CHAPTER IV

FINDING AND DISCUSSION

In this step, the writer wants to analyze and find out the answer of statement of the problem. The writer explains and trys to explore the answer of what are the future of the language style used by Vladimir and Estragon, and Pozzo in drama *waiting for Godot* question. The result of this data that find by the writer is when the writer used Martin Joos theory. Yet, the first statement will be discusses which is correlate with context by Holmes statement.

4.1 The Features of the Language Style in Drama Waiting for Godot.

In studying language style used by some character, to understand the nation of language style is very important step. The explanation of the term will be divided into two parts. Firstly is definition of language style and secondly types of style based on Martin Joos Five Clocks. Dealing with the judgment, Martins Joos as quoted by Daniels states that there are five basic styles based on the range of formality. Those styles are intimate, casual, consultative, formal, and frozen (Galuh 2007:9).

In waiting for Godot drama, it is sure that will contain some aspect in language style. Here, the writer collects the data based on the drama. This drama takes two acts. Here, the writer focuses on the Vladimir Estragon and Pozzo's conversation only in this drama. This drama has six characters, Vladimir, Estragon, Lucky, Pozzo, The Boy, and Godot. It means not all of the character in this drama will be chosen by the data in this analysis.

First of all the writer intends in the Martins Joos theory as quoted by Daniels states that there are five basic styles based on the range of formality. Those styles are intimate, casual, consultative, formal, and frozen (Galuh 2007:9). In this case, the writer will explore in the drama waiting for Godot and decide by the style of language that use in the main characters in this drama one by one.

4.1.1 Casual Style

ESTRAGON: (giving up again). Nothing to be done (1.1).

VLADIMIR: (advancing with short, stiff strides, legs wide apart). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything(1.2). And I resumed the struggle. (He broods, musing on the struggle. Turning to Estragon.) So there you are again.

ESTRAGON: Am I?(1.3)

VLADIMIR: I'm glad to see you back. I thought you were gone forever(1.4).

ESTRAGON: Me too(1.5).

VLADIMIR: Together again at last! (1.6) We'll have to celebrate this. But how? (He reflects.) Get up till I embrace you ESTRAGON: (irritably). Not now, not now(1.7).

VLADIMIR: (hurt, coldly). May one inquire where His Highness spent the night?(1.8)

ESTRAGON: In a ditch(1.9).

VLADIMIR: (admiringly). A ditch! Where?(1.10)

ESTRAGON: (without gesture). Over there(1.11).

VLADIMIR: And they didn't beat you?(1.12)

ESTRAGON: Beat me? Certainly they beat me(1.13).

VLADIMIR: The same lot as usual?(1.14)

ESTRAGON: The same? I don't know(1.15).

VLADIMIR: When I think of it . . . all these years . . . but for me . . . where would you be . . . (Decisively.) You'd be nothing more than a little heap of bones at the present minute, no doubt about it(1.16).

In the conversation between Vladimir and Estragon above the writer finds out the characteristic of casual style in their conversation such as in data (1.1) until (1.16). Casual style is characterized by ellipsis and slang. Ellipsis is the shorthand of shared meaning while slang the language that expresses the meaning in a way that defines the groups excludes the others. It is reserved for friend and insiders. The example of casual style use is can be seen in hip-hop community (Galuh 2007:45). Eggins (1997:73) stated that in the casual style of communication have some characteristics which makes casual style different with others style. This style is shown some tool or model of how the style is. Mostly the structure of the sentence of the frase consist of three, it is interrogative, declarative, and imperative.

In Estragon's conversation (1.3) with Vladimir (1.4), it structures of the sentence of the frase consist of interrogative which (1.3) Estragon interrogates himself and asks to Vladimir. It is reserved for friend and insiders. Almost all of that conversation shows the interrogating of someone. This style shows how close both of them in the concept of friendship. It proofs by the conversation that many of interrogating someone such as Vladimir and Estragon in (1.13), (1.14), and (1.15).

Mostly the structure of the sentence or the frase consist of three, it is interrogative, declarative, and imperative. Interrogatives structure of sentence has shown in the Estragon's say (1.3). It is also the proof of the casual style in language. The declaratives structure of sentence also indeed in this conversation in (1.1). And the last is imperatives structure of sentence in (1.6).

The next data is by Vladimir, Estragon, and Pozzo conversations. They make some conversation each other. In the some conversation it was happen in some characters of language style while there are some conversations that make by many people.

Dialogue between Vladmir, Estragon vs Pozzo.

Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed round his neck, so that Lucky is the first to enter, followed by the rope which is long enough to let him reach the middle of the stage before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat, Pozzo a whip.

POZZO: (off). On! (2.1) (Crack of whip. Pozzo appears. They cross the stage. Lucky passes before Vladimir and Estragon and exit. Pozzo at the sight of Vladimir and Estragon stops short. The rope tautens. Pozzo jerks at it violently.) Back! (2.2)

Noise of Lucky falling with all his baggage. Vladimir and Estragon turn towards him, half wishing half fearing to go to his assistance. Vladimir takes a step towards Lucky, Estragon holds him back by the sleeve.

VLADIMIR: Let me go! (2.3)

ESTRAGON: Stay where you are! (2.4)

POZZO: Be careful! He's wicked (2.5). (*Vladimir and Estragon turn towards Pozzo.*) With strangers (2.6).

ESTRAGON: (*undertone*). Is that him? (2.7) VLADIMIR: Who? (2.8) ESTRAGON: (*trying to remember the name*). Er . . . (2.9) VLADIMIR: Godot? (2.10) ESTRAGON:Yes. (2.11) POZZO: I present myself: Pozzo. (2.12) When enter Pozzo and Lucky in this drama, Pozzo drives Lucky by means of a rope passed round his neck and says *On!* (2.1). it shows casual style of conversation because there is imperative sentence. In Martin Joos five clocks of style of language, one of the clocks is casual style. Mostly the structure of the sentence or the frase consist of three, it is interrogative, declarative, and imperative. It is happen also in the (2.2), and (2.5). They cross the stage. Lucky passes before Vladimir and Estragon and exit. Pozzo at the sight of Vladimir and Estragon stops short. The rope tautens. Pozzo jerks at it violently Back! (2.2) Be careful! He's wicked (2.5). (*Vladimir and Estragon turn towards Pozzo*.) with strangers (2.6).

The condition changes when in (2.12). *I present myself: Pozzo*. By this statement it can be concluded in formal style conversation. It results from the speaker's opportunity to plan his utterance ahead of time and detail. The example of formal style can be seen in speech, lectures, sermons etc. Formal style cans define as a style that used in formal situation and use formal language also. Pozzo present himself to Vladimir and Estragon and make a formal style to introduce him to them. In Martin Joss definition of the formal style that the style does not involved listener's participation is formal style. It is resulted from the speaker's opportunity to plan his utterance ahead of time and detail. The example of formal style can be seen in speech, lectures, sermons etc. Formal style cans define as a style that used in formal style. It is resulted from the speaker's opportunity to plan his utterance ahead of time and detail. The example of formal style can be seen in speech, lectures, sermons etc. Formal style cans define as a style that used in formal stuation and use formal style cans define as a style that used in formal stuation and use formal style cans define as a style that used in formal stuation and use formal style cans define as a style that used in formal stuation and use formal language also (Galuh 2007:38)

VLADIMIR: (to Estragon). Not at all! (2.13)
ESTRAGON: He said Godot. (2.14)
VLADIMIR: Not at all! (2.15)
ESTRAGON: (timidly, to Pozzo). You're not Mr. Godot, Sir? (2.16)

POZZO: (*terrifying voice*). I am Pozzo! (2.17) (*Silence.*) Pozzo! (*Silence.*) Does that name mean nothing to you? (*Silence.*) I say does that name mean nothing to you? (2.18)

Vladimir and Estragon look at each other questioningly. ESTRAGON: (pretending to search). Bozzo . . . Bozzo . . . (2.19) VLADIMIR: (ditto). Pozzo . . . Pozzo . . . (2.20)

In that conversation the writer argue that is one of kind in the characteristic of casual style in their conversation. Eggins (1997:73) stated that in the casual style of communication have some characteristics which makes casual style different with others style. In Vladimir's conversation (2.13) with Estragon (2.14), it structures of the sentence or the frase consist of imperative *Not at all (2.13)*. It also finds in the (2.15) and (2.16). Mostly casual style is used to make a conversation closely. When the participant share understandings and meaning that are not complete enough to be called intimate, they tend to use casual style. This style is characterized by ellipsis and slang. Ellipsis is the shorthand of shared meaning while slang the language that expresses the meaning in a way that defines the groups excludes the others.

In (2.17) Pozzo introduces himself again to Vladimir and Estragon closely with saying. *I am Pozzo (2.17)*. Moreover he says again *Pozzo! and does that name mean nothing to you? (2.18)*. It is reserved for friend and insiders. Almost all of that conversation shows the interrogating of someone. This style shows how close both of them in the concept of friendship. It proofs by the conversation that many of interrogating someone such Pozzo interrogates Vladimir and Estragon in their conversation but truly Estragon says more and more *Bozzo… Bozzo…*

Bozzo... (2.19) suddently Vladimir brighten to Estragon by murmuring himself with that the name truly Pozzo.*Pozzo... Pozzo* (2.20). Mostly the structure of the sentence or the frase consist of three, it is interrogative, declarative, and imperative.

POZZO: PPPOZZZO! (3.1)
ESTRAGON: Ah! Pozzo ... let me see ... Pozzo ... (3.2)
VLADIMIR: Is it Pozzo or Bozzo? (3.3)
ESTRAGON: Pozzo ... no ... I'm afraid I ... no ... I don't seem to ... Pozzo advances threateningly.(3.4)
VLADIMIR: (conciliating). I once knew a family called Gozzo. The mother had the clap. (3.5)
ESTRAGON: (hastily). We're not from these parts, Sir. (3.6)
POZZO: (halting). You are human beings none the less. (He puts on his glasses.) As far as one can see. (He takes off his glasses.) Of the same species as myself. (He bursts into an enormous laugh.) Of the same species as Pozzo! Made in God's image! (3.7)

In (3.1) Pozzo introduce his name again angrily because Vladimir and Estragon make him mad. It shows the relation between Pozzo, Vladimir, and Estragon closely. Because that, Pozzo begins to make his conversation became casual style. Such as "You are human beings none the less. (He puts on his glasses.) As far as one can see. (He takes off his glasses.) Of the same species as myself. (He bursts into an enormous laugh.) Of the same species as Pozzo! Made in God's image"! (3.7). Based on Eggins (1997:73) stated that in the casual style of communication have some characteristics which makes casual style different with others style. When Vladimir and Estragon make Pozzo angry, they truly build the step to make Pozzo's utterance became casualy. It is caused by Vladimir and Estragon's conversation. Mostly casual style is used to make a conversation

closely. When the participant share understandings and meaning that are not complete enough to be called intimate, they tend to use casual style. This style is characterized by ellipsis and slang. Ellipsis is the shorthand of shared meaning while slang the language that expresses the meaning in a way that defines the groups excludes the others.

After that beginning of this even, all of that make conversation each other and Pozzo begins to produce from formal style into casual style. In this case it can become the first step to make a good relation with others.

4.1.2. Formal Style

Dialogue between Estragon, Pozzo and Vladimir

POZZO: Be careful! He's wicked (2.5). (Vladimir and Estragon turn towards Pozzo.) With strangers (2.6).
ESTRAGON: (undertone). Is that him? (2.7)
VLADIMIR: Who? (2.8)
ESTRAGON: (trying to remember the name). Er . . . (2.9)
VLADIMIR: Godot? (2.10)
ESTRAGON: Yes. (2.11)
POZZO: I present myself: Pozzo. (2.12)

From the conversation above, in (2.12) *I present myself: Pozzo*. By this statement it can be concluded in formal style conversation. It results from the speaker's opportunity to plan his utterance ahead of time and detail. The example of formal style can be seen in speech, lectures, sermons etc. Formal style cans define as a style that used in formal situation and use formal language also. Pozzo present himself to Vladimir and Estragon and make a formal style to introduce him to them. In Martin Joss definition of the formal style that the style does not

involved listener's participation is formal style. It is resulted from the speaker's opportunity to plan his utterance ahead of time and detail. The example of formal style can be seen in speech, lectures, sermons etc. Formal style cans define as a style that used in formal situation and use formal language also (Galuh 2007:38)

4.1.3. Consultative Style

POZZO:

(with magnanimous gesture). Let's say no more about it. (He jerks the rope.) Up pig! (4.1) (Pause.) Every time he drops he falls asleep. (Jerks the rope.) Up hog! (4.2) (Noise of Lucky getting up and picking up his baggage. Pozzo jerks the rope.) Back!(4.3)(Enter Lucky backwards.) Stop!(4.4) (Lucky stops.) Turn!(4.5) (Lucky turns. To Vladimir and Estragon, affably.) Gentlemen, I am happy to have met you. (Before their incredulous expression.) Yes yes, sincerely happy. (He jerks the rope.) Closer! (4.5) (Lucky advances.) Stop!(4.6) (Lucky stops.) Yes, the road seems long when one journeys all alone for . . . (he consults his watch) . . . yes . . . (he calculates) . . . yes, six hours, that's right, six hours on end, and never a soul in sight. (To Lucky.) Coat! (4.7) (Lucky puts down the bag, advances, gives the coat, goes back to his place, takes up the bag.) Hold that! (4.8) (Pozzo holds out the whip. Lucky advances and, both his hands being occupied, takes the whip in his mouth, then goes back to his place. Pozzo begins to put on his coat, stops.) Coat! (4.9) (Lucky puts down the bag, basket and stool, helps Pozzo on with his coat, goes back to his place and takes up bag, basket and stool.) Touch of autumn in the air this evening. (Pozzo finishes buttoning up his coat, stoops, inspects himself, straightens up.) Whip! (4.10) (Lucky advances, stoops, Pozzo snatches the whip from his mouth, Lucky goes back to his place.) Yes, gentlemen, I cannot go for long without the society of my likes (he puts on his glasses and looks at the two likes) even when the likeness is an imperfect one. (He takes off his glasses.) Stool! (4.11) (Lucky puts down bag and basket, advances, opens stool, puts it down, goes back to his place, takes up bag and basket.) Closer! (4.12) (Lucky puts down bag and basket, advances, moves stool, goes back to his place, takes up bag and basket. Pozzo sits down, places the butt of his whip

against Lucky's chest and pushes.) Back! (4.13) (Lucky takes a step back.) Further! (4.14) (Lucky takes another step back.) Stop! (4.15) (Lucky stops. To Vladimir and Estragon.) That is why, with your permission, I propose to dally with you a moment, before I venture any further. Basket! (4.16) (Lucky advances, gives the basket, goes back to his place.) The fresh air stimulates the jaded appetite. (He opens the basket, takes out a piece of chicken and a bottle of wine.) Basket! (4.17) (Lucky advances, picks up the basket and goes back to his place.) Further! (4.18) (Lucky takes a step back.) He stinks. Happy days! (4.19)

He drinks from the bottle, puts it down and begins to eat. Silence.

In (4.1) until (4.19), are the conversation between Pozzo and Lucky. Truly it is only Pozzo's utterance. In this case, Pozzo asks to Lucky to do something. Based on Pozzo's utterance to Lucky, it can be concluded to consultative style. This style requires background information that should be provided by the speakers explicitly (Galuh 2007:41). Without the information, it will be difficult for the listeners to understand the message from the lack of it. The example of consultative style usage can be seen at Pozzo and Lucky's utterance. In (4.1) until (4.19) Pozzo gives information to Lucky such as imperative conversation. It has mean that Pozzo give the information and Lucky delivers it by his movement. "(with magnanimous gesture). Let's say no more about it. (He jerks the rope.) Up pig! (4.1) (Pause.) Every time he drops he falls asleep. (Jerks the rope.) Up hog! (4.2)" in this even, Pozzo commands Lucky to do something and Lucky understands the messages by Pozzo's order.

4.2 The Context of the Language Style in Drama Waiting For Godot.

Context of the language style means to understand the people's speech reflects not only aspects of their identity such as their ethnicity, age, gender, and social background; it also reflects the contexts in which they are using the language. The way of people talk in court, in school, at business meetings and at graduation ceremonies reflects the formality of those contexts and the social roles people take in them (Holmes 1992:12). We use more relaxed language at home with those we know well. When we talk differently to babies and adult, or to people from different social background, we are adapting or accommodating our language to our audience.

In the communication process, the use of different language may express the social context in which the people are communicating (Shita 2013:32). Different context can immerge on the formality or informality and social function inside. For example, the language used between close friends in a conversation is absolutely different with the language used in a court. In court, formal language is used in the conversation; on the other hand informal language is used by participants who have already known each other well. Holmes (1992:2) states that language used is determined by some relevant factors suited to the context, and they can be grouped the participant, the setting and the social context of the interaction, the topic, and the last is the function why are they speaking. In Estragon and Vladimir's conversation, the writer finds out the concept of language style as all of relevant factors which shown how the context progress in their conversation in this drama.

4.2.1 The context of Casual Language style

ESTRAGON: (giving up again). Nothing to be done (5.1).

VLADIMIR: (advancing with short, stiff strides, legs wide apart). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything (5.2). And I resumed the struggle. (He broods, musing on the struggle. Turning to Estragon.) So there you are again.

ESTRAGON: Am I?(5.3)

VLADIMIR: I'm glad to see you back. I thought you were gone forever(5.4).

ESTRAGON: Me too(5.5).

VLADIMIR: Together again at last! (5.6) We'll have to celebrate this. But how? (He reflects.) Get up till I embrace you

ESTRAGON: (irritably). Not now, not now(5.7).

VLADIMIR: (hurt, coldly). May one inquire where His Highness spent the night?(5.8)

ESTRAGON: In a ditch(5.9).

VLADIMIR: (admiringly). A ditch! Where?(5.10)

ESTRAGON: (without gesture). Over there(5.11).

VLADIMIR: And they didn't beat you?(5.12)

ESTRAGON: Beat me? Certainly they beat me(5.13).

VLADIMIR: The same lot as usual?(5.14)

ESTRAGON: The same? I don't know(5.15).

VLADIMIR: When I think of it . . . all these years . . . but for me . . . where would you be . . . (Decisively.) You'd be nothing more than a little heap of bones at the present minute, no doubt about it(5.16).

From the conversation in (5.3) and (5.4) the writer finds out that Vladimir and Estragon have been met in other day. It can explain that the person who has good reletionship, and knows each other well, they will have high solidarity with automatically. Based on Vladimir and Estragon's conversation, the writer finds out the identity of their social background and so on. Based on them, it can be concluded into the conversation of the same age and background. It becomes from Vladimir and Estragon's conversation. *ESTRAGON:* Am 1?(9.3)VLADIMIR: I'm glad to see you back. I thought you were gone forever (9.4). They use casual style language to make high solidarity each others. In the participant there is question "who is speaking and who are they speaking to?". It can be seen in the term of social distance and social status. So, in the participant Vladimir and Estragon have a great social distance by using casual style of language. From it the writer can explain that the person who has good relationship, and knows each other well, they will have high solidarity with automatically. But, different with the people who never known and never see they will have low solidarity.

It is different with the people who never known and never see each others. They will have low solidarity. In the social status it is like a teacher with student. The writer means that the teacher as a superior and the student as a subordinate. So that, when the teacher wants to speak with the student, of course he makes a higher status to give deference.

4.2.2. The context of Consultative Language Style

POZZO:(with magnanimous gesture). Let's say no more about it. (He jerks the rope.) Up pig! (4.1) (Pause.) Every time he drops he falls asleep. (Jerks the rope.) Up hog! (4.2) (Noise of Lucky getting up and picking up his baggage. Pozzo jerks the rope.) Back!(4.3)(Enter Lucky backwards.) Stop!(4.4) (Lucky stops.) Turn!(4.5) (Lucky turns. To Vladimir and Estragon, affably.) Gentlemen, I am happy to have met you. (Before their

incredulous expression.) Yes yes, sincerely happy. (He jerks the rope.) Closer! (4.5) (Lucky advances.) Stop!(4.6) (Lucky stops.) *Yes, the road seems long when one journeys all alone for* . . . (he consults his watch)... yes... (he calculates)... yes, six hours, that's right, six hours on end, and never a soul in sight. (To Lucky.) Coat! (4.7) (Lucky puts down the bag, advances, gives the coat, goes back to his place, takes up the bag.) Hold that! (4.8) (Pozzo holds out the whip. Lucky advances and, both his hands being occupied, takes the whip in his mouth, then goes back to his place. Pozzo begins to put on his coat, stops.) Coat! (4.9) (Lucky puts down the bag, basket and stool, helps Pozzo on with his coat, goes back to his place and takes up bag, basket and stool.) Touch of autumn in the air this evening. (Pozzo finishes buttoning up his coat, stoops, inspects himself, straightens up.) Whip! (4.10) (Lucky advances, stoops, Pozzo snatches the whip from his mouth, Lucky goes back to his place.) Yes, gentlemen, I cannot go for long without the society of my likes (he puts on his glasses and looks at the two likes) even when the likeness is an imperfect one. (He takes off his glasses.) Stool! (4.11) (Lucky puts down bag and basket, advances, opens stool, puts it down, goes back to his place, takes up bag and basket.) Closer! (4.12) (Lucky puts down bag and basket, advances, moves stool, goes back to his place, takes up bag and basket. Pozzo sits down, places the butt of his whip against Lucky's chest and pushes.) Back! (4.13) (Lucky takes a step back.) Further! (4.14) (Lucky takes another step back.) Stop! (4.15) (Lucky stops. To Vladimir and Estragon.) That is why, with your permission, I propose to dally with you a moment, before I venture any further. Basket! (4.16) (Lucky advances, gives the basket, goes back to his place.) The fresh air stimulates the jaded appetite. (He opens the basket, takes out a piece of chicken and a bottle of wine.) Basket! (4.17) (Lucky advances, picks up the basket and goes back to his place.) Further! (4.18) (Lucky takes a step back.) He stinks. Happy days! (4.19).

From the data above (4.1) until (4.19), the writer finds out the identity of their social background and so on. Based on them Pozzo's conversation to Lucky,

it can be concluded in the social status. From Pozzo's utterance the writer finds out the meaning of his utterance based on the topic and the function why are they speaking. Pozzo orders to Lucky are the way how Pozzo introduce himself became the higher status. In the communication process, the use of different language may express the social context in which the people are communicating (Holmes 1992:12). Different context can immerge on the formality or informality and social function inside. For example, the language used between close friends in a conversation is absolutely different with the language used in a court. In court, formal language is used in the conversation; on the other hand informal language is used by participants who have already known each other well. By using intimate style Pozzo order and give information to Lucky to do something. When it discuss about the topic and the function of Pozzo's utterance, in the fact intimate style has been used by Pozzo. It can be concluded into the conversation of the same age and background.

In waiting for Godot drama, it is sure that contains of the concept in using style in language. On this step, the writer concern in Pozzo and Lucky's conversation. In the social status Pozzo and Lucky are like a teacher with student. The writer means that the teacher as a superior and the student as a subordinate. So, it explains that when the teacher wants to speak with the student he makes language with low status. Besides, if the students want to speak with the teacher, of course he makes a higher status to give deference. The writer can explain that the person who has good relationship, and knows each other well, they will have high solidarity with automatically. But, different with the people who never known and never see they will have low solidarity.

