

**LANGUAGE STYLE ANALYSIS ON ANTON CHEKHOV'S
"THE BOOR" PLAY**

THESIS

BY:

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FACULTY OF HUMANITIES AND CULTURE

THE STATE ISLAMIC UNIVERSITY OF MALANG

2008

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Presented to:

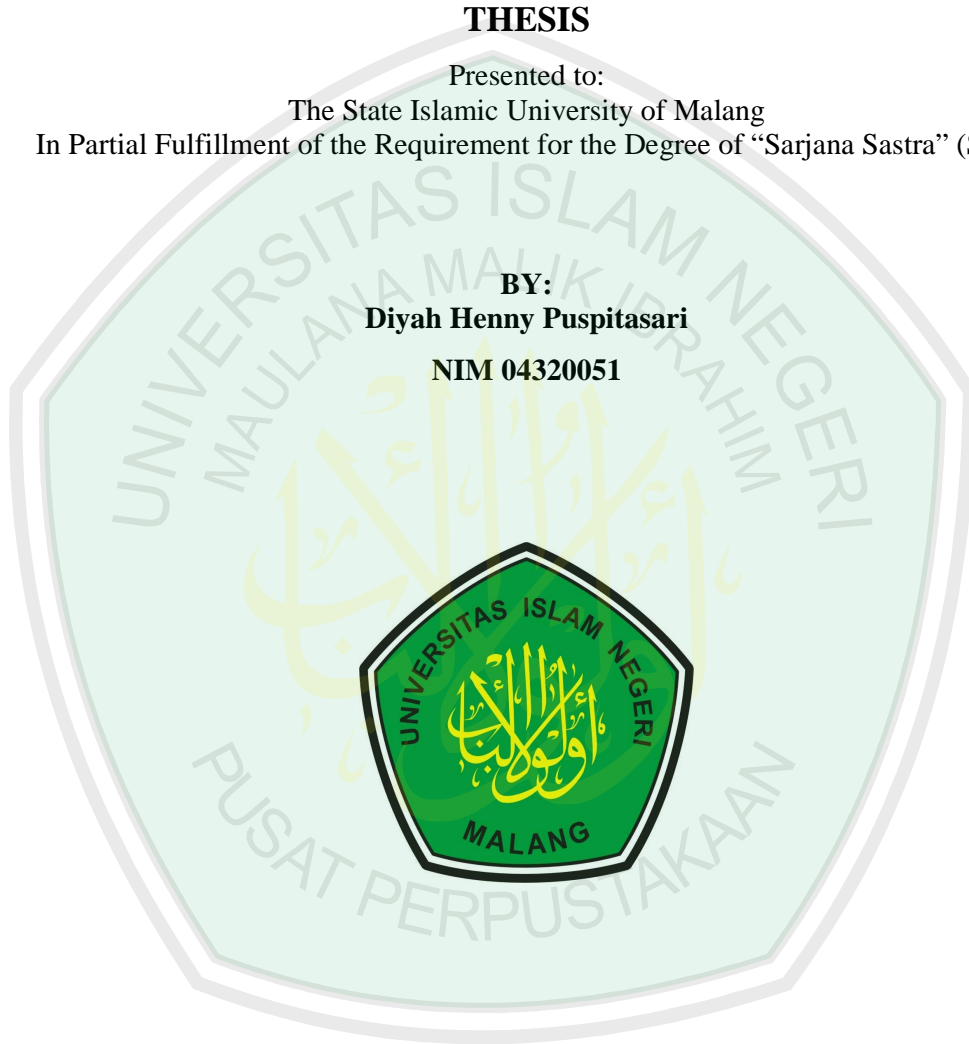
The State Islamic University of Malang

In Partial Fulfillment of the Requirement for the Degree of "Sarjana Sastra" (S.S)

BY:

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2008**

CERTIFICATE OF THESIS' AUTHORSHIP

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Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra entitled "Language Style Analysis on Anton Chekhov's "The Boor" Play" is truly my original work.

It does not incorporate any material previously written or published by another person, except those indicated in quotations and bibliography. Due to fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 20 September 2008

Diyah Henny Puspitasari

APPROVAL SHEET

This is to certify that Diyah Henny's thesis entitled "Language Style Analysis on Anton Chekhov's "The Boor" Play" has been approved by the thesis advisor for further approval by the board of examiners.

Malang, September 20th 2008

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ACKNOWLEDGEMENTS

All praises and gratitude be to Allah, the most gracious and merciful, who has given me the inspiration, guidance and blessing in finishing this thesis. Sholawat and salam are also delivered to the prophet Muhammad SAW who has brought Islam as Rahmatan Lil' alamin.

First of all, my sincere gratitude goes to Dr. Dimjati Ahmadin, M. Pd as the advisor, who had conscientiously guided me throughout the entire process of the thesis writing with all of the constructive comments which helped me to make this thesis more perfect.

Likewise, my sincere gratitude also goes to the rector of the State Islamic University of Malang, Prof. Dr. H. Imam Suprayogo, and The Head of English Letters and Language Department, Dra. Hj. Syafiah, MA, who have allowed me to conduct this thesis without any big trouble.

Next, my thanks are also dedicated to all of the lecturers of the State Islamic University of Malang, especially English Letters and Language Department for being so kind, patient and generous in leading to the world which I never know before with the invaluable knowledge.

Furthermore, I want to express my deepest thanks to my beloved family for their continual moral and material supports, especially for my parents; bapak Hasjim and ibu Kosinah, thank you for your endless love and pray; my bothers and sister: mas Bakti, kak Dede and mas Gathot, thank you for your attention, support, sacrifice, and pray; all of my teachers for the valuable knowledge and experiences; all of my friends especially Miny, mbk Yuni, mbk Cing2 and all of my friends in Wisma Asri, thank you for your support, love, and friendship.

Finally, I truly realize that this thesis still needs the constructive criticisms and suggestions from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the English Letters and Language Department students.

Malang, 20 September 2008

Diyah Henny Puspitasari

DEDICATION

This thesis is proudly dedicated to:

My beloved father and mother,

Bapak Hasjim and Ibu Kosinah

For the endless great love, care, trust, and pray.

My beloved brothers,

Mas Bakti and Mas Gathot

Thanks for your attention, support, sacrifice, and pray.

My beloved sister in law,

Kak Dede

For her love, support, and sweet smile.

My nephew,

Adik Naufal

For his wonderfully love.

*All my of friends especially to miny, mbk yuni, and all of my friends
in Wisma Asri thank you for your support and your love.*

Malang, 20 September 2008

Diyah Henny Puspitasari

MOTTO

- *Learn from yesterday, live for today, hope for tomorrow. The important thing is not stop questioning.*

By Albert Einstein

- *Optimism is the father that leads to achievement*

By Helen Keller



ABSTRACT

Puspitasari, Diyah Henny. 2008. *Language Style Analysis on Anton Chekhov's The Boor Play*. Thesis, Faculty of Humanities and Culture. English Letters and Language Department, The State Islamic University of Malang. Advisor: Dr. H. Dimjati Ahmadin, M. Pd

Keywords: Language Style, Text Drama, Tragedy

In the process of communication with other persons, the language style is an urgent case. It can bring the message which will be delivered by the participants. The speaker does not need to state the message directly inside of communication. In this way, both the speaker and listener be able to choose the right style they expect it.

This research is focused on the language style used in text of the drama tragedy entitled *The Boor*. The *Boor* that is analyzed in the study is copied from "understanding literature". It is translation from Russian to English. It is very important since everyone does not always speak in exactly the same way. It is very possible they use different styles in different circumstances.

This research uses descriptive qualitative because the researcher wants to get an obvious description of the words and the utterances, which are used in different circumstances. Therefore, the data are in the form of words and utterances, not in the form of number. After the data had been collected, they were presented and analyzed based on the characteristic patterns of the style and also the circumstances they were used.

The result of this study shows that levels of language style used in the "The Boor" are formal, informal, and colloquial style. In addition, formal style is used in the scene three, six, and ten. Informal style is used in scene one, two, three, four, five, six, seven, ten twelve, thirteen, fourteen, and fifteen. Meanwhile, colloquial style is shown in the whole text of *The Boor* that are scene one to scene eighteen except in scene four, six, and fifteen. Formal language is used in the formal condition. Formal speech" as follows: "the type of speech used in situations when the speaker is very careful about pronunciation and choice of words and sentence structure. Informal speech would be produced in a relaxed conversation among close friends or family members. Colloquialism includes popular words and idiomatic construction.

Based on the result of the study it is suggested that the readers of this study can draw a lesson from the content of drama text, that we must to avoid rude and impolite words as Smirnov did when he talking to Mrs. Popov and recognize the style of the text of drama on *The Boor*. The future researchers are suggested that they conduct similar theme of a study with more complete data and discussion.

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CHAPTER I

INTRODUCTION

This chapter covers the discussion of, background of the study, statement of the problems, objective of the study, scope and limitation of the study, significance of the study, and definition of the key terms are discussed.

1.1 Background of the Study

Language is the most important means of communication it is needed by all people. In the world human being as social creature cannot live alone in this world. They live in society in which the group of them who are drawn together for a certain purposes. Therefore, they need tool to communication and interaction with other people around us. In the process of interaction and communication.

We understand that every group of people in society has languages which are different from others. Though there is a language used by more than one society. It does not indicate that the language use has a similar vocabulary or pattern. There are many different patterns of language use called as a variation of language and it is closely tighten to the culture of the society. A classical issue in the study of language is the measurement of stylistic variation. As Labov (1972) noted, "the most immediate problem to be solved in the attack on sociolinguistic structure is the quantification of the dimension of style" (1972: 245). Stylistic variation results from the fact that different people express themselves in different ways, and that the same person may express the same idea quite differently when addressing different audiences, using different modalities, or tackling different

tasks. The number of possible variations is so large, though, that Labov's problem seems unsolvable as a whole. Latief (in Rahardjo, 2002: X) says that language also functions as a medium of communicate to others. The words themselves are actions but not the cause of the attitudes. They just reflect them. An uttered word is an action because it takes place in time, performs by some people, and requires physical movement (of the vocal organs). In line with the statement, Chaika (1982: 195) says that the vocabulary of language reveals underlying attitudes of the society. It correlates with both social situation and attitudes.

Furthermore, language and society are not independent definition. As Saussure (1988: 6) states, language is a social fact. It means that language is a social product of language ability and the whole convention, which is influenced by a social group that uses the language ability. Besides, Saussure (in Chaer and Agustina, 1995:80) led us to distinguish between langue as language that has a system and subsystem which can be understood by all speakers and parole as variety of individual's language use in everyday living which exhibits a great deal of internal variation

Another source of variation in and individual's speech occurs based on the sentence structure and it differs from the gradation of speech style from the formal to the informal and to the very colloquial one. In this case, the language style is the selection of linguistic forms that differs in the sentence structure in the form of words. The problem may be substantially simplified by focusing on just one aspect or dimension of style. Perhaps the most frequently mentioned of these aspects is *formality*. Everybody makes at least an intuitive distinction between

formal, informal and colloquial manners of expression. A prototype of formal language might be the sentence read out by a judge at the end of a trial.

Prototypical informal speech would be produced in a relaxed conversation among close friends or family members. Colloquialism include popular words and idiomatic construction; they also include learned words with popular meanings, and constructions which are not strictly idioms, especially abbreviated or clipped forms of more formal words, such as ad for advertisements.

The Longman Dictionary of Applied Linguistics (Richards, Platt & Weber, 1987: 109) defines "formal speech" as follows: "the type of speech used in situations when the speaker is very careful about pronunciation and choice of words and sentence structure. This type of speech may be used, for example, at official functions, and in debates and ceremonies". This definition gives an idea of what a formal *situation* is, but does not define formal speech as such; it just offers a hypothesis of what a speaker pays attention to in certain situations. The main criterion for formality in speech is thus non-linguistic. In a similar vein, according to Labov (1972) and Tarone (1988), the presence of channel cues: "modulations of the voice production which affect speech as a whole" (1972: 95) would indicate an informal style, but, again, these characteristics reveal nothing about the intrinsic structure of (in) formal language. In that perspective, speakers would pay more than the normal attention to form, if they would want to make sure that their expressions are not misunderstood. That would be necessary in those situations where effective communication is for some reasons more difficult or more important than in ordinary circumstances. The prototypical examples we noted

earlier seem to confirm this intuition: in the court situation, it is essential that no part of the verdict be misinterpreted; in the informal talk among friends, on the other hand, precise understanding is neither difficult to achieve nor very important.

To recognize the stylistic aspect of it, the way the author expresses his idea in making *the boor*, in this matter the levels of language style used in it, as a good stylistic analysis approach is the appropriate one to be used in this study as far as to gain the author's style in expressing her idea through language used in the text of *the Boor*. As stated by Malmkjaer (1991) that, "a full stylistic analysis of a given spoken or written text would describe the text at all the traditional levels of linguistic description, i.e sound, form, structure, and meaning". In this study the writer intends to identify are the forms or levels and functions of language style used in the text of *the Boor*.

Schuster (1965) states that "style" in language is the manner of expressing whatever are expressed". Explicitly he says that style in general is widely used in every aspect of life. In language, style is used to express idea both spoken and written forms. In the same matter, Geasons (1965) states the language and of the literary form". A similar opinion also comes from Chaika (1982) he says, " style refers to the selection of the linguistic forms to convey social or artistic effects". Based on that opinion, it can be said that style in language refers to or deals with choices, manner of expressing, patterning of choices, option, and selections of linguistic forms in order to convey what the writer or speaker wants to express.

In using style everyone has his or her own way. It depends on how he or

she expresses his or her idea, the habits of using language, and the circumstances where he or she is and the purposes of the communication he or she makes. Levels of education of someone also influence the language style he or she uses. Related to this, Jordan (1965) claims that, "everyone has a style, just as anyone has a shadow". Furthermore, he says that the style of some writers, like Helming way's style and Faulkner's style are more popular than others because of their personalities are stronger, and these writers more successful because they have better command of the devices of one self expression.

This study goes from a problem namely: "why the drama, the Boor, can be well known all over the world? Even the play is analyzed and performed in universities whereas literature is studied. The big question is why and how the author of it uses his style to express his idea through language to make the Boor well ordered and mesmerized. That is the problem firstly faced by the writer. As was stated by Ary (1979) that, "systematic research is started with a problem". He also says that there is no way to do research until a problem is recognized thought through, and formulated in a useful way. Furthermore, Dewey in the Ary (1979) says that, "the first step in the scientific method is the recognition of a felt difficulty, an obstacle or problem that puzzles the researchers".

After identifying and thinking of the problem totally, the writer tries to formulate the problem in the form of systematic research. She is writing and doing the research to recognize the stylistic aspect of it, the way the author expresses his idea in making the Boor, in this matter the levels of language style used in it, as a goal stylistic analysis approach is the appropriate one to be used in this study as

far as to gain the author's style in expressing his idea through language used in the text of *the Boor*. It has been widely known that, the Boor, a work of Anton Chekhov is well known all over the world. That is because of it is well-ordered play. It means that the drama with its elements or structures like the setting and exposition, conflicts, climax, and the ending are considered as going or flowing well. That is also because by the typical made of the play is categorized as tragedy, because *the Boor* is one of the drama that makes the readers or listener sad or a serious playing having an unhappy ending.

Text of drama is one of the forms of language in society whereas the other one is performance of the play. A text of drama as a kind of language used in society, is an interesting object to be analyzed since it is a unique form of language in usage that differs from the other one in this matter the performance or orally.

In modern linguistics term "discourse" has come to mean any utterance larger than sentences. In this sense it may or not comprise the full text in a given situation. Kinneavy (1971) states that discourse refers to the full text (when feasible) of an oral or written situation. That is about the forms of discourse namely spoken and written discourse. Additionally, on the notion of text, Halliday and Hasan (1976) defined text as unit of language in use.

In stylistic analysis we deal with the forms of language style use in society both oral and written. In term of language usage, Martutik (1992) explains that a play, poem, advertisement, discussion, articles, etc, are forms of language used in society. It can be said that forms of language style both literary and non literary

can be analyzed by using stylistic approach.

Actually stylistic analysis, focusing on the grammatically aspect, has been studied by Karyanto (1997) but he discussed in different area. He analyzed language style on the advertisement found in Newsweek. This was focused on the structure found in the advertisement.

The researcher investigates the language style used in the text of the Boor. It analyses the level of the language styles found in the text of the Boor, namely formal, informal, and colloquial language style. Each of which, has its own characteristic.

Here, the researcher takes a sociolinguistics study because it is the study of language use in society. She tries to analyze the relationship between language and society as Gumprez (in Wardhaugh, 1986:11) has observed that sociolinguistics is an attempt to find correlations between social structure and linguistics structure. Moreover, the researcher tries to understand the language styles used on the Boor. Therefore, the researcher conducts this study entitled “Language Style Analysis on Anton Chekhov’s The Boor Play”.

1.2 Statement of the Problems

Based on background of the study in the preceding discussion, the following research problems are formulated:

1. What language styles are used in Anton Chekhov’s “The Boor” play ?
2. How language styles are used in Anton Chekhov’s “The Boor” play?

1.3 Objectives of the Study

Concerning with the problem of the study stated above, this study is intended to present the description of:

1. the language styles used in Anton Chekhov's "The Boor" play
2. the way language styles used in Anton Chekhov's "The Boor" play

1.4 Significance of the Study

The findings of the study are supposed to give both theoretical and practical contributions to the area of sociolinguistic particularly on the language styles.

Theoretically, the findings of this study are expected to contribute to sociolinguistic, particularly on the development of language variation, which focuses on the language styles.

Practically, it is expected that this study would be useful for further researchers who wants to analyze the language variety-language styles on the society especially in the form of drama. Then, to the dramatis, persons who are master in writing drama, who want to know the way of Anton Chekhov, they can learn about how Anton Chekhov expresses his idea with choices of words, phrases, and sentences in it.

1.5 Scope and Limitation

This study focused on investigating the language variation especially the language styles. In this study the researcher focused on language style proposed

by Mc Crimmon (1972), he categorizes language styles into three common types; they are formal, informal and colloquial style.

Besides that the object of this research is about “the Boor” play by Anton Chekhov. “The Boor” is a tragedy drama, which has the levels of language styles.

1.6 Definition of the Key Terms

To avoid misunderstanding among the readers, the terms are defined as follows:

1. Sociolinguistics study: The study of the ways people use language in social interaction deal with the language used on the drama.
2. Language variation: A variety of language as a specific set of linguistics items of human speech patterns.
3. Style: The selection of linguistics forms of one person or a group of persons maybe within the options presented by the convention of the language and the literary from to convey social or artistic effect.
4. Stylistic analysis: An analysis of the language style, especially the stages of language on the text drama.
5. Language style: The sum of the choices we make as well as we speak and write-choices in diction as well as in sentence construction and organization.
6. Levels of language styles: Mc Crimmon classifies stylistic levels into three general types. He states” Standard English may be formal, informal, or colloquial.
7. The Boor play: Is the drama text by Anton Chekhov.

CHAPTER II

REVIEW OF RELATED LITERATURE

The reviews below covers the discussion about the language variety, the speaker variety, the formality variety, the functional variety, stylistic, the importance of stylistics, language style, and the types of language style, functions of language style, models of description of language style, drama, tragedy, language of drama, biography of Anton Chekhov, literary text and language, and previous study.

2.1 Language Variety

Wardhaugh (1986:22) language variation can also be something greater than a single language as well as something less referred to as a dialect. In sum, a particular variety of a language is a specific set of 'linguistics items' or human speech patterns-sounds, words, grammatical features-which can be associated with some external factors-a geographical area or a social group. If the set of language items or pattern of each group has been investigated, the encountering of certain difficulties in the concept of 'variety' will easily cast aside.

Besides, Haugen (in Wardhaugh, 1986: 24) has pointed out that language and dialect are ambiguous terms. Language can be used to refer to single linguistic norms, and dialects refer to one of the norms. Dialect refers to all the differences among varieties of a language, pronunciation, word usage, and syntax. Each of them is used interchangeably because human beings speak a dialect of their native language. They use an accent which to the phonology of a given

dialect. The accent suitable for a given purpose to held image of people who speak that way. Thus it means when we have a dialect, we have an accent and it shows the social identity

Moreover, to Ferdinand de Saussure (1988:6) in his book 'The Social Mirror', language is a social fact. He points out that language is *langue*. It has a system and subsystem which can be understood by all speakers and *parole* is the use of language by individual people. Yet, everyone understands about the similar system of "a langue" but not for "a parole". The variation of language use is not only caused by heterogenic speaker, but also affected by the variety of social interaction. This creates language variety; especially when there are any speakers in boarder areas.

Language variety arises as a way to understand each other (the choice of word or diction and the grammatical structure). Both are the methods to make the communication easier which linked to the aim of sending and receiving the message to get a mutual understanding. There are two views in the language variety. Firstly, the variety of language can be seen as the result of the social variation and the variety of language function. Secondly, the variety of language has fulfilled the function as the interaction tools in the variation of the social activities.

There are many theories of language variety classify (in Chaer and Agustina, 1995: 81) the characteristics of language variety based on (a) a social background, (b) a media used and (c) a topic of speaking, Hartman and Strok (1972). Prestau and Shuy (1979) divided a variety of language, especially for

American English language based on (a) speaker, (b) interaction, (c) code, (d) realization. Mc David (1969) divides a language variety based on (a) a regional dimension, (b) a social dimension, and (c) a temporal dimension. Whereas Halliday (1970, 1990) differs the variety of language based on (a) the uses, called as a dialect, and (b) the function, it called a register.

From the explanation above it can be concluded that language variety has important role in society. The purposes of language variety to make communication in society easier, and way to understands each other (the choice of word or diction and the grammatical structure). From the language variety we can know the people from because from her/his language we can know word, grammatical features which can be associated with some external factors a geographical area or social group. So the language variety does not separated with society.

2.1.1 Speaker Variety

“There are no people speak exactly the same way. The languages among a group of speakers differ with a person’s health, his mood, and especially with the social situation in which he finds himself”(Gleason, 1965:354).

Chaer and Agustina (1995: 82-89) clarified the types of speaker variety in the following sections.

The first concept of language variety from speaker’s side or idiolect is a personal language variety. In this concept, every one has his/her own language variety or idiolect, the variety of idiolects are tone of speaking, diction, style of language, structure, etc. understanding the idiolect of a speaker especially the voices is easier than the writing one. Every writer with his/her variety of idiolect has special characteristics as his/her own

identity. Thus, if there are 1000 speakers, there will be 1000 idiolects with their special characteristics even though a small one.

The second variety of language from speaker side is dialect, a language variety of a group of speaker, in certain places or areas. A dialect can be classified based on the place or area of speakers and it is called as an area, regional or geographical dialect. The speakers of a language, even if they have their own idiolect but there are similarities in dialect. For instance, the speakers of British English and American English though are living in different countries but having similar dialect, it is English dialect.

The third variety of speakers is a cronoelect, or a temporal dialect, a variety of language that is used by a social group in a certain era. A language variety of each era is certainly different, as well as pronunciation, spelling, morphology, and syntax. It can be influenced by the development of social cultures, science, and also technology. For instance, in English language, there are far distinction between English in Shakespeare's era and England nowadays.

The fourth variety of speaker is a sociolect or a social dialect, a variety of language related to the status, the groups, and social class of speakers. This variety mostly discusses in the sociolinguistics. It deals with the speaker's personal problems, such as, age, education, sex, occupation, level of mobility, social-economic condition, etc. here; the variation of language variety is not linked to the content, or the topic, but linked to the differences in morphology, syntax, and also vocabulary. The language of a high educated people differs from the language of middle or low educated people. For instance, *Kompas* and *pos kota* are popular newspapers in Jakarta, *Kompas* are mostly read by lecturer and student, while *Pos kota* are read by labors and uneducated people. (Chaer and Agustina, 1995:84) The differences of occupation, position, or duty of speakers influenced the choice of vocabulary, but the use of the vocabulary as the variety of the language in speech will be acceptable when it apparently applies to groups of speakers, not just to individual (Waudaugh, 1986:6). For instance, the language of hard worker is different from the language of teacher. The social-economy condition of speaker also causes a variety of language.

From the explanation above we can finds types of speaker's variety, based on Chaer and Agustina (1995:82-89) each of the speaker variety has role in language variety. From each we can understood about diction, style of language, structure, place or area of speakers social culture, social class such as age, education, sex occupation, and social economic condition. So from the

explanation we can conclude that we can treat the people based on the speaker's variety because from it we can know the real condition of speakers.

2.1.2. Function Variety

“The language variety that related to the use or the function is called functionalist, variety, and register “(Chaer and Agustina: 1995). These varieties discuss about the language use related to the occupations. For instance, in literary, journalistic, economy, military, education, trade etc. the characteristics of this variety mostly can be seen from the vocabulary side.

The vocabulary used in the literary work seems to be more aesthetic than in the journalistic. The choice of aesthetic vocabulary in the literary work is more artificial but has an exact expression than the vocabulary in the journalistic that is simple, brief and communicative.

From the explanation above we can know the function of variety from the occupations. Each of the occupations has different language style. So it can be concluded the function variety related to the occupations of people in society.

2.2 Stylistics

Renkema. (1993:97) states

In stylistic the assumption is made that every form of language use display characteristics that re linked to extra linguistic factors, for example, the factors included in the SPEAKING model: *Setting* (time, place and other and other physical conditions surrounding the speech act), *Scene* (the psychological counterpart to setting. What is meant here is a setting can be changed for example, from formal to informal, by the participants), *Participants* (the speaker or sender, the addresser, the hearer, receiver or audience, and the addressee), *Ends* (the purpose-outcomes and

purpose-goals), *Act Sequences* (the form and the content of the message), *Keys* (the tone of the conversation, for example, serious or mocking), *Instrumentalities* (the channels; written, telegraphed, and the form of the speech; dialect, standard language, etc), *Norms* (the norms of interaction, interruption and norms of interpretation, for example, how a listener's suddenly looking away must be interpreted), and *Genres*(fairy tale, advertisement, etc.)

Malkmajaer . (1991:438-439) describes

Stylistics is the study of the style in spoken and written text. By style is meant a consistent occurrence in the text of certain items and structures, or types of items and structures, among those offered by the language as a whole. A full stylistic analysis of a given spoken or written text would describe the text at all the traditional levels of linguistic description. i.e. sound, form, structure, and the meaning, but it will not typically look at patterns by long stretches of text. The methods and aims of the non-literary stylistician are the same as those of the literary stylistician, but non-literary stylistician may be seen as derivative, in so far as modern stylistics as a whole has developed from an interest in what is special about the way language is used in literary texts and from a belief that literary language does differ from non-literary language, at least in terms of its function.

Haliday in Malmkjaer. (1991:439) states

in stylistic analysis, items and structures are isolated and described using terminology and descriptive framework drawn from whatever school of descriptive linguistics the stylistician subscribes to or finds most useful for a given purpose. The overall purpose, of course, will also vary according to the linguistic affiliations of the stylistician. For instance, to linguists of the London School, the immediate goal of stylistic analysis is to show why and how the text means what it does.

Based on the described above, it can be concluded that stylistics is the study of style both in spoken and written text. Stylistic analysis would describe the spoken or written text at all the traditional levels of linguistic description such as sound, form, structure, and meaning. Items and structures are described by using terminology and descriptive frameworks drawn from whatever school of descriptive linguistics the stylistician subscribes to or finds most useful for a given

purposes. The overall purpose will also vary according to the linguistic affiliations of the stylistician.

2.3 Importance of Stylistics

Malmkjaer, K (1991:439) says.

stylistic analysis can be used as supporting evidence in law courts (this can not be verbatim report of what the accused said; it conflicts with the person's normal patterns of language use), and as of sociolinguistic surveys and it can be an important teaching aid; people who need to learn to write or speak in a particular style will benefit from becoming conscious of which linguistics devices realize the style in question. For instance, in the teaching of English forecasting specific purposes, one of the things that are useful to do is to show people that particular types of texts have particular structures and conventions, and those stages of argument and evaluation as opposed to statement of fact, for example, tend to be fairly subtly signaled by linguistics devices of various sorts. Knowledge of this kind can enhance understanding of the text and aid composition. Similarly, actors can benefit from becoming aware of the linguistic characteristics of those accents, dialects, and styles, which they may have to adopt in order to represent characters. Stylisticians may be also being interested in discovering the defining features of different genres of spoken and written texts, and the major distinction drawn here is traditional division between literary and non-literary texts.

It can be concluded that stylistics is very important. It can be able to support evidence in law courts, find teaching aid, and develop texts.

2.4 Language Style

Schuster (in Karyanto, {1997:8}) states that "style in language is the manner of expressing whatever is expressed". He clarifies further that style in general has been widely used in every aspect of life. There are styles in dresses, style in automobiles, styles of boxers or styles of a baseball player. Certainly, there are styles in speech and writing.

Schuster claims that style in anything involve choices. Take for example, baseball player. He has a great many choices when he stands in the field for competing. Should he crowd the plate or stand far away from it? Should he hold the end of his bat high in the air or hold it at the height of his shoulders? He has his right to choose whichever style he likes to use in the game, as long as wins the games.

A writer or speaker also has a great many choices of how to express his/her idea. Should she use soft or rude expressions, should she use direct or indirect expressions, or many other choices she likes which is appropriate with the situation. Schuster (1965) quotes what has been said by President Roosevelt during World War II. President Roosevelt said, "We have nothing to fear but itself". As the comparison, Schuster also quotes sentences which express the same idea uttered by somebody else. Somebody else might have said, "There is nothing to be concerned about the present moment except the possibility that our own fears may absorb us to such an extent that we will become too concerned with them and therefore not be able to function effectively in this present crisis". Both sentences express approximately the same thing but the first is direct, concise, and forceful while the second is indirect, wordy, and weak.

As showed by the example above, style is affected by the purpose (Schuster, 1965). A salesman may choose one expression for a bank President and another for a factory worker. A writer will choose a different idiom or expression for an article of a professional journal or a story book.

The second opinion comes from Gleason (in Karyanto, {1997:9}). He states that “style is the patterning of choices made within the options presented by the conventions of the language and of the literary form”. A similar opinion also comes from Chaika (1982:29). She argues that “style refers to the selection of linguistics forms to convey social or artistic effects”. There are seven characteristics of style, are: 1) Style forms a communication system in its own right that determines how a social interaction will proceed, or if it will proceed at all. If it is continue, style tells how, whether formally or informally. 2) Style tells listeners how to take what is being said, ironically, humorously, dubiously or in some other way. 3) Style tells how to interpret a message. For example, if “John is nice” is said sarcastically, the style instructs, ‘take the words to mean the opposite of what they actually say’. Thus, “John is nice” can mean ‘John is not nice’. 4) Style forms a mini-communication system that works along with itself, yet is apart from it. 5) Style uses all the resources of language: tone, of voice, different ways of pronouncing sounds, even choice of words and grammar themselves. The number of possible variation of style is far more limited, however, than the possible choices of words and their combination in sentences. 6) Style functions as the controller of the interaction. 7) Style is so integral with the social functioning that interaction cannot go ahead if one does not speak with the right style.

The third opinion related to the language style Richardson (2002) states as follows: most of us do not care about style very often; however, many of us hold certain preconceptions about it. Some of us consider that style means decoration or ornamentation; or that style is the slightly inferior opposite of substance; or that

serious people in the real world have no time or apply for it. These preconceptions aren't ridiculous so much as predictable misguided. We are taught early on to regard style as the dress of thought, as something separable from and more superficial than our thinking. Many of us go on from there to associate style with all which is artificial and mannered.

Even though this is the most prevalent conception of style, it isn't the most beneficial one. Given that writing gets things done at work as well as in our schools, communities, personal lives, it makes better sense to consider fluent prose as species of effective action. Therefore, the stylistic choices we make while composing are best understood as necessary, significant, indispensable parts of that action. As for serious people in the real world, they usually have time for clear, economical writing. What they don't have time for is baggy, pointless prose.

The conception of style rules out the possibility of writing with no style whatsoever. No matter how committed are to substance, or how a verse we are to artifice, we're always making stylistic decisions, we may not always make good ones, but we make them nevertheless. In this sense, a prose style is like a haircut; we can ignore our hair or cut it off completely, but we can't choose not to have a haircut style at all. Because we must have a writing style, it makes sense to develop one which works for us.

Another opinion about style is from Crystal and Davy (1969:9) divided the definition of style into four definitions, namely:

- 1) Style may refer to some or all of the language habits of one person as when we talk about of Shakespeare's style (or styles), or the style of

James Joyce, or when we discuss questions of disputed authorship. 2) Style may refer to some or all of the language habits shared by a group of people at one time, or over period of time, as when we talk about the style of the Augustan poets, the style of Old English 'heroic poetry', the style in which civil service forms are written, or styles of public speaking. 3) Style is given a more restricted meaning when it is used in an evaluative sense, revering to the effectiveness of a mode of expression. Implicitly style is defined as saying the right thing in the most effective way or as good manner. 4) Style refers to literary language. Style has long been associated primarily or exclusively with literature, as a characteristic of good, effective, or beautiful writing, for example, and the focuses of the literary critic's attention alone.

In those four definitions, we can see that every definition expresses one idea, so it can be concluded that style according to Crystal and Davy is all of the language habits of one person or a group of people in the most effective way of saying which are different from others at one time.

Renkema. (1993:97) says: "it is possible to say approximately the same thing in any number of different ways. The word 'style' is used to denote these 'different ways'. In the literature on stylistics a great deal of attention has been given to the definition of 'style'. The numerous views on 'style' can be divided into three categories, corresponding to the Organon model's division into symbol, symptom and signal. First, when the symbol aspect of language (the reference to reality) is central, style can be seen as possible forms of for specific content. Second, from the angle of the symptom aspect of expression (from the perspective of writer or speaker), style can be seen as the choice of specific forms. Third, from the angle of the signal aspect of persuasion (the perspective of the reader or listener), language can be seen as a deviation from a given expectation. Every interpretation, when viewed more closely, poses problems".

As the name implies, practical style supports us to do things: impart information, urge a course of activities, make a decision: achieve a judgment, describe a process, solve a problem, etc. at its best, practical style is lucid and even elegant, but its main virtue is versatility. Other styles are more playful, sophisticated, sensual, or spectacular, but none is more consistently beneficial in our every day lives. Practical styles works particularly well with college audiences, particularly instructors, whose reading habits are decided by time constraints and institutional jobs. It would be a mistake, nevertheless, to conclude that this style has no place in “actual” world. Those who write for the web, for instance, frequently favor practical style for its clarity and economy. Whether or not readers are conscious of it, they hope and value this style in a broad range of settings, particularly but not only on the internet.

Practical style is often underestimated since it seems to be no style at all, particularly when it is working well. But this underestimation seldom persists. Readers at last get fed up with lame writing, and most audiences are extraordinarily receptive to obvious, balanced prose. As long as this is the case, practical style will be worth mattering (Richardson, 2002).

Based on the notions described above, it can be concluded that every person may have different ideas about language style; therefore, we ought to be aware of this condition. Certain writers may focus on the correctness of grammatical rules, and the content of writing such as those who write formal writing i.e. scientific papers, thesis or dissertation. Others may concentrate on the

beauty of the language; the beautiful forms of language described above are mostly applied in writing verses or poems.

2.4.1 Classifications of Language Style

Mc Crimmon (1972) categorizes language styles into three common types; they are formal, informal and colloquial style.

1. Formal style

The characteristics of formal style are: (1) Sentence: relative long, complex in structure, extensive use of parallel and periodic structure, and no fragments; (2) diction: extensive vocabulary, learned words, often abstract, avoidance of contractions and clipped words; (3) tone: impersonal, dignified, few, references to reader; (4) distance: considerable.

2. Informal style

The characteristics of informal style are: (1) sentence: medium length (twenty to thirty words), chiefly standard sentence, frequent parallel and some periodic sentences, fragments rare but occasional; (2) diction: ranges from learned to colloquial, but mostly popular from abstract to concrete, occasional contractions and clipped words, and some slang; (3) tone: ranges from personal to impersonal, usually addresses the reader as you; (4) distance: moderate.

3. Colloquial style

The characteristics of colloquial style are: (1) sentence: short, simple structure mainly subject-verb-object order, few inversions and frequent use of fragments; (2) diction: simple, mostly popular and colloquial, frequent contractions and clipped words, usually quite concrete, and some slang; (3) tone: quite personal, often intimate, a writer gives the impression of talking directly to readers; (4) distance: small.

Kirsnar and Mandell (1978) divide style into four levels of usage:

1. Formal style

It is often used at special occasions that call for dignity and seriousness. It does not use contractions and it strives for absolute grammatical accuracy. The use of formal style is based on or done according to correct or accepted rules.

2. Informal style

It is used in writing test, informal essays; reports can also be written this way. However, research papers are usually more formal. Informal style is halfway between colloquial and formal styles. Informal styles are usually not following official or established rules and methods.

3. Colloquial style

It is similar to slang; when used in writing it gives the impression of speech. It is not as radical as slang, and it is more relaxed and conversational than formal style.

It uses contractions and shortened forms of words (ad for advertisement, sub for submarine). It is suitable for ordinary, informal or familiar conversation.

4. Slang style

Slang is very informal language that includes new and sometimes not polite words and meanings, and is often used among particular groups of people and is usually not used in serious speech or writing. It is an expression like "screw up" or "ripped off" which are often used in speech.

The writer agrees with the opinions above that language style is classified into slang style (this is more informal than informal style), colloquial style, informal style, and formal style.

2.4.2 Functions of Language Style

Tarigan (1986) states that "functions of language are to persuade the readers or listeners". Oka (in Karyanto, {1997: 12}) states that "language style has the same function as flavor in food that is to increase the taste". It means that language style makes the spoken or written language become interesting and enjoyable. Poerwodarminto (1981), who uses the term language accessory instead of language style, argues that the use of language accessories function to improve or specialize the effect. Similarly, Chaika (1982) states "the language style functions to convey social or artistic affects".

2.4.3 Models of Description of Language Style

The broad scope of language style has also created a variety of techniques for discussing or describing it. There are established techniques for discussing certain contrast at the phonological level, grammatically level and phonetic feature, but there is no fixed technique for the discussion of graphitic, graphological and non-segmental phonological contrast. Similarly, there is no established technique for the discussion of grammar, vocabulary, and semantics.

Crystal and Davy (1965) introduce models of description of language style, this is, models of non-segmental phonology and grammar model.

- a. Non-Segmental phonology: (1) stressed syllables; (2) unstressed syllables; (3) variations in pitch; (4) variations in loudness; (5) variations in speed; (6) variations in rhythmically; (7) variations in tension; (8) paralinguistic features; (9) margin features.
- b. Grammar model: (1) inter-sentence relationship (ellipsis, anaphora, concord, lexical features, and adverbial contrast); (2) sentence typology and structure (major sentence; simple sentence, compound, complex, and mixed); (3) clause typology and structure (subject, predicator, complement, adverbial, and vocative); (4) group typology and structure (nominal group and verbal group); (5) word typology and structure (root, prefix, and suffix).

It can be concluded that there are two models to describe language style according to Crystal and Davy (1969). They are models of non-segmental phonology and grammar. Each of them has its own characteristics.

2.5 Drama

Drama is a literary composition involving conflict, action crisis and atmosphere designed to be acted by players on a stage before an audience. This definition may be applied to motion picture drama as well as to the traditional stage.

Macmillan (1988:700) describes:” drama is a play or story meant to be performed before and audience. Drama can be divided into two types: tragedy, such as Shakespeare’s Romeo and Juliet, and comedy, such as the Quinteros’ A Sunny Morning. The two basic parts of a drama are script and staging. Script includes dialogue and stage directions, or instructions for performance”. Anonymous, *Drama*.

<http://www.lifestreamcenter.net/DrB/Lessons/Drama.html>. (Accessed on August 30, 2008)

Types of drama:

1. **Allusion** - an indirect reference by casually mentioning something that is generally familiar (In literature we find many allusions to mythology, the Bible, history, etc.).
2. **Aside** - Lines whispered to the audience or to another character on stage (not meant to be heard by all the characters on stage).
3. **Catastrophe** - the final event in a drama (a death in a tragedy or a marriage in a comedy).
4. **Comedy** - A light play with a happy ending.

5. **Comic Relief** - A bit of humor injected into a serious play to relieve the heavy tension of tragic events.
6. **Crisis or Climax** - the turning point in the plot (This occurs when events develop either for or against the main character and a crucial decision must be made.).
7. **Dramatic Irony** - occurs when the audience knows something that the character on stage is not aware.
8. **Foreshadow** - Lines that give a hint or clue to future events (It doesn't tell the future but hints at it).
9. **Irony** -
 - A method of expression in which the ordinary meaning of the word is opposite to the thought in the speaker's mind.
 - Events contrary to what would be naturally expected.
10. **Metaphor** - an implied comparison between two different things; identifying a person or object as the thing to which it is being compared.
Example: 'It is the East and Juliet is the sun.' - 'tossed on the sea of life'.
11. **Metonymy** - a figure of speech whereby the name of a thing is substituted for the attribute which it suggests. Example: The pen (power of literature or the written word) is mightier than the sword (force).
12. **Nemesis** - agent of retribution (the person who punishes).
13. **Personification** - giving the quality of life to inanimate things.
14. **Poetic Justice** - The operation of justice in a play with fair. Distribution of rewards for good deeds and punishment for wrong doing.

15. **Simile** - an expressed comparison between two different things using 'like' or 'as' - Example: 'eyes twinkle like stars' - 'as loud as the roaring sea'.
16. **Soliloquy** - A single character on stage thinking out loud (a way of letting the audience know what is in the character's mind).
17. **Tragedy** - A serious play having an unhappy ending. Tragedy -- In general, tragedy involves the ruin of the leading characters. To the Greeks, it meant the destruction of some noble person through fate, To the Elizabethans; it meant in the first place death and in the second places the destruction of some noble person through a flaw in his character. Today it may not involve death so much as a dismal life; Modern tragedy often shows the tragedy not of the strong and noble but of the weak and mean.
18. **Tragic Flaw** - A character trait that leads one to his/her own downfall or destruction.

It can be conclude that drama is a sort of literature works that has two basic parts: script and staging. And each of the drama has types and characteristics.

2.6.1 Language of Drama

Reaske (1966:65) describes language of drama as follows.
in most plays we are able to determine whether the language on the whole is "high" or "low". By "high" we mean lofty, formal, rhetorically polished language and even language which relies strongly on fanciful expressions. By "low" we mean simple, plain, and unadorned language. It is important to identify the range of the language in order to determine the conventions within which the playwright is working. Because one of our first task-as previously noted-is to define the world of the play, it is essential that we have some immediate grasp of the general kind of language used throughout the

play. Obviously not all of the characters within a play speak the same kind of language.

From the quotation above, it can be said that language of drama is divided into two kinds they are high and low language. Each of them has its' characteristics as mentioned above. Therefore, it is important to identify the range of the language in a play in order to determine the conventions within which the playwright is working.

2.6.2 Tragedy

Tragedy is "an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament in the form of drama, not of narrative, through pity and fear effecting the proper purgation of these emotions (catharsis)." Tragedy must tell of a person who is "highly renowned and prosperous" and who falls as a result of some "error, or frailty," because of external or internal forces, or both.

External forces include fate, fortune, the gods, and circumstances. The internal forces include "error or frailty." The Greek term he uses in *The Poetics* is *harmartia*, translated as "tragic flaw." The final elements are the reversal of action and the growth of understanding, or self-knowledge. Aristotle calls the reversal of action or intention the *peripeteia*: the instant when there is a "change by which the action veers around to its opposite." The moment of comprehension is the recognition (*anagnorisis*). This recognition means that the protagonist comes to understand his place in the scheme of things. A paraphrase of Aristotle

The tragic looms before us as an event that shows the terrifying aspects of existence, but an existence that is still human. It reveals its entanglement with the uncharted background of man's humanity. Paradoxically, however, when man faces the tragic, he liberates himself from it. This is one way of obtaining purification and redemption. Breakdown and failure reveal the true nature of things. In failure, life's reality is not lost; on the contrary, here it makes itself wholly and decisively felt. There is no tragedy without transcendence. Even defiance unto death in a hopeless battle against the gods and fate is an act of transcending: it is a movement toward man's proper essence. Which he comes to know as his own in the presence of his doom? (Karl Jaspers)

Tragic drama tells us that the spheres of reason, order, and justice are terribly limited and that no progress in our science or technical resources will enlarge their relevance. Outside and within man is l'autre, the "otherness" of the world. Call it what you will: a hidden or malevolent God, blind fate, the solicitations of hell, or the brute fury of our animal blood. It waits for us in ambush at the crossroads. It mocks us and destroys us. In certain rare instances, it leads us after destruction to some incomprehensible repose. (George Steiner)

Notes on Oedipus, Tragic Rhythm is Poiema (Purpose) to Pathema (Passion), to Mathema (Perception). Oedipus's ideas are different at the end of the play, not from a change in rational thought, but from suffering and direct experience--in other words--a change in the consciousness of self. Here Oedipus conceptualizes and visualizes finally, rather than becoming the tragic hero who acts. We see drama as a part of dialectic: being/non-being (nothingness);

mind/body; acceptance/exile etc.

The moment of discovery or anagnorisis which comes at the end of the tragic plot is not simply the knowledge by the hero of what has happened to him but the recognition of the determined shape of the life he has created for himself, with an implicit comparison with the uncreated potential life he has forsaken" (Frye "The Mythos of Autumn: Tragedy" 128).

The tragic vision impels the man of action to fight against his destiny, kick against the pricks, and state his case before God or his fellows. It impels the artist, in his fictions, toward what Jaspers calls "boundary-situations." man at the limits of his sovereignty--Job on the ash-heap, Prometheus on the crag, Oedipus in his moment of self-discovery, Lear on the heath, Ahab on his lonely quarter-deck. Here, with all the protective covering stripped off, the hero faces as if no man had ever faced it before the existential question--Job's question, "What is man?" or Lear's "Is man no more than this?" The writing of a tragedy is the artist's way of taking action, of defying destiny, and this is why in the great tragedies there is a sense of the artist's own involvement, immediacy not so true of the forms, like satire and comedy, where the artist's position seems more detached. (Sewall "The Vision of Tragedy," Corrigan 49-50).

The tragic view of life, then, begins by insisting that we accept the inevitable doom of our fate, and this fact is the mainspring of all tragic drama. However, our experience of tragedy tells us that it is more than this. The spirit of tragedy, the, is not quietistic; it is a grappling spirit.

Perhaps the history of the whole human race can be telescoped into this

one tragic contradiction: man demands freedom, but wills to submit. Only the tragic hero refuses to make such a compromise. (Corrigan 1-13).

Anonymous, *Comedy and Tragedy*.

<http://condor.depaul.edu/~dsimpson/tlove/comic-tragic.html>. (Accessed on August 30, 2008)

It can be concluded that tragedy is "an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament in the form of drama, not of narrative, through pity and fear effecting the proper purgation of these emotions (catharsis). How the author's expresses imitation of an action that is serious. It means that tragedy drama brings sadness towards person whether by words or action.

2.7 Literary Text and Language

A work of literature is a text that is valued by its culture that uses a special language, and that effects people with emotions that valued for their own sake (Cummings, M, 1986:1-2). Furthermore, Cummings says.

A literary text is also a piece of language, and all language has design. Ordinary language makes an ordinary use of possibilities of language design. Literary language makes an extraordinary use of these possibilities and this helps to make literary texts memorable. Literary texts, besides having a certain reputation and a certain skillfulness of linguistics patterning also effect their readers according to the way those readers perceive them. From these statements, it can be said that perception of literary text is affected by the language design, and by the relationship of the text to the literary tradition. Moreover the value of the special use of language in literary texts is the creation of a special or interesting perception, which brings with it a feeling of pleasure. In language especially, we perceive and create all kinds of complicated structure

almost unthinkingly. Ordinary language is made up of many kinds normative structures in unusual ways. Literary language however, frequently extends and modifies these structures in unusual ways. Our intuition of literary text comes from the perception, however subconscious, of these patterns. Consequently the way to make our intuition more conscious is to make the linguistics structure of a text (of literature) more conscious.

Malmkjaer. (1991:441) states:” literary language, and the language of poetry in particular, tends to differ from the standard language by being highly patterned-this independently of whatever it also violates rules of grammar and lexis”.

Semi. (1993:81) states in Indonesian that literary language is typical language, the language that is made flexible by the author to achieve beautiful impression and soft sense. A writer or author uses special words to express special feeling and mid and to avoid a special impression of sensitivity as well.

In line to the notions, it can be conclude that literary text and language can not be separated. Literary text is piece of language that has cultural and artistic values, special patterns or design as well as, language that has special words to gain special purposes, feeling, mind and impression. We may say then, that the drama text, the Boor is a literary text. That is because of the drama text is a work of literature.

2.8 Previous Study

The following passage consists of the previous of study of this thesis, which are relevant to stylistic study. The researcher found many theses related with thesis, still it is expected to be enough to write at least three relevant studies.

First, Karyanto (1997) in this thesis entitled: “Stylistic Analysis on the Advertisements Found in Newsweek”, analyzes language style on advertisements focusing on the grammatical aspect. He found or described stylistic features in terms of inter-sentence relationship (concord, lexical features, anaphora, ellipsis, and adverbial contrast), sentence typology and structure (simple major sentence, complex minor sentence, mixed major sentence, compound major sentence, and mixed minor sentence), clause typology and structure (clause as adverb, clause as subject, and clause as complement), group typology and structure (simple pre-modification of nominal group, finite verbal group, simple post-modification of nominal group, on finite verbal group, complex post-modification of nominal group, complex pre-modification, and pre-and-post modification), word typology and structure (root, suffix, and prefix), and the language style of advertisements is colloquial style.

Second, Muniasih (2001) studied characteristic of advertisement in terms of diction and grammar in Newsweek magazine. She found that there were four types of sentences sentence, complex sentence, coumpound sentence and compound-complex sentence.

Third, Utomo (2002) studied language style used in advertisement. He found that there were five categories of language style used in written advertisement of the Jakarta Post. They were the narrative style, the dramatic style, the newsy style, the dialogue style, and the humorous style.

There is similarity as well differentiation between the writer’s study and the previous study. The similarity is stated in the side of the approach, she is using

language style. The differentiation is stated in the side of the object, it has different theories use, and different analysis use.



CHAPTER III

RESEARCH METHODOLOGY

This chapter covers the discussion of research design, research object, data source, research instruments, data collection, data analysis and triangulation.

3.1 Research Design

There are two kinds of research designs. They are qualitative and quantitative. Wiersma (1991:14) stated that quantitative research relies heavily on statistical results represented with numbers and the qualitative research relies heavily on narrative description. Berg (1954:2) illustrates that qualitative research refers to meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things.

Based on the definitions above, the researcher design applied in this study is the qualitative one due to the following reasons. First, it intends to find out, describe, and explain the levels of language styles focuses on the informal language style used in the Boor. Second, it requires the researcher to become the research instrument (human instrument) as far as it is library study. Third, the data are in the form of explanations or symbolic one not numbers.

3.2 Data Source

In this study the data source is the Boor, a short or one act tragedy play derived or copied from” understanding literature ” book. The data of this study are

in the form of English words, phrases, and sentences collected generally from the Boor. Besides that, make data clearer the writer needs to find out other sources, such as from internet that focused on everything about Anton Chekhov and the drama tragedy to support the data found in the drama.

3.3 Research Instrument

Research instruments are objects or people used to help in study where exact detail and measurements are required. Human instruments (the writer herself) and reading are the instruments of this study because of the following reasons. First it belongs to documentary one. Second, the writer herself is spending much time to read and understanding the text to identify the levels of language styles focuses on the informal language style used in it.

3.4 Data Collection

The data of this study were collected by reading and comprehending the Boor from each scene of the play, levels or type of language style (colloquial, informal, and formal style). Then they were checked and rechecked with the linguistic and literature (interdisciplinary triangulation) to find out whether the features of language style found are relevant to the characteristic of formal, informal, and colloquial language style. Then, they were analyzed the data collecting.

3.5 Data Analysis

Data analysis in this research was done by identifying language involvements in the drama text and the aim of the drama and also the language styles used in the drama. The writer constructs some steps as follows:

1. Collecting information from the field.
2. Reading and understanding the text of drama entitled “The Boor”.
3. Identifying the language styles from each scenes used in the text of the drama “The Boor”
4. Discussing and classifying the style from each scene used in the text of drama “The Boor” into formal, informal, and colloquial.
5. Summarizing and concluding the research finding.

3.6 Triangulation

This study only uses interdisciplinary triangulation because the writer uses one discipline in analyzing the data namely linguistics and literature which are used to analyze language style of “The Boor”. After the data in the form of words, phrases, clauses, and sentences obtained from “The Boor” they are analyzed in the following steps. First, of all the researcher categories the data into eighteen categories which were in accordance with the number of the scenes in the drama text. The data of each category were presented, analyzed and concluded. After the data of the whole category had already been presented, analyzed and concluded, the researcher made tentative conclusion. After consulting with the informant, the researcher made final analysis.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This part present the data obtained from the data sources. The data present about is categories into eighteen categories which are in accordance with the number of scenes in the drama text entitled the “The Boor”. The data of each category are presented, analyzed, and concluded. After the data of the whole categories has already been presented analyze and concluded the researcher make tentative conclusion. After consulting with the informant the researcher make final conclusion.

4.1 Research Findings

This part presents some of the data found in the text of the play it has eighteenth scenes that are considered representative. They are in the form of words, phrases, sentences.

Language Styles used in “The Boor” Play

4.1.1 The data from the first categories (scene one)

The data presented above show that scene one includes:

1. Informal Style

Luka: It isn't not right, ma'am. You're wearing yourself out! The maid and the cook have gone looking for berries; everything that breathes is enjoying life,.....Yes, truly, by actual reckoning you haven't left this house for a whole year. (See in appendix on page 144)

The sentences above used informal language style because the first of sentences used colloquial style and then the next sentences used formal style many grammars such as present perfect continuous tense, for example is enjoying, and others were present tense. The sentences are communicatively language and it expressed by Luka when he have suggested to Mrs.Popov because he already known well with the lady.

Mrs. Popov: And I shall never leave it- why should I? My life is over. He lies in this grave, and I have buried my self within these four walls. We are both dead.

The sentences above used informal style because in the first of sentences use colloquial style and then use formal style. Many grammars such as present tense, for example he lies in his grave, we are both dead and present perfect tense, and for example I have buried my self within these four walls. Those sentences use to express some moment or realities and the language were communicatively. And all of them used because Mrs. Popov had known well her servant.

Luka: There you are again! It's too awful to listen to, so it is! Nikolai

Michailovitch is dead; it was the will of the lord, and the lord has given him eternal peace.

..... .When ten short years are over, you' II be glad enough to go out a bit and meet the officers- and then it' II be too late. (See in appendix on page 144)

Almost all of the language used by Luka was informal because there were many colloquial language and also grammars so the dialogue above was informal. Luka feel so sorry to look at his lady's life, and their relationships were very close like bother and sister. And the time of the dialogue happened was in spare time, not formal condition.

Mrs. Popov: Please don't speak of these things again. You know very well that since the death of Nikolai Michailovitch my life is absolutely nothing to me. There, in the beyond, he 'll find me the same as I was until his death. (See in appendix on page 145)

Same as Luka the sentences above Mrs. Popov used informal language to respond the luka's dialogue because they used this language in spare time and leisure time.

Luka: What is the use of all these words, when you'd so much rather go walking in the garden or order Toby or Welikan harnessed to the trap, and visit the neighbors?

The sentences above use informal language because both of them known well and Luka just express his felling to Mrs. Popov who had never gone out.

Mrs. Popov: He loved Toby so! He always drove him to the Kortschagins or the Vlassovs..... , Toby-

gave him an extra measure of oats to-day! (See in appendix on page 145)

Mrs. Popov. Used the informal language style because it used answered lazily to her servant comment. She felt desperate about her life.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

2. Colloquial Style

Luka: Madam, dear madam, what is it? In heaven's name!

Luka: Yes ma'am.

The sentences above use colloquial language style because the language was communicative language and it used to remain his lady.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.2 The data from the second categories (scene two)

The data presented above show that scene two includes:

1. Informal Style

Mrs. Popov: You shall see, Nikolai, how I can love and forgive! My love will die
only with me- when my poor heart stops beating.

....., left me alone for
weeks.(see in appendix on page 146)

Mrs. Popov. Use informal language style because she expressed her feeling by
informal language that consists of colloquial and informal language style.

Luka: Oh, ma'am, someone is asking for you, insist on seeing you-

Mrs. Popov: You told him that since my husband's death I receive no one?

Luka: I said so, but he won't listen, he says it is a pressing matter.

Mrs. Popov: I receive no one!

Luka: I told him that, but he's a Wildman, he swore and pushed himself into the
room: he's in the dining- room now.

The dialogue above used informal style. He or she expressed their feeling
through the words they spoken. It use when Mrs. Popov won't receive no one
after her husband was dead and she asked the servant to tell the guest but he is the
boor.

The data above draw informal style. They are indicated by (1) sentence:
medium length (between colloquial and informal style) chiefly standards
sentences frequent parallel and some periodic sentences, fragments are rare but

occasional; (2) diction: ranges from learned to colloquial, occasional contractions;
(3) tone: ranges from personal to impersonal, usually addresses the readers as you;
(4) distance: moderate.

2. Colloquial Style

Mrs. Popov: What's that? I am at home to no one.

The sentence use colloquial because she did not any others conversation. She wants only to memorize her life so that she used the colloquial language to express all her felling.

Mrs. Popov: Good. Show him in. The impudent-!

Mrs. Popov: What a bore people are! What can they want with me? Why do they disturb my peace? Yes, it is clear I must enter a convent. Yes a convent.

The dialogue above used colloquial styles because it is using communicative language. It used when she felt annoyed and disturbed by the man who had come.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.3 The data from the third categories (scene three)

The data presented above show that scene three includes:

1. Formal Styles

Smirnov: Your deceased husband, with whom I had the honor to be acquainted, left me two notes amounting to about twelve hundred rubles. Inasmuch as I have to pay the interest to-morrow on a loan from the Agrarian Bank, I should like to request, madam, that you pay me the money to-day.

This was formal language, many language use past tense and modals were used in the dialogue above. It used in formal condition when he asked the Mrs. Popov to pay husband debt so he used formal style.

Mrs. Popov: If Nikolai Michailovitch is indebted to you, I shall of course pay you, but I am sorry, I have not the money today.....
Furthermore, today it is just seven months since the death of my husband and I am not in a mood to discuss money matters. (see in appendix on page 147)

The sentences above used formal language because many past tenses, modal, and also future tenses were used in this dialogue. It used when she told to Smirnov wants to pay the husband debt but she asked him patiently with condition to wait for manager arrived.

Smirnov: And I am in the mood to fly up the chimney with my feet in the air if I can't lay hands on that interest to-morrow. They will seize my estate!

This sentences also formal style because he used present tense and one future tense. It used when he plead for pay the loan, if Mrs. Popov can not pay today he will lost her estate tomorrow.

Mrs. Popov: I thought I made it plain to you that my manager will return from the return from town, and then you will get your money.

The sentences used formal language style because she used past tense and future tense she expressed her anger by telling the truth.

All The data above show formal language style. They are indicated by (1) sentence relative long, complex in structure, extensive use of parallel and periodic structure, and no fragments; (2) diction: extensive vocabulary, learned words, avoidance of contractions; (3) tone: impersonal, dignified, few reverences to readers; (4) distance; considerable.

2. Informal Style

Smirnov: Fool, you make too much noise

! You're an ass! Madam, I have the honor to introduce myself: lieutenant in the Arvilery, retired, country gentleman Grigory Stepanovitch Smirnov! I'm compelled to bother you about an exceedingly important matter

It sentences used informal style because in the first sentences smirnov used colloquial style there are two sentences were communicative language. No

grammar on it. The next sentences he used formal style. In the dialogue Smirnov introduced himself used many past tenses.

Smirnov: Thank you. And expect me to stand for all

that....., seventy versts from home, hope
for a little more and all you give me is mood! Why shouldn't I worry?

(See in appendix on page 148)

These sentences used informal style. Some sentences were communicative and part of them used grammar such as present, perfect tense and others. It is used Smirnov told about herself when he asked loan to people who borrow his money but nothing people give some of his money.

Smirnov: I did not come to see the manager, I came to see you. What the devil-
pardon the language-do I care for your manager?

The sentences above not only used tenses but communicative language.

Smirnov expressed his feeling about his debt was because Mrs. Popov husband, he angry with it.

Mrs Popov: Really, sir, I am not used to such language or such manners. I shan't
listen to you any further.

This sentence used informal style. It used Mrs. Popov expressed her feeling when Smirnov have rude attitude to her.

The data above draw informal style. They are indicated by (1) sentence:
medium length (between colloquial and informal style) chiefly standards

sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

3. Colloquial Style

Mrs. Popov: What is it your wish?

Smirnov: He bought oats from me.

Mrs. Popov: Don't forget to give Toby an extra measure of oats.

Mrs. Popov: I'm sorry I can't pay you to-day.

Smirnov I don't need the money day after to-morrow, I need it to-day.

Mrs. Popov: I'm sorry I can't pay you today.

Smirnov: And I can't wait until day after to-morrow.

Mrs. Popov: but what can I do if I haven't it?

Smirnov: So you can't pay?

Mrs. Popov: I cannot.

Smirnov: Hm! is that your last word?

Mrs. Popov: My last.

Smirnov: Absolutely.

Mrs. Popov: Absolutely.

The dialogue between Mrs. Popov and Smirnov were colloquial language they used communicative language. Like badminton impulse and response.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly

popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.4 The data from the fourth categories (scene four)

The data presented above show that scene four includes:

1. Informal Style

Smirnov: What can one say to that? Moods! Seven months since her husband died! Do I have to pay the interest or not?....., how terrible angry I am every tendon is trembling with anger and I can hardly breathe I'm even growing ill! Servant! (See in appendix on page 148)

The sentences used informal language because the sentences simple in the first and the end of the sentences used colloquial sentence and the middle of the sentences used formal language. It is used when Smirnov very disappointed and angry because nothing people wants to pay their debt, and all because he spoiled and too tender-hearted with them.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

4.1.5 The data from the fifth categories (scene five)

The data presented above show that scene five includes:

1. Informal Style

Smirnov: Bring me kvass or water! Well, what can we do? She hasn't it on hand?

What sort of logic is that?..... I need only to see such a romantic creature from a distance to get so angry that I have cramps in the calves! It's enough to make one yell for help!

(See in appendix on page 149)

The sentences used informal style because in the first sentences used colloquial style because used communicative to express his feeling about women he dislike to speak with the woman and short sentences then he continue with formal style until the end of his sentences. In this language many tenses used such as present future and past tenses. So that it can be conclude informal style.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

2. Colloquial Style

Luka: What is it you wish?

The sentence used colloquial because the sentences were short and communicative language.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.6 The data from the sixth categories (scene six)

The data presented above show that scene six includes:

1. Formal Style

Luka: Madam is ill and is not receiving.

The sentences used formal style because the language used present and present continuous. It used when the servant told to Smirnov if his mistress can not receive the guest so he must understood about this condition.

The data above show formal language style. They are indicated by (1) sentence relative long, complex in structure, extensive use of parallel and periodic structure, and no fragments; (2) diction: extensive vocabulary, learned words, avoidance of contractions; (3) tone: impersonal, dignified, few reverences to readers; (4) distance; considerable.

2. Informal Style

Smirnov: March! Ill and isn't receiving! All right, it isn't necessary. I won't

receive, either! I 'll sit here and stay until you bring that

money.....Ye-s, I must have a

drink. Servant! (See in appendix on page 149)

The sentences used informal style. He used colloquial style in the first dialogue he use short dialogue because he expressed his feeling or his disappointed. Then he continues with formal language to make the dialogue more real or to make his sentences have more sense for Mrs. Popov. He used future tenses, present continuous, simple past and present tense.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

4.1.7 The data from the seventh categories (scene seven)

The data presented above show that scene seven includes:

1. Informal Style

Smirnov: Something to drink!ugh a fine figure! No use denying

that..... And there is no special costume

for creditors. (see in appendix on page 149)

The two sentences using colloquial style and then sentences use informal style because the sentences short, simple structure, and used simple diction and the tone quite personal. It used when he speak to his self he felt that impolite to come into a reception with such clothes, but he do not care about this condition he only wants meet with Mrs. Popov about her debt.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

2. Colloquial Style

Luka: What do you wish?

The sentence used colloquial style because it used communicative language the sentence short, simple structure and used simple diction and the tone quite personal.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.8 The data from the eighth categories (scene eight)

The data presented above show that scene eight includes:

1. Colloquial Style

Luka: You take great liberty, sir.

Smirnov: What?

Luka: I-I-I just-

Smirnov: Whom are you talking to? Keep quite.

The dialogues above show colloquial style because from the structure they are simple. Simple diction, more personal tone, and had small distance. The dialogues just respond each others.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.9 The data from the ninth categories (scene nine)

The data presented above show that scene nine includes:

1. Colloquial Style

Luka: Nice mess! This fellow won't leave!

Smirnov: Lord, how angry I am! Angry enough to throw mud at the whole world!

Even feel ill! Servant!

Same the dialogue before the dialogues above show colloquial style because from the structure they are simple. Simple diction, more personal tone, and had small distance. The dialogues just respond each others.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone:

quite persona, often intimate, giving impression of talking directly to the readers;
(4) distance: small.

4.1.10 The data from the tenth categories (scene ten)

The data presented above show that scene ten includes:

1. Formal Style

Smirnov: I don't understand how to behave in the company of ladies. Madam, in the course of my life has seen more women than you have sparrows. Three times have I fought duels for women, twelve for jilted and nine jilted me. There was a time when I played the folly, used honeyed language, bowed and scraped.....Its easier to find a cat with horns or a white woodcock, than a faithful women.(see in appendix on page 151)

The data above show formal language style. They are indicated by (1) sentence relative long, complex in structure, extensive use of parallel and periodic structure, and no fragments; (2) diction: extensive vocabulary, learned words, avoidance of contractions; (3) tone: impersonal, dignified, few reverences to readers; (4) distance; considerable.

2. Informal Style

Mrs. Popov: Sir, in my solitude I have become unaccustomed to the human voice and I cannot stand the sound of the loud talking. I beg you, please to cease disturbing my rest.

Smirnov: Pay me my money and I'll leave.

Mrs. Popov: I told you once, plainly, in your native tongue, that I haven't the money at hand; wait until day after to-mor-row, but to-day I shall have to hang myself to-morrow.

Mrs. Popov: But what can I do if I haven't the money?

Smirnov: So, you are not going to pay immediately? You're not?

Mrs. Popov: I cannot.

Smirnov: Then I'll sit here until I get the money. You will pay day after to-morrow. I ask you, do I have to pay that interest to-morrow or not/ or do you think I'm joking?

Mrs. Popov: Sir, I beg of you, doesn't scream! This is not a stable.

Smirnov: I'm not talking about stables, I'm asking you whether I have to pay that interest to-morrow or not?

Mrs. Popov: You have no idea how to treat a lady.

Mrs. Popov: The man! The man true and faithful in love! well, that is something new!.....And more than that: he is dead and I am still true to him. I have buried myself within these four walls and I shall wear this mourning to my grave.(see in appendix on page 152)

Smirnov: Mourning! What on earth do you take me for? As if I didn't know why you wore this black domino and why buried yourself within these four walls....." oh, I understand the art!(see in appendix on page 153)

Smirnov: Don't scream at me, please, I'm not the manager. Allow me to call things by their right names. I am not a woman, and I am accustomed to speak out what I think. So please don't scream.

The dialogue above show informal style because the sentences more complex than colloquial style but simple than formal style. In this dialogue is communicative language because respond to each others between Mrs. Popov and Smirnov it used when Mrs. Popov ask to the Smirnov not disturbing her rest but Smirnov still force she to pay her husband debt.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

3. Colloquial Style

Smirnov: Oh, yes, I have

Mrs. Popov: Not at all fanny! I think it vulgar!

Mrs. Popov: But allowed me to ask, who is true and faithfully in love! Well, that is something new!

Mrs. Popov: What? What do you mean by saying such things to me?

Mrs. Popov: How dare you speak so?

Mrs. Popov: I'm not screaming. It is you who are screaming. Please leave me, I beg of you.

Smirnov: pay me my money and I'll leave.

Mrs. Popov: I won't give you the money.

Smirnov: You won't? You won't give me my money?

Mrs. Popov: I don't care what you do. You won't get a kopeck! Leave me!

Mrs. Popov: You are going to sit down?

Smirnov: I already have.

Mrs: Popov. Kindly leave the house!

Smirnov: Give me the money.

Mrs. Popov: I don't care to speak with impudent men. Leave! you aren't going?

Smirnov: No.

Mrs. Popov: No?

Smirnov: No.

The dialogue used the colloquial because the dialogue more communicative and emotional sense. Mrs. Popov presses almost all her words and also Smirnov. Those dialogues make the situation built more strength. They force each others; one for money and another one want to leave the place.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.11 The data from the eleventh categories (scene eleven)

The data presented above show that scene eleven includes:

1. Colloquial Style

Mrs. Popov: Very well.

Mrs. Popov: Luka, show the gentleman out.

Luka: Sir, why don't you leave when you are ordered? What do you want?

Smirnov: Whom do you think you are talking to? I'll grind you to powder.

Luka: Good lord! Oh, I'm ill, I can't breathe!

Mrs. Popov: Where is Dascha? Dascha! Pelageja! Dascha!

Luka: They're all gone! I'm ill! Water!

Mrs. Popov: Leave! Get out!

Smirnov: Kindly be a little more polite!

Mrs. Popov: you are vulgar! You're a boor! A monster!

Smirnov: What did you say?

Mrs. Popov: I said you were a boor, a monster!

Same the dialogue before the dialogue used the colloquial because the dialogue more communicative and emotional sense. Mrs. Popov presses almost all her words and also Smirnov. Those dialogues make the situation built more strength. They force each others; Mrs Popov asked the servant to help her thrown out smirnov unfortunately Luka to have a heart attack so she asked help to others officer.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly

popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.12 The data from the twelfth categories (scene twelve)

The data presented above show that scene twelve includes:

1. Informal Style

Smirnov: Permit me to ask what right you have to insult me?

Smirnov: And you think that because you are romantic creature you can insult me without being punished? I challenge you!

Mrs. Popov: Do you think because you have big fists and a steer's neck I am afraid of you? Smirnov. I allow no one to insult me, and I make no exception because you are a woman, one of the "weaker sexes!"

Smirnov: It is high time to do away with the old superstition that it is only the man who is forced to give satisfaction. If there is equity at all let there be equity in all things. There is a limit!

Mrs. Popov: You wish to fight a duel? Very well.

This dialogue used the informal style because the dialogues respond to each other he felt insulted Mrs Popov saying so he challenges to fight a duel.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions;

(3) tone: ranges from personal to impersonal, usually addresses the readers as you;

(4) distance: moderate.

2. Colloquial Style

Mrs. Popov: What of it? Do you think I am afraid of you?

Luka: Merciful heaven! Water!

Smirnov: We'll have a duel. Immediately.

The dialogue used colloquial style because the strength condition, Mrs. Popov received the insult from the Smirnov.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite personal, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.13 The data from the thirteenth categories (scene thirteen)

The data presented above show that scene thirteen includes:

1. Informal Style

Mrs. Popov: Immediately. My husband had pistols. I'll bring them. Oh, what a pleasure it will be to put a bullet in your impudent head. The devil takes you!

Smirnov: I'll shoot her down! I'm no fledgling, no sentimental young puppy. For me, there is no weaker sex!

Luka: Oh, sir. Have mercy on me, an old man, and go away. You have frightened me to death already, and now you want to fight a duel.

Smirnov: A duel. That's equity, emancipation. That way the sexes are made equal.....On my honor, it's the first time in my life that I ever saw such a woman. (See in appendix on page 155)

Smirnov: That is a woman. I can understand her. A real woman. No shilly-shallying, but fire, powder, and noise! It would be a pity to shoot a woman like that.

Those data show informal style. From the structure that more complicated than colloquial style and simpler than formal style. It used when emotional condition they want to fight duel without differentiated between men and woman.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

2. Colloquial Style

Luka: Oh, sir. Go away. Go away!

Luka: Oh, sir. Go away

Those sentences used colloquial language because it used in the critical situation, Luka wants separate both of them because he won't bad things happened.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.14 The data from the fourteenth categories (scene fourteen)

The data presented above show that scene fourteen includes:

1. Informal Style

Mrs. Popov: Here are the pistols. But before we have our duel please show me how to shoot. I have never had a pistol in my hand before.

Luka: God be merciful and have pity upon us! I'll go and get the gardener and the coachman. Why has this horror come to us?

Smirnov: You see there are different kinds. There are special dueling pistols with cap and ball. But these are revolvers, Smith & Wesson, with ejectors; fine pistols! A pair like that cost at least ninety rubles. This is the way to hold a revolver. Those eyes, those eyes! A real woman!

Smirnov: Yes, that way. Then you pull the hammer back- so- then you aim- put your head back a little. Just stretch your arm out, please. So- then press your finger on the thing like that, and that is all. The chief thing is this:

don't get excited, don't hurry your aim, and take care that your hand doesn't tremble.

Mrs. Popov: It isn't well to shoot inside; let's go into garden.

Smirnov: Yes. I'll tell you now; I am going to shoot into the air.

Smirnov: Shoot! You have no idea what happiness it would be to die in sight of those beautiful eyes, to die from the revolver in this little velvet hand! I'm mad! Consider it and decide immediately, for if I go now, we shall never see each other again. Decide- speak- I am a noble, a respectable man, have an income of ten thousand, can shoot a coin thrown into the air. I own some fine horses. Will you be my wife?

Those dialogue above used informal style from the structure that more complicated than colloquial style and simpler than formal style. It used in critical condition when they want to be fight but before do it Mrs. Popov asked the Smirnov show her how to shoot.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

2. Colloquial Style

Mrs. Popov: Like this?

Mrs. Popov: That is too much! Why?

Smirnov: Because-because. That is my business.

Mrs.popov: You are afraid. Yes. A-h-h-h! No, no, my dear sir, no flinching!

Please follow me. I won't rest until I've made a hole in that head I
hate so much. Are you afraid?

Smirnov: Yes, I'm afraid.

Mrs. Popov: You are lying. Why won't you fight?

Smirnov:Because-because-i-like you.

Mrs.popov: You like me! He dares to say he likes me! Go.

Smirnov: Listen! Are you still angry? I was made as the devil, but please
understands me- how can I express myself? The thing is like this- such
things are. Now, is it my fault that you owe me money? The devil
knows what breakable furniture you have! I like you! Do you
understand? I-I'm almost in love.

Mrs.popov: Leave! I hate you.

Smirnov: Lord! What a women! I never in my life met one like her. I'm lost,
ruined! I've been caught like a mouse in a trap.

Mrs. Popov: go, or I'll shoot.

Mrs.popov: I'll shoot!

The dialogue above used colloquial style because it used communicative language and respond each others. It used when he won't to be fight and he told if he loved her but Mrs. Popov dislike this condition so she asked to Smirnov go.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly

popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.15 The data from the fifteenth categories (scene fifteen)

The data presented above show that scene fifteen includes:

1. Informal Style

Smirnov: My mind is not clear- I can't understand. Servant- water! I have fallen in love like any young man. I love you! I love you as I have never loved before.....will you?-good! (See in appendix on page 157)

The sentences used the informal style because in the first and the end of sentences use colloquial style and then in the middle of sentences used formal style because many structures such as present perfect, past tenses, and present tenses. It used in confusing condition when Smirnov didn't know what happened with his feeling.

The data above draw informal style. They are indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate.

4.1.16 The data from the sixteenth categories (scene sixteen)

The data presented above show that scene sixteen includes:

1. Colloquial Style

Mrs. Popov: wait a moment!

Smirnov: Well

Mrs. Popov: You may go. But- wait a moment. No. go on, go on. I hate you. Or-
no: don't go. Oh, if you knew how angry I was, how angry! My
finger is swollen from this thing. What are you standing there for!
Get out!

Smirnov: Farewell!

Mrs. Popov: Yes, go. Why are you going? Wait-no, go!! Oh. How angry I am!

Don't come too near; don't come to near-er—come- no nearer.

The dialogue used colloquial because it is communicative language happened in the clumsy condition. Smirnov and Mrs. Popov very confused they were not know what happened with their feelings.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.17 The data from the seventeenth categories (scene seventeen)

The data presented above show that scene seventeen includes:

1. Colloquial Style

Smirnov: How angry I am with myself! Fall in love like a school-boy; throw

myself on my knees I've got a chill! I love you. This is fine-all needed

was to fall in love. To-morrow I have to pay my interest, the hay

harvest has begun, and then you appear! I can never forgive myself.

Mrs. Popov: Go away! Take your hands off me! I hate you-you-this is-

The dialogue used colloquial style happened in romantic condition. It used when Smirnov hate with his self, he never felt this feeling before to much love the woman and she felt between love and hate feeling.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small.

4.1.18 The data from the eighteenth categories (scene eighteen)

The data presented above show that scene eighteen includes:

1. Colloquial Style

Luka: Merciful heavens!

Mrs. Popov: Tell them in the stable that Toby isn't to have any outs.

The sentences used in colloquial style it happened in moving condition.

The data show colloquial style. They are indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small

4.2 Discussions

After the researcher read and analyzed the drama text entitled “The Boor”. She is able to recognize the language style used by the drama text written in arranging the story in the drama text. The language styles used by the writer can be described as follows:

1. Formal style

Formal style is shown in the scene three, six, and ten. The formal style can be indicated by (1) sentence relative long, complex in structure, extensive use of parallel and periodic structure, and no fragments; (2) diction: extensive vocabulary, learned words, avoidance of contractions; (3) tone: impersonal, dignified, few reverences to readers; (4) distance; considerable. The features can be seen in the scene three in the following quotation:

Mrs. Popov: If Nikolai Michailovitch is indebted to you, I shall of course pay you,
but I am sorry, I have not the money today.....
Furthermore, today it is just seven months since the death of my
husband and I am not in a mood to discuss money matters.

It used when Smirnov asked to Mrs. Popov to pay of husband loan but she did not pay before her manager arrived and she asked Smirnov to waiting for it. She used formal style to make polite condition.

2. Informal style

Informal style is shown in scene one, two, three, four, five, six, seven, ten twelve, thirteen, fourteen, and fifteen. The informal style can be indicated by (1) sentence: medium length (between colloquial and informal style) chiefly standards sentences frequent parallel and some periodic sentences, fragments are rare but occasional; (2) diction: ranges from learned to colloquial, occasional contractions; (3) tone: ranges from personal to impersonal, usually addresses the readers as you; (4) distance: moderate. The features can be seen in the scene one in the following quotation:

Luka: There you are again! It's too awful to listen to, so it is! Nikolai

Michailovitch is dead; it was the will of the lord, and the lord has given him eternal peace.

..... When ten short years are over, you' ll be glad enough to go out a bit and meet the officers- and then it' ll be too late. (See on page)

It used when Luka have suggestion to his Mistress have not mourning forever and it used in spare time, not formal condition.

3. Colloquial style

Colloquial style is shown in the whole text of *The Boor* that is scene one to scene eighteen except in scene four, six, and fifteen. The colloquial style can be indicated by (1) sentence: short, simple structure mainly subject-verb-object order; (2) diction: simple, mostly popular and colloquial, frequent contractions and usually quite concrete; (3) tone: quite persona, often intimate, giving impression of talking directly to the readers; (4) distance: small. The features can be seen in the scene fourteen in the following quotation:

Mrs. Popov: *like this?*

Mrs. POpov: that is too much! *Why?*

Smirnov: because-because. That is my business.

Mrs.popov: you are afraid. Yes. A-h-h-h! no, no , my dear sir, no flinching! Please follow me. I won't rest until I've made a hole in that head I hate so much. Are you afraid?

Smirnov: yes, I'm afraid.

The authors used this style to make the dialogue more conversational. Anton Chekhov, the author of *The Boor*, wrote about life in Russian he describes about the problems in society. Therefore, the most level of language style used in the text of *The Boor* is colloquial style. It is related to the form of the text in which consists of dialogues or conversations. Although, text of *The Boor* is written form but it is use is closer to spoken one. Colloquial style is appropriate to spoken language. A colloquial style is fundamentally the style used by educated people when speaking informally to their social equals. It is basically a spoken style. It

also happens to *The Boor*, a tragedy drama, which needs conversational language.

Therefore it fits the purpose of the writer of the drama to make a tragedy one.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

Based on the results and discussion in the preceding chapter, the following conclusions and suggestions formulated.

5.1 Conclusions

1. Levels of language style

Levels of language style used in *The Boor* are formal, informal, and colloquial. In addition Formal style used in the scene three, six, and ten. Informal style used in scene one, two, three, four, five, six, seven, ten twelve, thirteen, fourteen, and fifteen. And colloquial style is shown in the whole text of *The Boor* that is scene one to scene eighteen except in scene four, six, and fifteen.

2. How language style used

Formal language used in the formal condition. Formal speech" as follows: "the type of speech used in situations when the speaker is very careful about pronunciation and choice of words and sentence structure. This type of speech may be used, for example, at official functions, and in debates and ceremonies".

The underlying assumption of these approaches is that formal language is characterized by some special "attention to form" (Labov 1972), where the formal speaker tries to approximate as closely as possible the standard form and pronunciation of the language. In that perspective, speakers would pay more than

the normal attention to form, if they would want to make sure that their expressions are not misunderstood. That would be necessary in those situations where effective communication is for some reason more difficult or more important than in ordinary circumstances.

Informal speech would be produced in a relaxed conversation among close friends or family members. "When formality is conceived as an aspect of social situations, in the informal talk among friends, on the other hand, precise understanding is neither difficult to achieve nor very important. A colloquialism, therefore, is any neither word nor expression which might appropriately be used in conversation among educated people.

Colloquialism include popular words and idiomatic construction; they also include learned words with popular meanings, and constructions which are not strictly idioms, especially abbreviated or clipped forms of more formal words, such as ad for advertisements.

5.2 Suggestion

It is suggested that the readers of this study can draw lesson from the content of the drama text, besides recognize the style of the text of drama, namely *The Boor*, from this story the readers would take to avoid rude and impolite words as Smirnov did when he talking to Mrs. Popov. The future researchers are suggested that they conduct similar theme of a study with more complete data and discussion.

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NO	TANGGAL	MATERI PENGAJUAN	TANDA TANGAN
1	11-3-2008	Acc Judul dan Rumusan Masalah	1.
2	27-3-2008	Konsultasi proposal	2.
3	19-4-2008	Seminar Proposal	3.
4	26-4-2008	Refisi Bab I	4.
5	10-6-2008	Refisi Bab I, II, III	5.
6	4-9-2008	Konsultasi Bab I, II, III, IV, V	6.
7	6-9-2008	Refisi bab I, II, III, IV, V	7.
8	11-9-2008	Konsultasi Bab I, II, III, IV, V	8.
9	16-9-2008	Refisi Bab V	9.
10	17-9-2008	Konsultasi Abstrak dan Bab V	10.
11	18-9-2008	Acc bab I, II, III, IV, V ,dan abstrak	11

Malang, 20 September 2008
Mengetahui,

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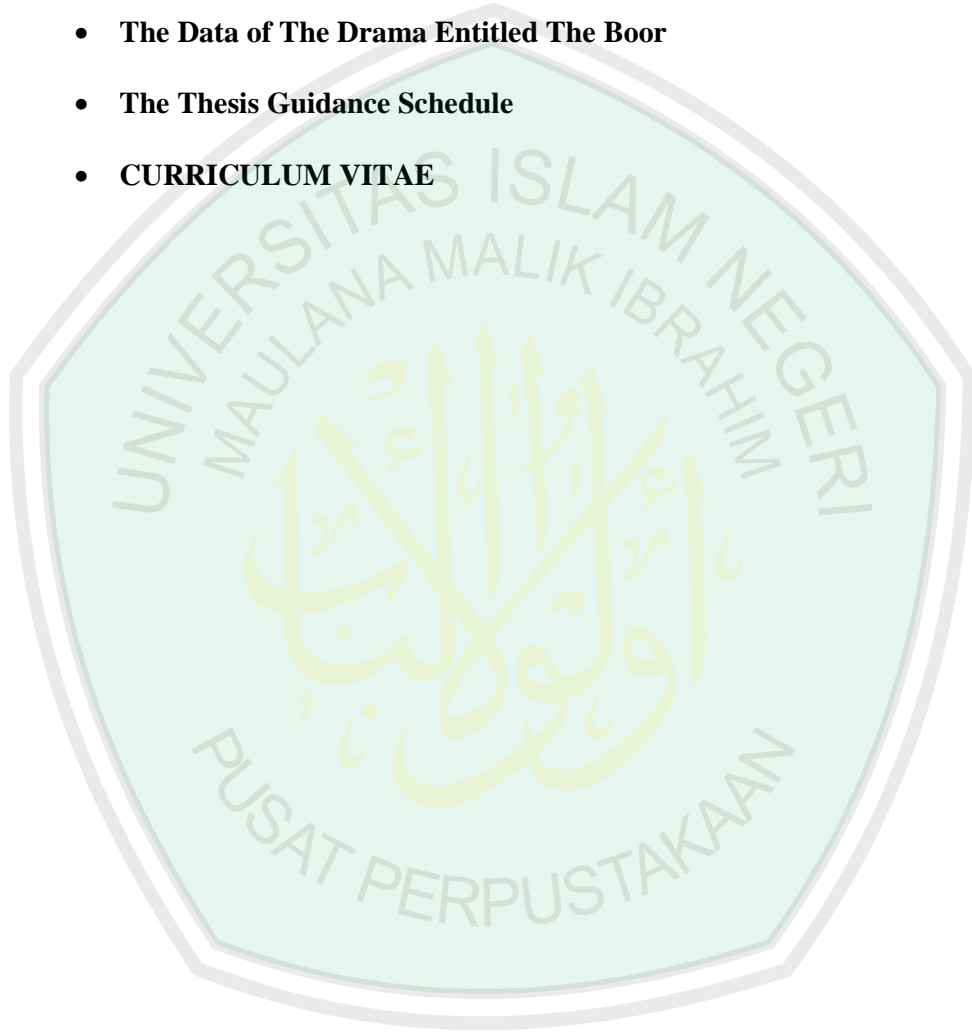
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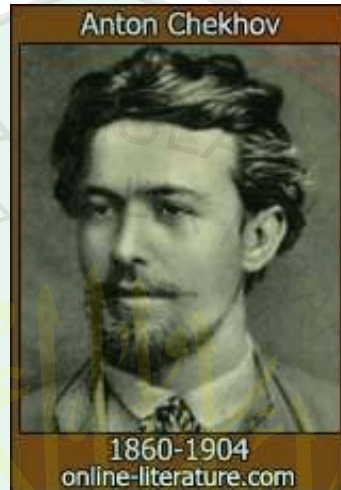
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- **Biography of Anton Chekhov**
- **The Data of The Drama Entitled The Boor**
- **The Thesis Guidance Schedule**
- **CURRICULUM VITAE**



APPENDIXES

Biography of Anton Chekhov



Anton Pavlovich Chekhov was born in the small seaport of Taganrog, Ukraine on January 17th in the year 1860. Today he is remembered as a playwright and one of the masters of the modern short story. He was the son of a grocer and the grandson of a serf who had bought his freedom, that and that his sons, 19 years earlier. Chekhov spent his early years under the shadow of his father's religious fanaticism while working long hours in his store.

Chekhov attended a school for Greek boys in his hometown from 1867-1868 and later he attended the local grammar school from 1868-1876 when his father went bankrupt and moved the family to Moscow. Chekhov, only 16 at the time, decided to remain in his hometown and supported himself by tutoring as he continued his schooling for 3 more years.

After he finished grammar school Chekhov enrolled in the Moscow

University Medical School, where he would eventually become a doctor.

Chekhov's medical and science experience is evident in much of his work as evidenced by the apathy many of his characters show towards tragic events.

While attending medical school Chekhov began to publish comic short stories and used the money to support himself and his family and by 1886 he had gained wide fame as a writer. Chekhov's works were published in various St. Petersburg papers, including Peterburskaia gazeta from 1885, and Novoe vremia from 1886. Chekhov also published 2 full-length novels during this time, one of which, "The Shooting Party," was translated into English in 1926.

Chekhov graduated from medical school in 1884 and he practiced medicine until 1892. While practicing medicine in 1886 he became a regular contributor to St. Petersburg daily Novoe vremya and it was during this time that he developed his style of the dispassionate, non-judgmental author. The lack of critical social commentary in Chekhov's works netted him some detractors, but it gained him the praise of such authors as Leo Tolstoy and Nikolai Leskov.

Chekhov was awarded the Pushkin Prize in 1888. The next year he was elected a member of the Society of Lovers of Russian Literature. However after the failure of his play *The Wood Demon* (1889) he withdrew from literature for a while. Instead he turned back to medicine and science in his trip to the penal colony of Sakhalin, north of Siberia. While there he surveyed 10,000 convicts sentenced to life on the island as part of his doctoral research. After finished on the island he traveled all over, including to such places as South East Asia, the Indian Subcontinent, and the Middle East.

In 1892 Chekhov bought an estate in the country village of Melikhove and became a full time writer. It was during this time that he published some of his most memorable stories including 'Neighbors' (1892), 'Ward Number Six' (1892), 'The Black Monk' (1894), 'The Murder' (1895), and 'Ariadne' (1895). In 1897 he fell ill with tuberculosis moved to Yalta, while there he wrote his famous stories 'The Man in a Shell,' 'Gooseberries,' 'About Love,' 'Lady with the Dog,' and 'In the Ravine.'

In 1901 Chekhov finally married to an actress, Olga Knipper, who had performed in his plays. But their bliss would be short lived, Chekhov died on July 15, 1904, in Badenweiler, Germany. He is buried in the cemetery of the Novodeviche Monastery in Moscow.

Though a celebrated figure by the Russian literary public at the time of his death, Chekhov remained rather unknown internationally until the years after World War I, when his works were translated into English. As a writer Chekhov was extremely fast, often producing a short story in an hour or less, overall during his career he authored several hundred stories. He didn't have as much success with his plays - the early ones were failures and it wasn't until *The Seagull* was revised in 1898 by Stanislavsky at the Moscow Art Theatre that he gained popularity as a playwright. Anonymous, *Biography of Anton Chekhov*.

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