

Joos (1976:155) said that this style is used in semi-formal situation. The situation is in two-ways participation that it must be a pair conversation. In this drama is found nine data which include consultative style.

Ra : How does it go again? ...Yellow in the corner pocket! Dupe in the side pocket!

The utterances above tell that Ranevskaya complains her new side pocket that she has taken in other side. Consultative style from those is proved from “*how does it*” utterance. It is an integrative form that is used in consultative situation as usually. It is used by Ra as a speaker who asks the hearer. Since, the situation asks and answers in a pair, it is called consultative situation.

Ra : Cop it down? My dear man, forgive me, you understand absolutely nothing. If there is anything at all interesting about our entire province, anything in the least way remarkable, it would have to be this cherry orchard of ours.

Lo : the only remarkable thing about the orchard is that it's very big. The cherries only com every other year, and even that has nowhere to go. Nobody buys it.

The dialogue above is consultative style from the question mark (?) and a conditional sentence “*if*”. The question mark that is used by Ra means a question belongs to the hearer. Consultative situation marks question and answers condition from the participants. A conditional sentence marks that is used by Ra means the speaker has assumption in this consulting.

Ra: (Gazing out the window at the orchard.) Oh, my childhood, my purity! This was the nursery I slept in, these were the windows through which I gazed out at the orchard, each morning happiness woke with me, and the orchard was exactly the same back then, nothing has changed. (Laughs with joy.) It' all white, all of it! Oh, my orchard! after the dark, stormy autumn, and the cold winter, there you are again, young, new, full of happiness, the heavenly angels have not forsaken you ... Oh, if this heavy stone that weighs upon it could be lifted from my heart and shoulders, if only I could forget my past!

Gh : Yes, and the orchard will be sold settle the debts, strange though it may seem ...

[illegible]

Consultative style in this data can be seen from a conditional word “*if*”. It explains that she has an assumption where something which she thinks it will be happened and be better. While her partner respond normally using “*yes*” means agreed whatever the statement, and so clear with “*the orchard will be sold settle the debts*” utterance. Addition, consultative style is used semi-formal situation.

Data 6

Ra : (weeping softly.) my little boy perished ... he drowned ... what for? What for, my friend? (Even quieter.) Anya's sleep, and I'm talking loudly ... making noise ... well, then, Petya, how are you? What happened to your former good looks? Why have you aged so dreadfully?

Tr : A peasant woman actually called me that on the rain: the mangy gentleman.

Ra : You were just a boy back then, just a young lad, a charming you university student, and now your thick head of hair has thinned out, you're wearing eyeglasses. Are you still a student, then? Is that imposible? (She walks towards the door).

Tr: I'm destined to be a student forever, it must be.
(Ashot, 2000: 19)

That conversation tells that consultative style is showed from five interrogatives form that used by Ra. It is called consultative, because consulting is proved question and answer. There are some questions give to the hearer such “*how are you?, What happened to your former good looks?, Why have you aged so dreadfully?. Are you still a student, then?, Is that imposible?*”.

Data 7

Ra : I don't have any money, old boy.

Sp : I'll pay it back, dear girl ... it's a trivial sum, really ...
(Ashot, 2000: 20)

Ra : oh, all right, Lenoid'll give it to you ... give him the money, Lenoid.

(Ashot, 2000: 20)

Data 9

Ra : what's to be done? Give him the money... he needs it ... he'll pay it back.

Gh : I see my sister hasn't lost mind her habit of throwing money around, yet. If you don't mind, step back, my good man. You reek of chicken.

(Ashot, 2000: 20)

[illegible]

The background of this style is just making the listener understand what they are talking about. It takes such information for granted and almost alludes to it, but without it the conversation lapses into silence and kidding (Joos, 1976:156). The writer has found five data from Anton Chekov's *The Cherry Orchard* in act one.

Ra : She's completely exhausted.
Sp : The road, of course, must be have been long.
(Ashot, 2000:12)
Ra : (Laughing.) you're still the same, Varya ... (Draws her close her close and kisses her.) I'll just finish my coffee, and we'll all go. (Fierce places a cushion or pillow under her feet.) Thank you, my good mas. I have a coffee habit. I drink it day and night. Thank you, my venerable friend. (she kisses Fierce.)
Va : I'll go see if they've brought all the things ... (She leaves)
(Ashot. 2000: 12)

[illegible]

Data 2

Ra : is it really me sitting here? (She laughs.) I want to jump up and down, wave my arms up and down. (She covers her face with her hands.) What if I'm dreaming! God only knows, I love the motherland, I love her tenderly, I couldn't even look out the widow of the train, I was so hard. (trough tears.) However I must drink my coffee. Thank you, fierce, thank you, my venerable friend. I am so happy that you are still alive.

F1 : day before yesterday.

Gh : he's hard of hearing.

(Ashot, 2000:12)

Casual style that is used by Ra above proves “*However I must drink my coffee*” utterance. It tells the situation is informal and just making the listener understands what they are talking about. Ranevskaya seems to be just ignoring the problem and still ordering the most expensive things. She has also returned with her manservant Yasha.

Data 3

Ra : well, then, Varya, I'll be very happy for you. He's a good man.

Sp: A good man, indeed, and that's the truth ... a most worthy man ... and my Dashenka ... says the same thing, she says ... that ... she says different things. (He drift off, snoozes, snores, but instantly wakes up.) But still ... most esteemed lady, lend me 240 rubles, please ... as a loan ... the interest on my mortgage is due tomorrow.

(Ashot, 2000: 17)

The conversation between Ra and Sp above called casual style, because of “*He’s a good man*” utterance. Casual style is used by close relation participants and chat something informal. Varya says that it would be good if they could get Anya married off to someone wealthy, pay off Rayevskaya’s debts, then she would be able to travel. In this time they are

such a strange and fears itself. People do not believe her at all. It explains that the participants are chat informal and among someone close.

4.1.1.5 Intimate Style

Intimate style is completely private language used within family and very close friends (Joos, 1976: 157). Normally, the intimate style is used in pair. Of course, it is not public assumption, means that intimate has private vocabularies with the addressee. The writer has found four intimate style that used by the main character.

Data 1

Ra : (Overjoyed, through tears). The Nursery!

Va: It's so cold. My hands are numb (Addressing Lyubov Andreyevna). Your rooms, the white one and the violet one stayed exactly as they were, Mummy dear.
(Ashot, 2000: 7)

The other actors in a live performance are very attuned to Ranevskaya's speech. So, this condition is called intimate style, because it is used by people who have really close relationship. Then, the distinction that is showed by Ranevskaya from "*the nursery*" word express overjoy and through tears. Intimate style is always use some words or initials that the speaker and the hearer know what the real meaning of it is. The nursery means a place that has many sweet memorizes for Ranevskaya when she has grew up in the past, all of the hearers know it well. Of course, it is not public assumption, means that intimate has private vocabularies with the addressee.

(Ashot, 2000:19)

As a mother calls her son with “*my son*” describes intimate situation. While, “*my little boy*” explains that she is always has a trick to show her character. She is laughing a loud calls Grisha her son who has died. Since she knows this situation Varya is sad and just pray for her mother.

4.1.2.1 Frozen Situation

[illegible]

The characteristics of formal style cannot be found here, because the happening is not in the office, class, or meeting room. The participants are not the members of courts, labor relationship, or academy relationship. The purposes of the main character's speech are not related to the problem of company or knowledge theories. The act sequence of this drama is not followed any procedures, because it occurs between strangers. The intonation is not strained. The norm of the interaction is not use topic. This genre is not serious problem. So, there are two styles which never used by the main character in Anton Chekov's *The Cherry Orchard* are formal style and frozen style.

Data 1

The social factors that influence the main character use it, because the setting aspect in this situation is in Ra's living room. The place is used to discuss about sold of the orchard. The participants are *Ra* is a questioner and *Gh* as a responder. They discuss such in a pair. The purpose is Ra hopes someone know that she is angry and there is something that she

Ra : I can't still, I just can't, I'm in such a state ... (leaps to her feet and walks about, highly agitated). This happiness will be the death of me ... go ahead, laugh at me. I'm a fool ... my precious, darling bookcase ... (She kisses the antique bookcase). My precious darling desk...

[illegible]

Ra : You were just a boy back then, just a young lad, a charming you university student, and now your thick head of hair has thinned out, you're wearing eyeglasses. Are you still a student, then? Is that imposible? (She walks towards the door).

The social factor which is influence Ra use this style happens in discussing room. The participants are Ra is a speaker and Tr is a . The purpose of that utterance is Ra shows her characterize to Tr. Chronological order is Ra said the hearer what she fell through ng Tr. Then, the hearer responds calmly. The intonation is annoyed. nstrument is orally. The norm is described woman tend to be ne who has a big curious when she does not have get the nation yet. The genre is consultative.

Ra : I don't have any money, old boy.

[illegible]

described that woman cannot give a help for some one directly. The genre is consultative.

Data 8

Ra : oh, all right, Lenoid'll give it to you ... give him the money, Lenoid.

The conversation tells that they are the business minded. The participants are Ra is a speaker and Gh is a hearer. The end of that utterance is Ra agreeing the previous participant's urge. The act sequence happens Ra agree that the previous participant's need, Gh suggest that if Ra agree that urge, she must be calm. The key is indicated the tone is conviction. The instrument is orally. The norm explains certain thing that must be has. The genre is consultative.

Data 9

Ra : what's to be done? Give him the money... he needs it ... he'll pay it back.

The social factor which is influence Ra use this style, since the setting happens in Ra's discussing room. The participants are Ra as a speaker and Gh as a hearer. The act sequence when Ra suggest Gh give what someone needed, and she is really believe what someone said. Then, the partner gives suggestion for Ra. The key is indicated the tone is about worried. The instrument is orally. The norm can be seen that woman is influenced easily. The genre is consultative.

Data 1

Ra : (Laughing.) you're still the same, Varya ... (Draws her close her close and kisses her.) I'll just finish my coffee, and we'll all go. (Fierce places a cushion or pillow under her feet.) Thank you, my good mas. I have a coffee habit. I drink it day and night. Thank you, my venerable friend. (she kisses Fierce.)

The social factor influenced Ra was the setting taken place in the living room which used gathering of a family as usually. The participants are Ra as a speaker and Tr as a hearer. The end is Ra say thank for Tr. The chronological order is Ra tells her habits to the participant. Then, the participant deliver what should to do for get the better. The key is a relax conversation. The instrument is orally. The norm indicates the situation is too back breaking, so the participants are conversing as has a close relation who knew the main of the conversation. The genre is casual.

Data 2

Ra : is it really me sitting here? (She laughs.) I want to jump up and down, wave my arms up and down. (She covers her face with her hands.) What if I'm dreaming! God only knows, I love the motherland, I love her tenderly, I couldn't even look out the widow of the train, I was so hard. (trough tears.) However I must drink my coffee. Thank you, fierce, thank you, my venerable friend. I am so happy that you are still alive.

The social factor influences Ra uses this style because it is taken place in a family gathering room. The participants are Ra as a speaker, Fi as a hearer and Gh as a responder. The end is order the expensive thing that will be used her. The chronological happens when Ranevskaya order

Ra : well, then, Varya, I'll be very happy for you. He's a good man.

[illegible]

one believes it. The key is Ranevskaya fears itself. The instrument is orally. The norm is woman is always says the true. The genre is casual.

4.1.2.5 Intimate Situation

Data 1

Ra : (Overjoyed, through tears). The Nursery!

The social factor which influences Ranevskaya's use of this style is that it takes place in the nursery, a place that she loves. The participants are Ranevskaya as a speaker and Varya as a hearer. The end is that Ranevskaya hopes the hearer get what she feels. She really misses that place which is expressed with overjoy. The acts displayed by Ranevskaya come in the sweet memory of place, and express her happiness. Then, the hearer attunes to the speaker's style such as the hearer feels the same with Ranevskaya. The key can be got from the speaker's sense about the nursery. The instrument is delivered between the speaker and the hearer orally. The genre in this conversation is intimate.

Data 2

Ra :The Nursery, my darling, such a wonderful room ... I slept here when I was just a baby ... (she weeps). And now I'm being a baby again ... (she kisses her brother, Varya, and then her brother again). See, Varya's just the same as always, she looks like a nun ... and recognized Dunyasha straightaway...(She kisses Dunyasha.)

Ranevskaya tells what she experienced with the nursery in the past. Gaev reminds Ranyevskaya of when they used to sleep in the room when it was the nursery. The setting is take place in the nursery. It makes the

Ra : My adorable angel. (kisses her hands). Are you glad to be home? I can't get over it.

[illegible]

