. In other word, to simplify the understanding of the theory, the Semantic Domain can be called as the topic of the talking and Semantic meaning-in-use is the sub-topic.

The analysis from datum 1 is showed as: the Semantic Domain of the speech that is brought by Drew Lynch is about "is number counting struggle", and the Semantic meaning-in-use (the words that related to the domain) in this speech are hide and seek counting, phone numbers, e-mail address.

3. The syntactic frames

The results that is collected from datum 5 are as follows:

a. So I'm currently not sexually active because I'm saving myself some money. (**laughing audience**).

This sentence contained two clauses that is connected with conjunction "because" and constructed a cause-effect meaning. The first clause is "So

I'm currently not sexually active" as the effect of the cause, "I'm saving myself some money". This sentence is coherence and syntactically correct.

b. I would never be a good parent 'cause I don't have a conviction in my voice. I'd be like, "I'm gonna count on three". "oh good we have time". (**laughing audience**). Sorry I'm laughing.

In this stage, Drew Lynch use the spoken features of syntax that is the use of polite formulae or indirect requests. The evidence is the use of "sorry" (Leech, 1998 in Thanh, 2015).

c. I uh… Numbers are so hard for me so hard like when I first met my girlfriend. By the time I gave her my phone number, it was our anniversary. (**laughing audience**).

The phrase "so hard" is mentioned twice in a sentence. This indicates that it is being stressed by Drew Lynch. There is no syntactical error during the repetition occurrence.

4. The phonological processing

Phonological pronunciation rules apply and produce fully specified phonetic segments in syllables as the output. The analysis is in the form of phonetics transcription. The phonetics transcription is based on what is uttered by Drew Lynch.

Datum 5 analysis:

a. So… so sso I'm I'm I'm ccccurrently not ssssexually ac-ac-ac-active be-be-be-because I'm ssssaving myself… some money.

[soʊ… soʊ ɛs soʊ aɪm aɪm aɪm ˈkkkɜrəntli nɑt ˈssssɛkʃuəli æk-

æk-æk-ˈæktɪv bɪ-bɪ-bɪ-

bɪˈkəz aɪm ˈsssseɪvɪŋ ˌmaɪˈsɛlf… sʌm ˈmʌni.]

The words “currently”, “sexually”, and “saving” with the initials: /c/ and /s/ has the stress voicing on the initial phoneme. Moreover, all of the initial has the prolongation occurrence.

b. I would I would I would never bbe be be be be be a ggggood good parent. ‘Cause I don’t I don’t I don’t have a conviction in in in in my voice. I’d be like, “I’m I’m I’m I’m gonn I’m gonna count on count on thr-three”. “oh oh oh gggood we have we have ti-time”.

[aɪ wʊd aɪ wʊd aɪ wʊd ˈnɛvər

bbi bi bi bi bi bi ə ggggʊd gʊd ˈpɛrənt. kəz aɪ doʊnt aɪ doʊnt aɪ

doʊnt hæv ə kənˈvɪkʃən ɪn ɪn ɪn ɪn maɪ vɔɪs. aɪd bi laɪk,

“aɪm aɪm aɪm aɪm ˈgɑnn aɪm ˈgɑnə kaʊnt ɑn kaʊnt ɑn θr-θri”.

“oʊ oʊoʊ ggʊd wi hæv wi hæv ti-taɪm”.]

The repetition occurs mostly on the words with one syllable. In addition, prolongation is mostly held in the initial of the one syllable words as well.

3.2 Discussion

The findings of this study revealed that Drew Lynch, the stand-up comedian who is stuttering plans speech production in the stages. Each of the stages has every part of speech that is uttered by Drew Lynch. Moreover, these findings are discussed further in the following discussion.

3.2.1 The Inferential Processing

This first stage of speech production planning is the part where Drew Lynch – as the communicator – wants to convey a certain message. As the theory of inferential model of communication, or further known as the code theory, by Grice (1989) proposed that in the application of verbal communication (in this research is stand-up comedy), code theories yield a very standard picture of inferential processes which is how utterances are understood. In this research, the inferential processes can be defined by showing the reaction of the audience towards the jokes that Drew Lynch uttered. The transcriptions showed the part where there is a "laughing time" from both the audience or Drew Lynch which intend that the utterances which Drew Lynch uttered are inferentially passed or understood. Besides, there is also "applauding time" which indicates just the same as the "laughing time" with more sense of euphoria. In other words, to indicate that Drew Lynch is doing well on his jokes (in this case the stuttering utterances) is to see whether audience get the jokes – this is indicated by the laughing response from both of the communication parties (datum 1, p. 29-30, datum 2, p. 35-38, datum 3, p. 40-41, datum 4, p. 47, datum 5, p. 50-51)

Moreover, the research also included the inference which are contained in the utterances. The inference is the meaning which can also intend as the illocutionary act of the responses given by the audience towards the comedy utterances – jokes – that is produced by Drew Lynch. It can also be meant as the picturing act from the speech production.

3.2.2 The Lexical Stage

The findings revealed that during the speech production planning, Drew Lynch represents the lexical process as Semantic Domain and Semantic meaning-in-use. These are the theory of lexical semantic that is proposed by Trier (1931). Each datum – videos – has the lexical process in almost same category that is stuttering issues. As the data shows that in datum 1, the Semantic Domain of the speech is problems occurred when people stutter and the Semantic Meaning-in-use are drive thru, GPS, and dub. These categories of speech are processed in the lexical stage of Drew Lynch. The following datum also remain the same process. For each of the semantic domain is followed by the meaning-in-use.

3.2.3 The Syntactic Frames

From the data found on the findings section, it is revealed that Drew Lynch framed the syntactical structure in a proper construction and understandable. The stuttering speech is rewritten as the normal speech to ease the analysis. The results shown that there are no majority of grammatical error occurred in each sentence that is produced. There are also some explanations about grammar in speaking purposes. The data is in the form of speech text; therefore, the grammar has been specified – for the reason that grammar is tied up

with written context. For instance, there is some explanation about the using of interjection, conjunction, abbreviation, restriction, syntactic reduction, vocatives, politeness expression by Drew Lynch as he produced speech.

There are some differences between written and spoken context of grammar. The grammar that rules the written context is formal and has academic style for the purpose is to presents idea in the form of typed word, phrase, and sentence – where the addressee cannot easily know the expression and intention of the addresser. In other hand, grammar that is used in spoken context is more flexible and not restricted. It is less rigid from the written forms. In brief, it can be stated that spoken language is more intend in conversation as the information sharing activity while written language is to presents ideas for public.

3.2.4 The Phonological Processing

The findings revealed that within the processing of the sounds of the speech production, there are some kinds of phonetics issues that is found out. The first is the repetition of the sounds – due to the stuttering occurrence. The repeated sounds are mostly words with one syllable. The sound is repeated as a whole, for example "*I'm the I'm the I'm the one that can talk kkkkinda*". The word /I'm/ and /the/ is repeated as a whole syllable (datum 2, p. 35-36).

The second is the prolongation sounds of an initial letter. The example is, "*So… so sso I'm I'm I'm ccccurrently not ssssexually ac-ac-ac-active be-be-be-because I'm ssssaving myself… some money*". The initial /c/ and /s/ as in "currently", "seaxually", and "saving" is uttered in stress voicing with prolongations.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter involves the summary of the findings a well as the implications for future research on speech production planning of stuttering comedian.

4.1 Conclusion

This study concludes that Drew Lynch as a stuttering stand-up comedian represents the stages of speech production planning orderly. Although he is a person who stutter, no vast impairments are shown. This is proved by the utterances that is produced by Drew Lynch on each of the phase can be categorized. The analysis of the data is detectable.

The data is analysed to be categorized as the inferential process, the lexical stage, the syntactic frames, and the phonological process to describe Drew Lynch's stuttering speech in each stage. The results are found that within the processing of inferential, there are some acts that response the speech of Drew Lynch. These acts are the inference of the audience towards the speech – in this case the jokes. There are "laughing time", "applauding time", and "screaming time" inserted in the transcription which is considered as the basis of the inferential processes occurrence.

Furthermore, the stuttering utterances that are found on the next stage, the lexical stage, is represented in two categories: Semantic Domain and Semantic Meaning-in-use. Datum 1 to 5 shown words that is uttered by Drew Lynch in

order to fulfil the phase in proper. The diction of the words are the most vivid data which can be found in the speech transcription.

The next stage is the syntactic frames. This stages represented the way Drew Lynch structures the sentence into a meaningful and understandable one. For the data is in the form of words that has the stuttering occurrence, the analysis is conducted to the written speech which is already being construct as the sentence without stuttering speech occurrence. The findings also shown that there is a difference between the grammar used in spoken language and written language. In spoken language – as the data analysed – the grammar that is used is less rigid and flexible as long as it does not against the base rule of syntax and understandable.

Then, the last stage of speech production planning, that is the phonological processing revealed that Drew Lynch produced sound of each phoneme with repetition and prolongation. The repetition is mostly found in the word with on syllable, while the prolongation is occurred in the initial phoneme of a word.

All in all, the research has answered the question of how does Drew lynch as a stuttering stand-up comedian plan his speech in each stage of speech production planning. The findings shown the description of the utterances that is found in the stages with no failure of provenance in any theory used.

4.2 Suggestion

Due to some limitations of this research, further researchers are needed to improve study on the models of speech production planning on speech errors, speech disfluencies, or speech disorders. Thus, the researcher proposes possible future studies.

For this research found that in the inferential process is the first phase that has the first impression from the speech uttered is based on the response of the audience “the laughing and applauding time”, therefore, the future research can examine more about humour language. It will, then, make the research has the narrowed idea from the broad (speech production).

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