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AB

**AN ANALYSIS OF RELATIONSHIP AMONG SEQUENTIAL
LEXICAL REPETITION TYPES, CATEGORIES AND
FUNCTION IN CREATING NARRATOR AND LISTENER
INVOLVEMENT IN 8 TO 9 YEARS OLD CHILDREN ORAL
NARRATIVES IN INDONESIAN LANGUAGE**

A THESIS

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by :

Lusi Hapsari Restulingtyas

St. N : 120110329

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY**

2006

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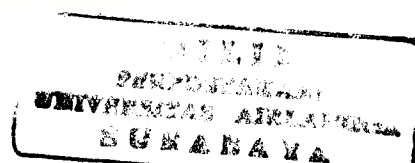
**Submitted as Partial Fulfillment of the Requirements for the
Sarjana Degree of English Department Faculty of Letters
Airlangga University Surabaya**

by :

Lusi Hapsari Restulingtyas

St. N : 120110329


**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
2006**




DECLARATION

This thesis contains no material, which has been accepted for the award of any other degree or diploma in any university. And to the best of this candidate's knowledge and belief, it contains no material previously published or written by another person except where due reference is made in the text of the thesis.

Signed,



Lusi Hapsari Restulingtyas



*I dedicate this thesis to my Shepherd,
Lord Jesus Christ
And for those who I love.*

**To every thing there is a season , and a time for every purpose
under the heaven.**

**He hath made every thing beautiful in His time : also He hath set
the world in their heart, so that no man can find out the work
that God maketh from the beginning to the end
(Ecclesiastes 3: 1,11)**

Approved to be examined

Thesis Advisor



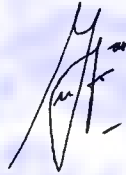
Drs. Hariawan Adji S.T., M.Kes.
NIP 132 048 735

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
AIRLANGGA UNIVERSITY
2006**

This thesis has been approved to be examined and accepted by the Board of Examiners of the English Department, Faculty of Letters, Airlangga University on 2nd of February 2006.

The Board of Examiners are:

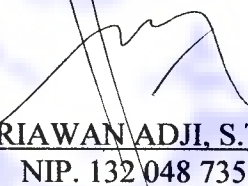
1.



Mashito, A.S., S.S., M.Hum.

NIP. 132 314 170

2.



Drs. HARIWAN ADJI, S.T., M.Kes.

NIP. 132 048 735

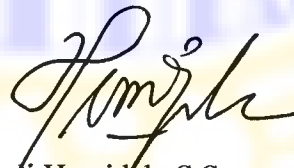
3.



Dra. Lilla Musyahda, M.Pd.

BANIP

4.



Layli Hamidah, S.S.

NIP. 132 303 989

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Surabaya, 5th January 2006

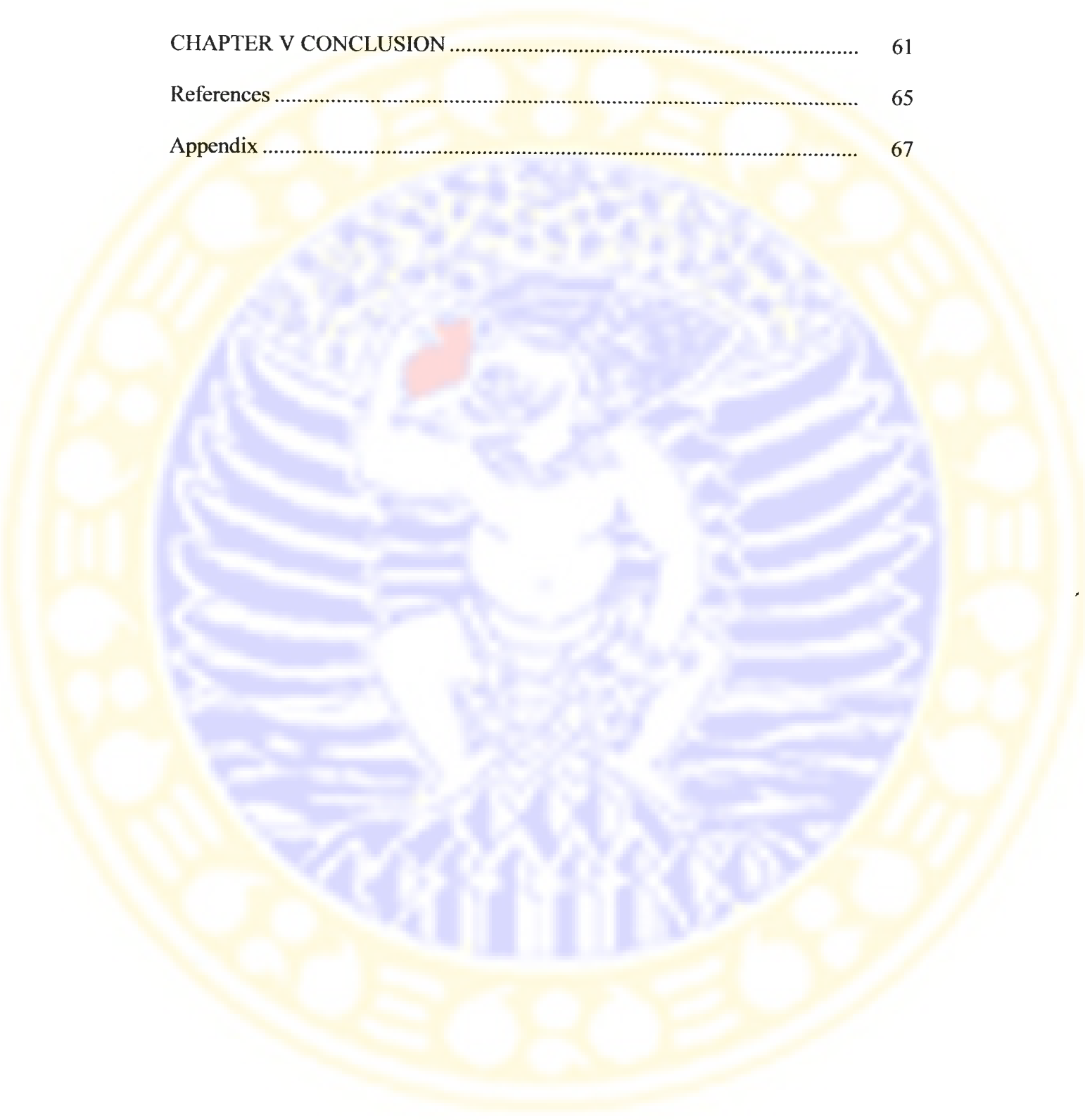
The Writer

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Transcription conventions:

The writer uses some transcription conventions that are used by Ochs (1997) and Persson (1974) and the writer's own conventions.

(,)	micropause less than two seconds	(Ochs)
/	pause	
.....	long pause more than 3 seconds	(Ochs)
?	unsure words	
(xx..)	unfinished word	(Persson)
(...)	undefineable/unhearable transcription	(Persson)
...	continuosly sound of words	
< >	writer's notes and comments	(Ochs)
()	explanation of words	(Ochs)
[simultaneously speech	(Ochs)

ABSTRACT

Restulingtyas; Lusi Hapsari. An Analysis Of Relationship Between Sequential Lexical Repetition Types, Categories And Function In Creating Involvement In Children Oral Narratives. A thesis submitted as partial fulfillment of the requirements for the Sarjana degree of the English Department, Faculty of Letters Airlangga University, 2006.

Narrative is the common verbal communication that is used by children in their daily conversation. One part of narrative is evaluation that gives a deliberate role for narrator to get and keep listener's attention. One effective strategy to build evaluation is by using repetition. Based on the writer's experience, children tend to use lexical repetition rather than other repetitions.

The writer would like to examine the relationship among sequential lexical repetition types, categories, and functions in creating involvement from narrator and listener in children oral narratives. The writer takes the data from nine narrative recording of four children aged 8 to 9 years old. In this study, the writer uses Fraunce's repetition type classification and Persson's categories and functions of repetition. Then the writer analyzes the findings with the theory of evaluation strategy in order to find the narrator and listener involvement in the story.

Based on the data analysis, the writer finds that all repetition types are used in children narratives; however, only 5 from 6 repetition categories are used in the narratives. Conjoined repetition was never used in children narrative. She found the function of repetition as cognitive process signal, as shifting device, as device to reproduce repeated actions, as device to emphasize concept. The dominant narrator's involvement that the writer found is to avoid vacuum, while listener's involvement is to feel playful and rhythmic story flow.

Keywords: sequential repetition; repetition types, categories and functions; evaluation strategy; involvement.

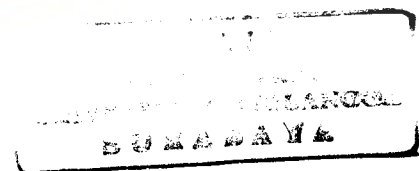
CHAPTER I

INTRODUCTION

1.1. Background of the study

Narrative is a part of our life. Almost every time in our life is passed by sharing stories. We do it with others who we meet everywhere consciously or not. The activities are ranging from telling interesting stories we have ever heard from radio to our friend to explaining new scientific experiments in a science meeting. Narrative is an interesting way to tell our experience, feeling, thought, and dream or imagination, without making someone else getting bored (Ochs,1997).

Narrative can be defined as a simple chronological of events or an account that contextualizes events (Ochs,1997). Furthermore, Michael Toolan defines narrative as , "... a perceived sequence of non randomly connected events typically involving, as the experiencing agonist, humans or quasi humans, or other beings, from those experience we humans can learn" (2001: 8). There are many forms of narrative, such as spoken narratives, written narratives, kinesthetic, pictorial, and musical modes of representation. However, spoken and written narratives are the common forms. Narrative can be a product of poetic works, but the most basic and universal form is an ordinary conversation (Ochs, 1997). Labov's definition about oral narrative, include conversation narrative, is a method recapitulating past experience that is matched by a verbal sequence of clauses sequence. (1972).



In his study in 1972, Labov presented six elements of oral narrative, those elements are also used in other kinds of narrative. The six elements are abstract, orientation, complicating action, evaluation, resolution, and coda. The most important element is evaluation. Labov defines it as , “The means used by the narrator to indicate the point of the narrator, its *raison d'être*: why it was told, and what the narrator getting at” (1972: 366). In this element, a narrator deliberately uses some strategies to get a full attention from his listener, in order to create emotional impact that makes the listener gets involved in his story and feels the experience, then gives a deep appreciation and sympathy. There are some strategies in creating evaluation, one of them is repetition. For Labov repetition is a very effective evaluation strategy to create emotional involvement because it is evaluative (1972). It means that when a speaker uses or produces repetition, naturally there is a certain purpose that is conveyed by the speaker.

Alev Yemenici found in his doctoral dissertation research “Discourse Analysis: Analysis of Turkish, British, and American Oral Narratives within a cross-cultural framework”, that there is a close relationship among repetition as an evaluation strategy with cultural assumption of a good and efficiency story. He found that each society of different culture has its own strategy in repeating words, phrases and syntactical forms, and how each category of repetition can create different functions in creating certain involvement and effect to the listener likes to emphasize, create immediacy, and so on.

Thus, in this study, the writer is interested in analyzing the relationship between types, categories and functions of sequential-lexical repetition in creating particular involvement from narrator and listener in a narrating process. In other word, the writer does not only have an intention to know the types, categories, and the functions of sequential repetition in children narratives but also the effect or impact of using the repetition both for narrator and listener.

The main reason why the writer is interested in children narratives, is that in her experience as a teacher of elementary school for two and a half years, the writer found that narrative is the most and common language communication that children use in their daily conversation, the writer also found that children tend to do repetition in their narratives.

A number of theories and studies about repetition are presented by some researchers, like Halliday and Hasan (1976), Cook (1989), Hatch (1976) and Gumperz (1989), etc. Halliday and Cook have similar concept about repetition as a device to build a cohesive text. However, there is a difference in defining repetition term. For Halliday repetition is a term that is used for identical repeated words only. Repetitions in wider use, such as synonymous words, superordinate words or general ones are included into reiteration term. In other hand, Cook has wider range in using this term. For Cooks, repetition is not only using to repeat words in identical form, but also in other forms of the word, such as its synonymous words, definition or description phrase. Hatch and Gumperz are concerned with repetition of switching

code, where speaker repeats same message in two languages in order to clarify and emphasize the message.

In her study the writer uses Persson's theory of repetition categories and functions as her main theory. Persson in his book "Repetition in English: Part I, Sequential Repetition", can give a brief explanation of the categories and functions of repetition. He divides repetition into six categories: intensifying repetition, emphatic repetition, conjoined repetition, mimetic repetition, simple repetition, and purposive repetition. From his analysis about repetition categories, he found that repetition has some functions based on the categories where a repetition belongs. Some of its functions are to emphasize, to intensify, to draw an activity process, to show cognitive process, etc. The writer also uses Fraunce's types of repetition as her basic classification of repetition types.

From her study, the writer expects to contribute a new idea in conducting a research of children narratives' strategy. The writer also hopes this research gives a benefit to those who are interested in children language and narratives, and have desire to conduct a research in this field.

1.2. Statements of The Problem

Based on the previous explanation about her interest in conducting a study that examines the types, categories and functions of repetition, the writer states following question:

How are the relationship among the types, categories and functions of identical-sequential lexical repetitions that are used by children in creating narrator and listener involvement in their oral narratives?

1.3. Objective of The Study

The objective of this study is to find out the relationship among types, categories and functions of lexical repetitions that are used by children in creating certain involvement and effects from narrator and listener in their oral narratives. In this study the writer expects to find the relationship among repetition types, categories and functions as an evaluation strategy in keeping listener's attention and building an interesting story. In her study, the writer is only interested in sequential repetition of lexical items that are identical. Based on Persson's studies, sequential repetition is a term that is used for repetition that is occurred in the same utterance, or two or a series of sequence utterances, sentences, or phrases which is still in a unit of topic or major theme. The term identical means that the repeated items are not synonymous words, superordinate words, general words or pronoun substitutions. However, In this case phonological variation is allowed.

Furthermore, the writer only uses three types of Fraunce's repetition types, these are epizeuxis or paliloglia, anadiplosis and anaphora. The main reasons are because these three types are mainly used in repetition of lexical items and commonly used in ordinary conversations. The other types of Fraunce's are commonly used in poetic works. She also uses Persson's categories and functions of repetition as her

main theory in analyzing her study, such as intensifying repetition, emphatic repetition, conjoined repetition, mimetic repetition, simple repetition, and purposive repetition.

Term involvement refers to narrator's efforts to sustain, to establish and point out the interesting part of the story, and listener's enjoyable feel to follow the story.

Because the writer does not work in the form of numbers and put her research emphasis on the validity of multiple meaning words and holistic analysis, therefore the writer uses qualitative methods in analyzing the data. In this study the writer recorded nine narrative recordings from four students of fourth grade elementary school aged from 8 to 9 years old, because from Peterson-McCabe (1983), and Umiker-Sebeok's study(1979) as what have been summarized by Toolan (2001) in his book, children at this age range have been able to create a chronological story, and an interactive narrative skill. The narratives are in Indonesian language, language that is used by all of the participants.

1.4. Significance of The Study

This study is expected to give a meaningful contribution to the linguistic studies, especially for those who concern with children language development in using linguistic skill especially in narrative. The writer also hopes that this study can give a broad study about the use of lexical, and its repetition as one of evaluation strategy of narratives especially in children narratives field. From this study the writer hopes that it can explain children narratives skill development.

For further research, this study can be applied in a wide area with more participants to get involved in order to get more precise result of repetition.

1.5. Definition of Key terms

- a. **Narratives** : a chronological event of recapitulation of past experience. (Labov,1972)
- b. **Sequential repetition** : repetition that is occurred in a sequence of utterance, sentence, or phrase which is still in a same contextual topic or process. (Persson, 1974)
- c. **Identical repetition** : repetition of identical item. (Persson, 1974)
- d. **Evaluation** : a part of a narrative that is used to point out the importance, reason and interesting part of narratives. (Labov, 1972)
- e. **Evaluation strategy** : a narrative strategy in building an efficient evaluation in order to create listener's involvement and keep listener's attention. (Labov, 1972)
- f. **Children** : a group of children aged 8 to 9 years old who are studying at fourth grade of elementary school. Refers to the participants in the study.

- g. **Listener** : The writer as single listener of the narratives.
- h. **Involvement** : narrator's role in creating interesting story and keeping listener's attention and/or listener's role in feeling certain effects of the story. (Labov, 1972)

CHAPTER II

LITERATURE REVIEW

2.1 Review of Related Theories

2.1.1 Narratives

Conversation narratives of personal experience are the common forms of communication we do everyday. Oral narrative that has been defined by Labov as “one method of recapitulating past experiences by matching a verbal sequence of clauses to the sequence of events which actually occurred” (1972, p.359-360) is an interesting device to communicate with others (Ochs, 1997).

According to Toolan (2001) there are six typical characteristics of narratives, as following:

1. A degree of artificial fabrication or constructed ness not usually apparent in spontaneous conversation. It means that narratives are usually planed at least constructed in mind before they are told or produced.
2. A degree of *prefabrication*. There are not new things in narratives' part. Each character, plot, and setting in narrative are something we have ever seen, heard, felt and experienced before. Something that have ever existed.
3. Narratives typically seem to have a 'line' or plot. They must have a destination, a final purpose, progress and resolution as story development.

4. Narratives must have a teller, no matter how invisible he is. As a language communication, narratives not only must have a speaker (teller) but also a listener or addressee.
5. Narratives are richly exploitative of that design feature of language called **displacement**. Displacement is human language ability, which is used to refer to things, or events that are removed in space or time from either speaker or listener.
6. Narratives involve the recall of happening that may have been not merely spatially, but more crucially, temporally remote from the teller and his audience.

Those characteristics are applied in any form of narrative, commonly in spoken and written ones. Because this study is concerned with children oral narratives, it is important to know the elements of oral narrative. According to Labov there are six elements of oral narrative, as following:

Abstract.

It is a signal of the beginning of the story. A 'tool' for teller to get listener's attention, and give some clues of what the story is about. It summarizes the story but not in brief explanation.

Orientation.

It is a part of the story, which puts the story into a context. It gives the time, place(s), and person(s) that are involved and the kind of situations and activities that will be happened in the story.

Complicating Actions.

It is the main body of the story. It provides the conflict and the crisis of the story and how the story goes. A narrative minimal consists of complicating action.

Resolution.

It is a part of the story, which gives the final events of the story; it tells how the crisis and conflict are solved. It also tells what the result or conclusion of the story is.

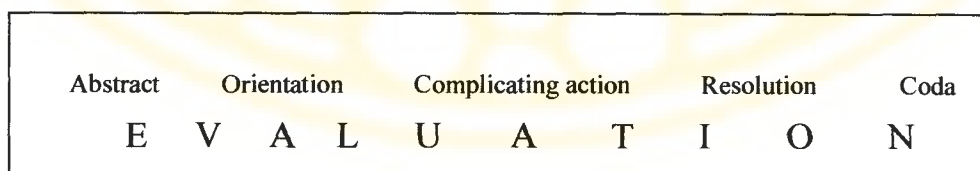
Evaluation.

It is the most important part of the story. The main functions of this element are to establish, to sustain, and to point out the interesting and important part of the story in order to get and keep listener attention along the narrating process. It also gives a deliberate role to the speaker to use some certain strategies in reaching those functions, by creating particular involvement from narrator and listener. It can be revealed in any part of narrative features. Repetition is one of effective evaluation strategies that can be used in creating particular involvement in order to reach the functions above.

Coda.

It is a signal that the story has finished and sealed off. It builds a link to get narrator and listener back to the present time (the time when the teller tells the story).

Those elements can be summarized as the diagram below:

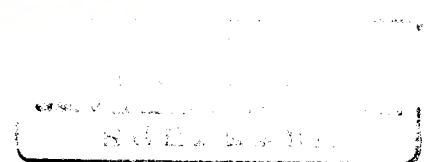


2.1.2 Repetition

There is a number of theories and studies about repetition that are presented by some researchers, like Halliday and Hasan (1976), Cook (1989), Hatch(1976), Gumperz (1989),etc. Halliday defines repetition as one of cohesion devices that is used to build a cohesion chain in a text. In his explanation, repetition is part of reiteration or lexical chain. This term is only used for an identical word, which is repeated in a text. Repetition of non-identical words, like synonymous word, general words, and superordinate words are classified into reiteration term.

In other hand, Cook also defines repetition as a way to build lexical chains. But, his explanation about it is quite different from Halliday's. He uses this term not only for identical word, but also for other forms of the repeated words, such as synonym, near synonym, or phrase. He also suggests not using identical words too often in a text, and tends to replace them with their synonym or change them into a phrase. He calls this repetition elegant repetition.

Hatch (1976) and Gumperz (1989) had concerns with switch language repetition. They define the repetition as repetition of same information that is given in each language by the speaker. They agree that this kind of repetition function as emphatic device. Here, speaker repeats the message in different languages in order to emphasize the message or to clarify the message. This repetition can create listener's involvement as the result of dramatic effects that reveal from the repetition use.



2.1.3 Children Language Skill Development

Children acquired language in step by step, not all in one process. There are some phases that children must pass before their language skill is formed well. Related to their oral communication ability, according to Walter and Jensen (1980) children have three phases of talking, they are egocentric speech, parallel speech, and socialized speech. Socialized speech is a phase where children begin to listen then response to other's speech, it also a phase where they learn to speech based on the situation, topic, and with whom they do the talk. In this phase children will learn the way to get other's attention by their speech. First grade children have mastered this ability. It means that they have pragmatic skill, a skill to know how to use language based on situation and context, they know what language is appropriate for certain setting and purpose. However, first grade children's pragmatic skill is not as good as fourth grade children. This skill is developed step by step (Dale, 1976).

Related with children ability to use appropriate language in certain purpose, children may use particular language use in narrative. Children can use different style in using language in narrative based on the point of view the take in a story. Children who narrate the story from story's character's point of view will have different style with those who narrate from their own point of view (Stein and Glenn, 1979), they may also change their style based on the characters of a story. For example when they 'speak' as a king will be different from their style when they 'speak' as a little boy in a story. Children at four of age have learned how to speak based on the character's

point of view, then children at elder age can speak from their own point of view and combined or mixed those two style.

Children first narrate about what people do, how people around them and they do their activities are, what activities that people and they do; then by school age they narrate what they and people think and feel about activities, events, experiences that they have seen and heard (Brunner, 1990). Children develop their narrative skill from a number of point of views and tell what has happened, what usually happens, and what should be happened in a story (Astington and Olson, 1995). It means that children have an ability to predict a story plot and to construct a logical story.

2.2 Review of Related Study

An article of Alev Yemenici entitled *Categories and Functions of Repetition in Turkish Oral Narratives*, which is part of his doctoral thesis entitled *Discourse Analysis: Analysis of Turkish, British, and American Oral Narratives within cross-cultural Framework* in 1995, has inspired the writer to conduct her study about children oral personal narratives.

In Yemenici's study, he examined the use of repetition as an involvement strategy from fifteen Turkish oral narratives. His respondents were ranging from 18 years old to 55 years old, from high school students to professor. The objectives of his study were to investigate the categories of repetition used Turkish oral personal narratives and how these repetition functions could create emotional involvement. There were three repetition categories he used in his study, lexical categories,

syntactic categories and discourse categories. In his study he examined all repetition that occurred from all utterance under a major theme, unlike Persson who only had concern on immediate sequential repetition. Yemenici also summarized some functions of repetition from other researchers like Persson (1974), Tannen (1998), Shepperd (1990), and Koch (1983). He found that there were four functions of repetition, they were emphatic repetition, thematic repetition, artistic repetition, and persuasive repetition. Those functions are divided into some sub-categories like expanding device, clarification device, cohesion device, etc.

The findings of his study are Turkish uses lexical repetition and discursal repetition more often than syntactic repetition. Therefore, he found that the functions of those repetitions are closely related with the categories where the repetition is occurred. In his finding, lexical repetition mainly serves expansion, cohesive, and to some extent clarification, persuasion, and artistic purpose. Syntactic repetition is used to create an artistic effect, expansion, and cohesion. Discursal repetition serves expansion, clarification, persuasion, and cohesive purpose.

Furthermore, in the writer's study entitled *An Analysis of The Relationship Among Types, Categories and Functions of Lexical Repetition in Creating Involvement Children Oral Narratives*, the writer is interested in analyzing the relationship among types, categories, and functions of repetition in creating particular involvement from narrator and listener in children oral narratives. The writer took the data from four children aged from 8 to 9 years old that is still studying at the fourth grade of elementary school. In this study, the writer has concern with only identical-

sequential lexical repetition rather than syntactical repetition, because based on Persson and Yemenici's studies, also her experience speakers tend to repeat words than structures. The writer specifies her attention to examine lexical repetitions, which occurred in a sequence of utterance and a serial of utterances under a major theme or topic. In this study, the writer uses Abraham Fraunce's theory of repetition types and Persson's theory of repetition categories and functions.

2.3 Theoretical Framework

2.3.1 Repetition Types

Abraham Fraunce in his work *The Arcadian Rhetoric* as quoted and used in Persson's (1974) book, distinguished eight types of repetition, but as the writer has explained before in the previous chapter the writer only covers her study into three types as following. Although it is an old theory, this theory is still use until now, like in Keraf's book entitled *Komposisi Dan Gaya Bahasa* in 2002. The term types refer to the form of repetition that can be seen from the position of repeated words. These are the three repetition types that are used by the writer:

a. Epizeuxis or paliloglia

The simple repetition of words or phrases in the same form. According to Keraf (2002), it is a kind of direct repetition in which word is repeated several times in a text or speech.

Example:

- "...Oh, my **poor, poor, poor** daughter."

- Ia hanya berpikir bagaimana cara mencari **uang , uang , uang dan uang** saja.
- Sesudah itu **mereka, mereka** dibilangi sama bu guru/ (From data: Arum's recording unit 4)

b. Anadiplosis

The kind of repetition in which the last word(s) of one sentence or phrase is repeated at the beginning of the next .

Example:

- I only walk, and **walk. Walk** to our sweet **hill. Hill** of love and dream.
- Dikamarnya masih tergantung **fotomu.**
Fotomu ketika wisuda tahun lalu
- Habis itu **disana...**
disana sudah <su..> sudah selesai sampai di... (From data: Arum's recording, unit 2)

c. Anaphora

The repetition of words or phrases at the beginning of several sentences.

Example:

- **From this moment** life has begun
From this moment you are the one
Right beside you is where I belong
From this moment on

(“From this Moment” sung by Shania Twain)

- **di luar/**
di apa itu lihat semua/
di wastafel/
di bawah lemari/

(From data: Arum’s recording unit 10)

2.3.2 The differences between reduplication and repetition.

As explained previously, since the data are taken from children oral narrative recording, it is important for the writer to use Thun’s theory (1963) in differentiating between reduplication from repetition. In transcribing an oral recording, some researchers have difficulties to differ reduplication from repetition of repeated words.

For example : She is my **pretty pretty** girl

To decide whether the repeated words are reduplication or repetition, Thun (1963) gives three criteria. First criterion is prosodic: the second element of the reduplicative has reduced stress and duration. Second criterion is morphological : reduplicative words may be nominalized and takes the plural, for instances: pretty-pretty → pretty-pretties. The third is semantic: each repeated words keep their basic sense, but the repetitive means ‘that overdoes the words’.

Therefore based on those criteria, the suitable form is based on third criterion.

The repeated words should be transcribed: She is my pretty, pretty girl.

2.3.3 Repetition Categories and Functions

Building a cohesion link is the basic function of repetition. However there are some others functions of repetition instead of building a cohesion link in a text.

Therefore in her study, the writer uses Persson's categories as her main theoretical framework because his categories have covered all categories of repetition and briefly explained the functions and also the meanings of the repetition. Term categories that is used by Persson refers to the motivation and reason behind the use of repetition and/or the occurrence of repetition in a sentence or utterance. In his book *Repetition in English: Part 1, Sequential Repetition*, he categorized repetition into six, as below:

Intensifying repetition

This repetition is functioned as an alternative that has mean of intensifying the concept. It conveys two functions as below

- a. Intensification for the degree or extent.

for instance: It's going to take a **long, long** time to reach the place.

The repetition of headword 'long' has a meaning a very long time.

- b. Intensification of the concept of quantity

for example: We only have **sons, sons, sons**. No daughter.

The repetition of plural noun of words 'sons', has meaning only a lot of sons.

This repetition has effects of intensifying the concept of quantity.

Intensifying repetition primarily convey **cognitive intensification** rather than emotive one. For examples, in the repetition of pronominal adjectives 'long', the length of the time is not the actual time length, it depends on the subjectivity comprehension of the speaker. For the speaker an hour could be 'a very long time', but for others could be not.

Emphatic repetition

Emphatic repetition is any kind of repetition that reinforces and puts more attention to a concept in order to focus, to contrast, and to impart some emotive connotations. The primary purpose of this repetition is to convey exclamatory or emotional emphasis. All of emphatic, emotive, assertive, exclamatory, exhortative, insistent, urgent, or contrastive force sentences or utterances are included in this type

Some functions of this repetition are:

a. focusing the concept

for example: A.: Can you repeat it once more?

L : We had **a fight. A fight!**

In this sentence, the speaker intends to focus conversation topic.

b. contrasting the concepts

for example: But **the first, the first** you should loves you mother.

In this sentence, repetition of word "the first", actually contrast to other rank or ordinal numbers. Repetition of word "the first", means that `the first (not the

second or third) thing you should do is loves your mother. The repetition conveys a contrastive emphasis.

c. giving extra prominence

for example: I know **she was there- *she was there*** to kill the king.

The repetition of phrase “she was there” is for giving an extra prominence to the main subject who is being talked about.

d. insisting the truth-value of the predication

for example: It's **hot, hot**.

Repetition of word ‘hot’ conveys the effect of speaker insisting the predication is true. This function is usually paraphrased by using emphasize words like definitely, really and absolutely. This function tends to have a scaling effect with gradable items as the example.

e. Serving assertive concept

for example: He is **stupid! Stupid!**

This repetition can be paraphrased by using emphasize like definitely, really and absolutely. But, it serves different meaning. Repeated word “stupid” does not function to prove the truth of a predication of noun, it tends to restate and strengthen the concept of the repeated item. It has no scaling effect.

Sometimes, it is quite difficult to distinguish some criterion between intensifying repetition and emphatic repetition. However, at least, there are some rules that can be used to differentiate them.

1. Intensifying repetition is, or may be realized within one tone unit. In emphatic repetition, the repeated item or the head of repeated phrase, must have a nuclear tone.
2. Intensifying repetition typically involves single items, except noun. Only zero mass and plural count nouns that can be repeated. In other hand emphatic repetition, generally, may not comprise whole phrase.
3. Intensifying repetition is easily to be paraphrased.
4. Intensifying repetition is typically a more integral device. It forms a smooth link in the syntactic and prosodic chain of the utterance. Emphatic repetition proper is a more disjointed phenomenon.

Conjoined repetition

This is a repetition of identical items co-coordinated by *and*. It is a type of repetition marked syntactically by the presence of *and* between the first and second occurrences of the repeated item.

This repetition has some effects or functions based on the word classes and syntactic categories of the repeated item.

These are the functions of conjoined repetition:

- a. expressing a continuing increase in degree, when the repeated item is a comparative adjective and adverb

for example: the darkness comes **closer and closer**.

b. expressing a continuing or repetitive process, when the item is a verb and the absolute form of adverbs.

for example: he **kicked and kicked** this ball until he felt tired.

c. expressing and suggesting a large number, when the item is a noun. The nouns that can be used are zero mass and plural countable nouns .

for example: we only see **houses and houses**.

Mimetic repetition

It is the most primitive and original types of repetition. This repetition is supposed to designate repetition function as linguistic representation of repetitive phenomena, such as sound, motion, etc. This repetition is to be taken as a semantic category made up of many formally different structures. In a simple way, it imitates the sound, motion and process via repetition of sounds and words.

The basic function of this representation is to reproduce the repeated process of phenomena. This repetition gives a greater dramatic impact to the listener to get involved, feel and experience the process or phenomena.

Words that indicating *sound, repeated movement, action, process, and unspecified continuation of a spoken or written sequence* are included in this repetition. For example: ...the train moves slowly-**zzzz-zzz-zzz-thud-thud-thud-zzz-zzz.....**

Simple repetition

This term denotes to certain repetition that seems to *have neither cognitive nor emotional content*. This repetition adds nothing semantically or emotively to the utterance. According to Persson, it is difficult to find its safe criteria. This repetition would be understood clearly by looking at its functions and examples.

- a) to initiate an utterance to begin a new conversation

for example: John: **Well, well**, what we will do next?

- b) to signal that the speaker is ‘with’ his conversation partner, and at the same time he may be thinking of other topic. it usually occurs in a conversation

for example: Luna: I think you should go there and ...

Diva :

— ehem..ehem..

(reading a book)

Luna : do something !

- c) to be used as a sort of ‘blank’ responses and manners indicating nothing but submission, acceptance, or resignation.

for example: Does the taste terrible ?

yeah...yeah...

- d) to form a poetic and playful effect

this usually occurs in children verse rhythm, or refrains. Based on Yemenici’s study this function can build an artistic story that impacts listener’s emotional involvement.

for example: one **little** two **little** three **little** Indian...

e) to signal a cognitive process of the speaker. It usually happens when speaker forgets or feels uncertain about the topic or information that is related with repeated words. It functions as a device to fill the gaps that occurred within the process. This function is closely linked with *hesitacional repetition*. However, *hesitacional repetition* involves pre-focal items of low information content, such as articles, personal pronouns, and preposition, on the other hand *simple repetition* does not. It can be felt as ‘false start’ when the repetition is produced in immediate manner, and the speaker tends to produce it as a device to give a ‘chance’ for the speaker to construct a good structure, or to find an appropriate word to continue his speech after the false start.

for example: she looks like **ehmm...ehm....**your little sister, Eva.

f) to serves as a gradual transition to silence

it usually happens at repetition of final-sequence of utterance.

for example: I think I’m tired...tired...tired..., says Mr.Beaver to himself.

Purposive repetition.

This repetition is designed to achieve a ‘certain’ purpose or effects that may occur in a number of situations and for a number of reasons. Sometimes it is hard to differ this repetition from emphatic one. Purposive repetition contains no emotive force, in other hand emphatic conveys emotive connotation. This repetition is divided into three categories, attention-calling signal and announcement, ‘pedagogical’ repetition, and repetition caused by failure to elicit a response. There are some functions of this repetition.

- a) to ensure that its intended addressee. Get the message. It is usually used for attention calling signal and announcement.

for example: attention please, a calling for **Mrs. Linda, Mrs. Linda** please comes to room 301

- b) to ensure that the message is ‘pounded into the head’. Ensuring that the listener understands the meaning of message. It usually occurs in the classroom.

for example: pour **five cc of sulfate, five cc of sulfate** into the red sink.

- c) to ensure that the listener hears and pay attention to the utterance. It also use to confirm a situation, or condition. It usually occurs when the speaker fails to obtain a response from his interlocutor or addressee.

for example: **Ed? Ed?** Where are you?

Are you okay? Are you okay? (hold her son body?)

2.3.4 Evaluation Strategy

The writer finds this term in Yemenici’s doctoral thesis. In that paper, he used this term to refer to the strategies that are used to build an efficient evaluation, that is the most important part of narrative, by creating emotional involvement. As explained in previous section (section 2.1.1), the main functions of evaluation element are to establish, to sustain, to point out the interesting and important part of the story in order to get and keep listener’s attention along the narrating process. Therefore, in this element a speaker, or narrator has a deliberate role to use some strategies in building an efficient evaluation and keeping his or her listener’s attention. One of the

strategies is by using repetition to create some involvement like create suspense, immediacy, playful effect, etc.

According to Labov evaluation is an element by means of which the narrator's personal involvement in a story is conveyed. Here, he likes to say that narrator gets involved personally in building an interesting story. His involvement can be shown via his role in using some strategies to get and keep listener's attention, as the final purpose of evaluation. However, Yemenici in his study found that listener also gets involved in the story by giving response to emotional and dramatic effects, which are created. Those effects will create impacts on listener's emotion, thus evokes a deep appreciation to the story. In other word, dramatic, suspense, poetic and also persuasive effects that are created in the story indicate listener's involvement. Thus, there is a close relationship between narrator's involvement and listener's one. However, there is an exception when listener fails to response narrator's effort to create effects in the story. For example, narrator intends to create immediacy in the story by speaking in fast manner, but because for listener the speech is too fast to follow, she fails to feel the effect.

CHAPTER III

METHOD OF THE STUDY

3.1. Research approach

In this study, the writer uses qualitative methods in analyzing the data not only because the writer analyzes and explains the data not in the form of numbers but in the forms of words, but also because the writer puts her data and research emphasis on the validity of multiple meaning structures and holistic analysis instead of the criteria of reliability and statistical validity.

According to Punch unstructured qualitative data require some processing to prepare them for analysis such as recordings, which need to be transcribed and edited, and field notes, which need to be corrected. Therefore the data themselves represent a text constructed by the researchers (Punch, 1998:61)

3.2. Population and Sample

Population in this study is all the fourth grade students at Baptist Christian Elementary School. The writer chose this school as her population because, the writer is familiar and has a close relationship with the students and teachers at this school . It is because the writer has ever been an English teacher in this school for about 2 years.

The data of this study are taken from four students of fourth grade elementary school in Baptist Christian Elementary School in Surabaya. In this study the writer uses purposive sampling in determining whose children that get involve as

participants, it means that the chosen of participant based on the participants' ability in narrating a story. The participants of the study are two female students and two male students whose age around 8 years old to 9 years old and study at fourth grade of elementary school.

There were some general criteria of the participants. First, they have to be fourth grade students of elementary school, aged from 8 to 9 years old because as what have the writer mentioned before on objective of the study children aged 8 to 9 years old have an ability to tell story in chronological order and to create an interactive story with their listener. It also means to create an equivalent narrative skill among the participants. Second, they have a close and good relationship with the writer in order to create a familiar situation of interview session, able to tell the story as natural as possible. Third, came from middle class family whose Father's salary are ranged from RP. 800.000 – RP. 1.500.000. According Walter and Jensen (1980), social-economic of children's influence the verbal skill and vocabulary of children. Helen Bee in her book *Developing Child* in 1981, state that children from middle class family has more verbal skill and amount of vocabulary rather than children from working class and lower class family.

3.2.1. Participants

The participants of this study are:

a) Gloria Sri Pancaningrum (9 years old)

She was born in Surabaya on 4th of July 1996. Her father is a Soldier of Indonesian Army. In her daily conversation, she uses a code-switching language of

Indonesian and Javanese. She lives with her mother, aunt, and her sister also a servant. She is the first child in the family; she has a little sister named Ayu.

b) Vera Tresia Tanujaya (8 years old)

She was born in Surabaya on 12th of October 1997. Her father is an employee of a private company in Surabaya and her mother is a hair-stylist who opened a small beauty care in their house. She is the youngest child in the family. She has a brother and a sister. Her brother is much older than her, but her sister is only two years older than her. She uses Indonesian and Javanese with Chinese accent in her daily conversation.

c) George Yoseph (8 years old)

He was born in Surabaya 21st of February 1997. His father is a mechanic, and his mother is an Indonesian worker who works in Taiwan. He lives with his father, grandparents, and aunt. He is the first child in the family. He has a sister. Just like Vera, he uses a code-switching language of Indonesian and Javanese with Chinese accent in his daily conversation.

d) Simon Christanto (9 years old)

He was born in Masiho on 5th of June 1996. His father is an employee of a private company in Surabaya. His mother is a housewife, who sometimes sells clothes or pants. He is the middle child in the family. He has a sister and a brother. He uses Indonesian language with a little word of Javanese language.

The interview sessions were held from July to August 2005. The purpose of these sessions is to find some participants based on the criterion in conducting this

study. It also functions as a way to build a close relationship between the writer as researcher and the participants. Actually, the writer is familiar with the participants, because she has been their English teacher for two years. But, for this study, the writer has a willingness to build a relationship not as a teacher and students, but as an elder friends. The recording sessions were held from September to November 2005. They take three months because in those months the school has a lot of agendas, especially examination and test periods.

In the recording sessions, all students were asked to retell their experiences, from good and enjoyable experiences to bad and sad ones. The topic of conversation and narratives was based on their daily activities, such as watching their favorites cartoon films or playing together with his friends, etc. The topics that are included in the corpus are experiences of getting accident, going to interesting place, getting lost, and watching their favorites cartoon. Related with watching their favorites cartoon, they were asked to re-tell one of the story of the cartoon they like. Only Arum who is not able to tell the story of her favorite cartoon, because she always forget the cartoon story she has seen.

3.2.2. Corpus

Recording of Arum

No of Unit	Number of utterances	Utterances
1	18 19 20	disitu, disana apa itu Aprilia ... he ... em Aprilia itu (ke..) kena lumpur/
2	22 23	Habis itu disana... disana sudah (su..) sudah selesai sampai di...
3	22 23	Habis itu disana... Disana sudah, (su..) sudah selesai sampai di ...
4	31	Sesudah itu mereka, mereka dibilangi sama bu guru/
5	43 44	Naik bemo atau... bemo aja/
6	48	ehm... aprilia aprilia , terus dhini,terus septa, terus sicilia, terus selvia/
7	48	ehm... aprilia,aprilia terus dhini, terus septa, terus sicilia, terus selvia/
8	88	apa sopir bemonya itu, itu apa itu bingung nyari

		pintu masuknya/
9	99	masuk kemana , (ke..) kemana ke dalam kolam renangnya itu/
10	119 120 121 122	di luar/ di apa itu lihat semua/ di wastafel/ di bawah lemari/
11	141 142	trus habis itu dia tidur,dia tidur/ trus dikagetin temannya/
12	144	Gini, “ eh, eh udah sampai, udah sampai”/
13	149	“Eh rokmu, rokmu itu loh ono (ada) apine (apinya) kebakaran!”
14	156	Anak-anak disuruh, disuruh (me..) mengerjakan sesuatu/
15	157	abis itu anak-anak udah,udah capek/

Recording 1 of Yoseph

No of Unit	Number of utterances	Utterances
16	34	Nggone apa tuh, nggone atas/
17	62	apa tuh... nggone,nggone ... apa tuh juauh/
18	80	Ada anak apa tuh trus ndorong,ndorong aku e, ndorong, ndorong aku /

Recording 2 of Yoseph

No of Unit	Number of utterances	Utterances
19	22	kalau, kalau nilaine jelek lagi dek'e gak naik kelas katanya/
20	33	Isa, isa nembak, nembak apa itu kame-kameha, uwah duar /
21	33	Isa isa nembak,nembak apa itu kame-kameha, uwah duar/ <Shooting sound>
22	38	tapi, tapi pas jimmy buat robot ultralord/
23	52	Je-re-ret , je-re-re-ret.... ,<fast writing action> wis mari/

24	64	Ndreep, ndreep, ah, dreep ah... <act as electrocuted person>/
25	71	apa tuh timmy lek, lek (kan,kan) ehm...
26	87	jadi,jadi timmy tahu kalo, kalo trixi suka barange laki-laki/
27	87	Jadi,jadi timmy tahu kalo, kalo trixi suka barange laki-laki/
28	88	Trus abis gitu ,trus abis gitu timmy apa tuh nggone anu, apa tuh nggone oh ya ngone, nggone salon/
29	93	trus timmynya minta jadi laki-laki lagi/
	94	trus (...) wanda jadi apa tuh... jadi perempuan lagi/
30	108	Lek ditekan tombole iso, iso luoncat loh/
31	115	tapi,tapi apa tuh trixi lek dasare gak inget namane timmy yo,/

Recording 3 of Yoseph

No of Unit	Number of utterances	Utterances
32	4	Oh ya bu aku,aku sering gak tau (gak pernah)

	5	aku,aku lek apa tuh... Aku, aku sering nggak diajak main bu/
33	14	Misalnya aku nggak diajak main
	15	(a...) apa tuh main, main benteng-bentengan bu/
34	23	opo itu aku kan mau
	24	mau ijin main sama temen-temenku/
35	79	ini lek gini ya /< draw a square on the table>
	80	ini lek rumah'e ya/ <point to certain spot in the square>
	81	ini ada kamar mandi/ <move his finger to another spot>
	82	ini ada tempat buat minum <move his finger to a spot near <i>kamar mandi</i> spot > aku tuh minum disini bu/
36	83	ini, ini pintu keluar /
37	83	ini, ini pintu keluar /
	84	terus ini dapure /<point a small square on the table>
38	84	terus ini dapure /<point a small square on the table>

	85	terus aku diketoki (dihantui) nggone depan'e pintu aku nglirik gini /
	86	terus habis gitu aku noleh ilang bu/
39	103	siniku berdarah, siniku berdarah <point to his two elbows>, siniku suwek /<point to his two knees>
40	116	tapi parahan aku siniku suwek <point to his two elbows>, siniku berdarah, sama siniku berdarah/ <point to his two knees>
41	140	aku , aku minta obat sama engkong dikasihi betadine ama handyplast/
42	152	Siniku , siniku ,<point to his forehead> dijahit ini, ini ada bekas jahitannya/<point to his scar>
43	152	siniku siniku <point to his forehead> dijahit ini , ini ada bekas jahitannya /<point to his scar>
44	181	Opo , opo aku nggak ngerti bu/

Recording 1 of Vera

No of Unit	Number of utterances	Utterances
45	13	trus akhirnya aku belum belajar/
	14	trus aku tuh mikir, Tuhan ini yak apa ini/

	15	terus apa itu kan waktunya sudah habis/
46	51	terus aku, aku gak lihat kanan kiri/
	52	terus nyebrang /
47	51	terus aku, aku gak lihat kanan kiri/
	52	terus nyebrang /
48	54	trus mundur lagi, mundur lagi/
	55	trus digandeng sama kokoku./
49	61	terus kelelawarnya itu terbang semua,/
	62	terus ada orang tak kirain manusia/
	63	terus orangnya itu mbalik badannya/
50	65	terus aku dikejar-kejar/
	66	trus aku nggak inget jalan keluarnya/
	67	terus apa itu akhirnya ada jalan keluar/
51	71	buka satu,satu itu kosong semua/
52	72	trus bukak satu lagi/
	73	terus apa itu ternyata apa itu ada sungai aku tuh ndek situ/
53	75	Terus apa itu cuma mainan senter-senteran ada cahaya gitu/

	76	terus drakulanya takut terus pergi/
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Recording 2 of Vera

No	Number of utterances	Utterances
54	12	Itu aku, aku eh... apa itu gayanya kayak anak TK,
55	19	terus apa itu dikejar-kejar/
	20	terus kena keset/
	21	trus kepleset/
56	23	terus apa itu akhirnya aku bangun lagi/
	24	terus kan dikamarnya mama kan ada keset lagi, kepleset lagi/
57	31	terus kan ada gorden/
	32	terus apa itu aku mau keluar/
58	34	Terus apa itu cece apa itu mukulin aku, mukul balik/
	35	terus pas mau ke kamarku lagi, pintunya ditutup cece cepet-cepet/
	36	terus mukaku kena pintu/
	38	trus aku ...

59	56	terus anaknya itu boneka/
	57	terus tak bawa terus kemana gitu/
60	61	terus aku tuh mau bawa anaknya/
	62	terus aku tuh nggak tahu anaknya itu lepas ndek
	63	kasur/
	64	terus aku cuma bawa selendangnya tok/ terus pas mau di depan pintunya kamarnya mama/
61	67	tak, tak (aku,aku) cari ndek kasur ada/
62	94	trus dia itu lemparannya kecil/
	95	trus tak pukul lagi/
	96	trus apa itu kepalanya raket itu nyangsang ndek genteng/
	97	trus diambil pak kayak/
	98	trus dibenek'i lagi/

Recording 3 of Vera

No	Number of utterances	Utterances
63	17	terus apa itu Patrick pake baju musim semi/
	18	terus bajunya itu dikubur/
	19	terus spongebob punya kejutan buat patrick/

	21	terus di itu tempat apa, sama Sandy...
64	21	terus di itu tempat apa, sama Sandy ...
	22	Sandy itu ngasih hadiah apa tuh, sama patrick tuh balon coklat /
65	26	trus apa tuh ada masalah/
	27	trus patrick tuh disuruh loncat dari situ/
	28	trus akhirnya Patrick marah/
	29	trus spongebob itu nyoba hentiin/
66	30	tapi nggak, nggak bisa/
67	34	terus Patrick boleh ke belakang/
	35	terus itu (San..) apa tuh orang –orang itu bener/
	36	terus sama patrick itu balonnya dicokot/
	37	trus apa itu pecah balonnya/
	39	trus apa tuh belepotan semua/
68	46	trus Patricknya juga seneng/
	47	trus trimakasih sama spongebob sama sandy/

Recording 1 of Simon

69	13	terus aku nggak tahu kedorong sama temanku/ trus jatuh ke dalam sumur/
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	14	
70	50	ya...apa ya.. ya ..(tk...) tak biarin gitu ae gak papa/

Recording 2 of Simon

No	Number of utterances	Utterances
71	11	aku paling suka nonton fairly odd parents sama Kong, sama...
	12	sama deni phantom/
	13	sama apa tuh yang baru itu, film baru itu loh yang ada di Lativi/
72	11	aku paling suka nonton fairly odd parents sama Kong, sama
	12	sama deni phantom/
73	34	Timmy itu dikasih muffin
	35	Muffin ajaib yang bisa mengabulkan segala permintaan/
74	48	habis terkabulnya minta , (mi..) minta (mi..mi..) minum/
75	50	terus muffinnya ditaruh /

	51	Trus akhire... ..
	52	Pasan itu (waktu itu) kan pas istirahat
76	56	pasan itu timmy itu ... ehm ...apa tuh... ehm ... ehm ...
77	101	Terus, trus dibuat apa tuh dibuat,dibuat... kejahatan sama kroker/
78	101	Terus, trus dibuat apa tuh dibuat,dibuat ... kejahatan sama kroker/
79	103	Semuanya,semuanya di negeri menyembah kroker/
80	109	Ibunya menyuruhnya menggunakan pakaian
	110	pakaian harus menyembah kroker /
81	113	abis itu timmy itu ...berjubah seperti apa berjubah putih tuh /
82	117	Terusan itu kroker, kroker apa tuh namanya mengeluarkan perinya dan /
83	127	Gak tahu apa tuh kroker ambek apa tuh tombol yang dibuat,dibuat nangkap peri/
84	137	Trus eh...pasan itu kan atapnya, atap rumahnya

	138	timmy diangkat/ Trus apa tuh pelanggaran , itu nyerap, menghisap orangtua timmy kembali/
85	141	Minta permintaan apa tuh permintaan /

3.3 Technique of Data Collection

In collecting the data, first the writer recorded the children personal narratives from September until November 2005 from four children aged 8 to 9 years old who are still studying on fourth grade of elementary school. Second, the writer transcribed the recorded data by using orthographic method, and added some conventions, notes and comments. Third, the writer took some utterance units that are fulfilled the criteria as what the writer have explained before on objective of the study as corpus.

3.4 Technique of Data Analysis

After collecting the data, the writer did some steps to analyze the data from the corpus she have arrange. All of the repetitions on the data are produced by children. The procedures are first, the writer classified each unit of repetition from the data into types of repetition. Second, the writer classified each unit of repetition from the data into repetition categories. Third, the writer analyzed the functions of each unit of repetition by using Persson's theory. Fourth, the writer found out the type, categories and functions of sequential lexical repetition, which one was mostly used

and which one is rarely used in children personal narratives. Finally, the writer analyzed the findings to find out what involvement that are created from the relationship among types, categories, and function of sequential repetition that are used by children in their narratives based on evaluation strategy theory. The procedures of analyzing the data were :

1. Classifying each unit of repetition in repetition types
2. Classifying each unit of repetition in repetition categories
3. Analyzing repetition functions of each unit of repetition.
4. Finding out type, categories and functions of sequential lexical repetition, which one was mostly used and which one is rarely used in children personal narratives
5. Analyzing the findings based on evaluation strategy theory to find particular involvement from narrator and listener.

CHAPTER IV

DISCUSSION

4.1 Data Presentation and Analysis

Based on the corpus data that are taken from nine recorded children narratives, the writer finds there are 85 units of identical-sequential repetition, which fulfilled the criteria. In this part the writer wants to analyze the types, categories and function of 85 sequential repetition the writer finds in children narrative transcription.

4.1.1. Types of Repetition

Unit 1, 2, 34, 64, 72-73, and 80 are classified into anadiplosis because the last word of first utterance is repeated at the beginning of second utterance. In this type, first occurrence repetition is given a continuous speech signal, because it is suddenly cut or delayed by long pause, thus the second repeated word is considered as beginning word in second utterance. Then signals that the first utterance is not finished yet. It shows that there is something needed to be said or explained further. This type is used to cover speaker's uncertainty and weakness in remembering the information of the story,

Unit 10-11, 29, 35, 38, 45-46, 48-50, 52-53, 55-60, 62-63, 65, 67-69, 71, 75, and 84 are classified into anaphora because the first word of the first utterance in the units is consistently repeated in the next utterance or utterances in serial order.

Unit 3-9, 12-28, 30-33, 36-37, 39-44, 47, 51, 54, 61, 66, 70,74, 76-79, 81-83, and 85 are classified into epizeuxis, because the words are repeated in immediate forms (between first and second occurrence there is no any word or phrase intervened) and/or do not follow some particular pattern as anadiplosis and anaphora do. The repetitions occur along the utterances. In this study, all repetitions of this type are found in the same sequence, unlike anadiplosis and anaphora.

4.1.2 Categories of repetition

Unit 79 is classified into intensifying repetition, because it conveys cognitive intensification. Repetition of word *semuanya* refers to quantity intensification.

Unit 5 and 26 are classified into emphatic repetition because lexical repetitions in those units draw extra attention to a concept by giving stress on the second occurrence of repeated words in each unit of repetition. By stressing on the second occurrence of repetition, it shows that speaker conveys emotive connotation that is to find out the important part of the story and unit

Unit 18, 23-24, and 51 are classified into mimetic repetition because lexical repetition in those units repeat words that indicate actions, although they do not use verbs. The only verb that is used in this category is *ndorong*, that means push. The other units repeat sounds and number, but they indicate repetition of actions. Unit 23, for example, it repeats sounds that indicate fast writing action. Repetition in this unit does not refer to the sound but to the action that was done by Sean, a character of cartoon film. The other example is unit 51, this unit repeats number to indicates repeated actions that are done by the speaker in her dream. Repeated words *satu*, do

not refer to the number, but they refer to the previous word *buka* or open. In English, repeated word *satu*, *satu* means one by one, thus in context, it indicates that *buka* or opening action is repetitively done, in order to find the correct door.

Unit 1-4, 6-11, 14-17, 19-22, 25, 27-34, 38, 41, 44-50, 52-78, 80-85 are classified into simple repetition because lexical repetitions in those units do not contain any cognitive and emotional contents. Those repetitions also do not refer to any repeated phenomena, and do not have any certain purpose.

Unit 12 and 13 are classified into purposive because lexical repetitions in those units are used to get particular reaction based on speaker's expectation. They do not convey any emotive connotation; they are used only to reach speaker's purpose to surprise her friend.

Unit 36, 42 and 43 are classified into emphatic-mimetic repetition because repetitions in those units contain both emphatic and mimetic characteristics. In this study, all of the repeated words are definite articles that are used to point at particular thing, place or direction. The use of these articles refers to actions that automatically accompany the meaning of the words. By repeating those words, it indicates the reproduction of repeated action of pointing. Using them in immediate form creates an exclamatory sentence that is one of emphatic characteristics.

unit 35, 37, 39, 40 are classified into simple- mimetic repetition. Just like the other combination repetition, lexical repetitions in those units contain both simple and mimetic characteristics. In this study, simple characteristic can be seen from repeated words that contains neither emotive nor cognitive connotation, do not have any

certain purpose, and do not indicate any repeated actions. Mimetic characteristic can be seen from repeated words that indicate repeated action that naturally accompany word's concept.

4.1.3 Functions of repetition

Unit 1-4, 6, 8-9, 14-17, 19-22, 25, 27-28, 30-34, 41, 44, 47, 54, 61, 64, 66, 70,72-74, 76-78, 80-83, and 85 function as cognitive process signal of the speaker. Lexical repetitions of those units function as a device to fill the gaps as the result of long cognitive process and give 'chance' for speaker to construct a good structure and to find an appropriate topic and word to continue the story.

Unit 7, 10-11, 29, 38, 45-46, 48-50, 52-53, 55-60, 62-63, 65, 67-69, 71, 75, and 84 function as shifting devices. The main reason is because the repeated words are used consistently to help speaker to move the story from one event, things, action, topic and process to the others.

Unit 18, 23, 24, 51 have function as a device to reproduce repeated actions. By repeating the words, speaker intends to show that the action is not only done once but for several times, in other word repetitively.

Unit 5 and 26 function as a device to give extra prominence to second repeated words. In unit 5, the repetition is functioned as a device to clarify that *bemo* is the only transportation they use in picnic. In unit 26, it is functioned to as a device to emphasize concept of word *jadi*.

Units 36, 42 and 43 have two main functions. First to indicate repeated actions that is conveyed by the word's concept. Second to build immediate intensive focus to the thing that is pointed by the speaker via repeated words. For example unit 36, repeated words *ini* is functioned to indicates repeated action that is conveyed by the concept of the words. Immediate form of the repetition build an urgent moment that makes listener draws more attention and focus intensively to the thing that is pointed by speaker via repeated word.

Unit 12 and 13 function as a device to create some effects, which are expected by the speaker to reach their purposes. In this case, the repetitions are used to create immediate situation in order to surprise the addressee of the utterance. For example, in unit 12, it is for waking the addressee up immediately, in which speaker expect that he or she will woke up immediately and surprised that he or she had been lied to.

Units 35, 37, 39 and 40 have two functions, first to indicate repeated activities, then to help speaker to move her or his story from one event or place to the others. In other word, those repetitions serve to reproduce repeated pointing action that was done by speaker, and at the same time it also shifts the focus of the story from one thing to another in order to create clear situation of the activities, and give more dramatic effect to the listener.

Unit 79 functions as device to intensify quantity concept of word *semuanya*. Repeated words *semuanya* refers to quantity of people who live in the country, although they are not followed by any noun. By repeating word *semuanya*, the

narrator intensifies the quantity of people in the country who obeys Kroker, he intends to convince that all people not exception have obeyed Kroker's command.

4.2 Findings

From those data, the writer finds that children in their narratives use all of repetition types. They are anadiplosis, anaphora and epizeuxis. Those are the total numbers from the result of repetition types classification, which are used by children in their narratives:

- Anadiplosis : 7 units
- Anaphora : 27 units
- Epizeuxis : 51 units

From the data above, epizeuxis is the repetition type that is mostly used by children in their narratives. Most of epizeuxis are immediate repetition, a form of repetition in which there is no word or phrase intervenes between repeated items.

However, there are only five categories that are used by children in their narrative. They are intensifying repetition, emphatic repetition, simple repetition, mimetic repetition and purposive repetition. There is no unit of sequential repetition that uses conjoined repetition. The writer also finds some combination of categories in the data. They are Emphatic-Mimetic, Emphatic-purposive, Simple-Mimetic. Those are the total number of categories classification that are used by children in their narratives:

- Intensifying : 1 unit

- Emphatic : 2 units
- Simple : 69 units
- Mimetic : 4 units
- Purposive : 2 units
- Emphatic-Mimetic : 3 units
- Simple-Mimetic : 4 units

Simple repetition is a category that is mostly found in children narratives.

In relation with categories of repetition, the writer also analyzes some functions of repetition and finds some functions of repetition the writer finds. they are:

- To signal cognitive process
- To reproduce repeated actions
- To signal shifting events, actions, etc,
- To intensify concept
- To call immediately
- To emphasize concept
- And a combination of them.

From all of those functions, to signal cognitive process is the functions that are mostly found in her analysis result.

Those types, categories and functions are not standing alone. They are related one to each other. Their relationship can be summarized as below:

Types	Categories	Functions
Anadiplosis (7 units)	Simple Repetition (7 units)	To signal cognitive process (7) Unit 1,2,34,64,72,73,80
Anaphora (27 units)	Simple repetition (26 units)	As shifting device (26) Unit 10, 11, 29, 38, 45, 46, 48, 49, 50, 52, 53, 55, 56, 57, 58, 59, 60, 62, 63, 65, 67, 68, 69, 71, 75, 84.
	Simple-Mimetic repetition (1 units)	To reproduce repeated activities and As shifting device (1) Unit 35
Epizeuxis (51 units)	Simple repetition (36 units)	To signal cognitive process (35) Unit 3, 4, 6, 8,9 ,14, 15, 16, 17, 19, 20, 21, 22, 25, 27, 28, 30, 31, 32, 33, 41, 44, 47, 54, 61, 66, 70, 74, 76, 77, 78, 81, 82, 83, 85
		As shifting device (1) Unit 7
	Emphatic repetition (2 units)	To give extra prominence on second repetition (2) Unit 5 and 26
	Purposive repetition	To get immediate attention (2)

(2 units)	Unit 12 and 13
Mimetic repetition (4 units)	To reproduce repeated activities and to give dramatic effect to listener (4) Unit 18, 23, 24, 51
Mimetic-emphatic repetition (3 units)	To reproduce repeated activities and to draw extra attention to the concept (3) Unit 36, 42 and 43
intensifying repetition (1 unit)	To serves quantity intensification.(1) Unit 79
Simple mimetic (3)	To reproduce repeated activities and As shifting device (3) Unit 37,39 and 40

4.3 Analysis of types, categories, and functions of identical-sequential lexical repetition in creating involvement.

From the findings above we can see that types, categories and functions of repetition do not stand alone. They are related one to another. Since this study analyzes the types, categories, and functions of identical-sequential lexical repetitions as evaluation strategies, thus emergence of the findings on this study will be analyzed further to find out what kind of involvement and impact that will be created by the relationship between them.

Combination of anadiplosis and simple repetition functions as a device to signal cognitive process. Thus it serves two basic functions, first is to fill the gap, second is to give a chance for narrator to construct a good structure and to find an appropriate word to continue the story. Therefore narrator seems to avoid vacuum because narrator naturally knows that if there is a too long pause between one utterance and another one it may create vacuum that can make her or his listener lose her attention. Even if this combination has the same function with combination of epizeuxis and simple repetition, but it gives some differences in creating involvement. Anadiplosis types indicate that the first utterance is not finished yet, because it is suddenly cut or delayed by a long pause, then by repeating the last word of first utterance at the beginning of second utterance, it continues and finishes the information that is intended to say by narrator. Here, the second repeated word is sensed to build a link between first utterance and the second one. By repeating the words, narrator intends to signal that the second utterance is spoken to continue the information of first utterance. Repeated words also serve as 'self-reminder' for narrator. By repeating the words, narrator wishes that it will help him or her to remember what topic or information she or he wants to say or tell to his or her listener as quick as possible to avoid vacuum. It also stimulates listener's curiosity about what information that will be told by narrator as long as the pause is not too long.

Combination of anaphora and simple repetition function as a shifting device that helps narrator to move the story. By consistently using this combination narrator builds a flowing pattern of telling the story. This combination creates a syntactic

parallelism of utterance and/or builds a smooth contextual link or topic between those serial utterances. For example in unit 11, here the narrator uses repeated word *terus* to signal shifting event from sleeping to waking up suddenly because he or the writer was surprised by his or her friend. The use of repetition words *terus* in this unit build a smooth contextual link between the serial utterances. This combination also serves a playful effect that makes the story to be a rhythmic flow. As a result, it gives impacts on listener's emotion and helps them to follow the story easily. By using this combination, narrator gives some clues to listener that an event, or action is still in progress, and also persuades the listener to keep listening to the story because it signals that there are more information that will be told, and ensures her that the information is important and interesting.

Combination of anaphora and simple-mimetic repetition function as both shifting and repeated action reproduction device. Basically, the combination of anaphora and simple repetition serve as a shifting device. However, because the repeated words are definite articles that signal direction, it conveys concept of reproduced repeated action. Words *ini* in unit 35 for example is used to point things near to the speaker, thus it indicates pointing action. When it is repeated for several times, its repetition reproduce repeated actions of pointing. This combination gives playful effect to the listener, helps narrator to make a rhythmic flow of the story thus makes it easy for the listener to follow the story and persuades them to keep following it. By using this combination, narrator also gives a clear situation and brings details information in order to support the story. It is because narrator intends to prove to

listener that the rooms or things he or the writer had mentioned exist and are real, not an imaginative place, and to convince listener that the narrator truly experienced the story.

Combination of epizeuxis and simple-mimetic repetition has the same function with the combination of anaphora and simple-mimetic repetition. The difference is the combination epizeuxis and simple-mimetic repetition gives more immediacy effect rather than anaphora's combination. This combination in this study not only use to mention and gives a clear situation of the a story but also to give detail information about which part of the narrator's body that hurt by the accident. However this combination gives different involvement both from narrator and listener. By using this combination the narrator is not only seemed to give playful effect in shifting the story's focus from one place to another place, or from one part of body to another, but he tries to move the story in faster than previous 'speed' and makes the story flows dynamically. The best example is in unit 40. In this unit this combination effectively impact listener's emotion to believe that narrator have gotten many bad hurts because of the accident he got, it means that this combination is an effective device for narrator to convince his listener that he got more bad hurts than his friend's got.

Combination of epizeuxis and simple repetition has the same function with combination of anadiplosis and simple repetition as device to signal cognitive process. This combination also serves to fill the gap and particularly give a chance for narrator to construct a good structure and to find an appropriate word. This

combination is mostly used in immediate forms and produce in fast manner of speech. This indicates that narrator intends to create immediacy effect in the story as in unit 22 and 31 for examples, in those units narrator produce the combination to immediately create contrastive utterance, but those are not included in emphatic, first because the second occurrence is not stressed, then after repeating the word narrator looks confused and make a short pause that indicates a cognitive process of narrator. It also can be seen from word *apa*, *apa tuh* that are produced by narrator indicates that the narrator is confused or thinking of something. By using words *apa tuh*, or *apa* after, before or between the repeated word, narrator tries to avoid long pause and vacuum. This combination also felt as false start, in which narrator intends to say a topic or information, but then he can not find an appropriate word to continues or good structures to say that makes him or her does not know what he or she want to say. By repeating the words immediately narrator seems that he or she is in a hurry in thinking what word he or she will say or how to construct a good structure in order to continue the story.

Combination of epizeuxis and emphatic repetition basically functions as device to emphasize the concept and gives extra attention to the repeated words. This combination is usually used in immediate form, where second repeated word is stressed to create emphatic sense. For narrator this combination is an effective device to point out the important part of the story, because it clearly shows which information is emphasized. For listener, this combination gives certainty in clarification about the

information, and helps her to easily identify which one is the point of sequential-repetition units.

Combination of epizeuxis and mimetic repetition functions as a device to reproduce repeated actions that are occurred in the story. This combination brings dramatic effect to the listener via hearing mechanism and its rhythmic sound. By repeating the words that indicates actions, narrator intends to persuade and take listener to feel the action, to experience how fast the writing or how powerful the push is. It smoothly makes the listener gets involved in the situation where the actions take place. It also brings a clear explanation about how the action is done. In short word, this combination brings the story alive and become more interesting.

Combination of epizeuxis and purposive repetition function as a device to reach particular aim, reaction and response that are expected by speaker of the words. In this study, speaker of this combination is not the narrator herself. Here she quotes her friend's utterance in order to call or wake her friend suddenly. By using this combination in direct quotation and in immediate form, it creates immediacy in the story that builds suspension. Listener can feel how immediate the situation and how suspense it was. This combination absolutely gives impact on listener's emotion because it takes listener into the real situation in which the repetitions are produced. This different style makes the story flow dynamically.

Combination of epizeuxis and intensifying repetition function as a device to serve quantity intensification. This combination in this study provides contrasting concept of all...except....In unit 79, for example, by intensifying the quantity, narrator

intends to convince listener that all people in the world, with no exception obey Crocker's order. But, then on the next part the narrator gives contrastive utterance by telling that Timmy is the only person who does not obey Crocker. This style is an effective strategy in building surprise and suspense in the story.

Combination of epizeuxis and emphatic-mimetic repetition functions as a device to reproduce repeated words and to create immediate intensive focus to a thing that is referred by the words. Therefore, in this combination narrator push listener to get involved in the story by creating immediate situation, thus makes listener to pay more attention to the repeated action and thing that is referred by the narrator. This combination builds shifting focus in the story from general to intensive focus that is built by the narrator. It creates an active physical and emotional involvement from the listener.

CHAPTER V

CONCLUSION

In this study, the writer examines about the types, categories and functions of identical-sequential lexical repetition that are used by children in their narrative and their relationship in creating involvement from narrator and listener. The writer takes the data from eight children narrative recording about their daily activities and experiences. The data is recorded from September to November 2005. The writer finds that each unit of repetition only has one type, but it has one or two categories. Functions of repetition are based on the category belongs to the unit. Each unit of repetition may serve one or more effects and involvement from narrator and listener.

From the nine narratives of children, the writer finds that there are 85 unit of repetition that fulfilled the criteria of sequential lexical repetition that she made. From those 85 units of sequential repetition the writer also finds that all types of repetition are used in the narrative, however, only 5 from 6 categories that are used in the narratives. These are intensifying repetition, emphatic repetition, mimetic repetition, simple repetition and purposive repetition. There is no unit of repetition that uses conjoined repetition. In this study the writer also find that there are some units that has combination categories, like simple-mimetic and mimetic-emphatic.

Related with the types and categories of repetition, the writer finds some functions of repetition that is used by children, which are as cognitive process signal, as shifting device, as device to draw more attention and emphasize concept, as device

to signal repeated action, as device to get certain purpose, and as quantity intensification device. Different combination of types and categories may serve different functions, except combination of anadiplosis and simple repetition that have the same function with combination of epizeuxis and simple repetition, also combination of anaphora and simple-mimetic repetition with combination of epizeuxis and simple mimetic repetition. However there are some differences from one combination to another.

From the fact, the writer finds that epizeuxis is the most repetition type used by children in their narratives. It is because children tend to repeat word in immediate form as the result of cognitive process that is occurred within the narratives. It also because, this type is closely related with simple category. A category that is mostly used in children narratives. Therefore the most repetition function that is found in this study is to signal cognitive process, both to fill the gaps or to give a 'chance' to construct a good structure.

From the relationship among sequential-lexical repetition types, categories and functions, the writer finds that each combination of them can create different involvement both from narrators and listener in narrating processes. The involvement that is mostly found in this study is to give a chance to narrator to construct a good structure as the result of false start that often to do by narrators and to avoid long pause that can create vacuum. It is because function of repetition that is mostly found is to signal cognitive process. However this involvement tends to show narrator's effort to avoid vacuum and to construct a good structure in order to keep listener not

to lose her attention rather than to impact listener emotion. The most emotional involvement that can be felt by listener is playful effect and rhythmic flow of the story as the result of consistently using particular words at the beginning of utterance or sentence. This involvement is created from the combination of anaphora and simple repetition, that the second combination that is mostly used by children in this study.

Related with children language development, particularly their narrating story skill, the writer can conclude that children who get involved in this study as participants basically have known basic principles of narrating story, that they have to be able to sustain, to establish, and to point out the interesting and important part of the story. They know that keeping listener's attention is the main purpose of telling a story, therefore they use some strategies to reach the aim by using repetition and creating some effects in story that can make both narrator and listener to get involved in narrating process.

From the facts above, the writer is able to make conclusion concerning with this study, as following:

1. Each unit of sequential lexical repetition has one type of repetition, but it can have more than one category and function.
2. All types of repetition are used in children narratives, but only 5 from 6 categories that are used in the narratives.
3. Children mostly use the combination of epizeuxis and simple repetition, which serves to signal cognitive process in their narratives.

4. Each combination of sequential repetition types, categories and functions serves different involvement in the story.
5. To avoid vacuum in the story and to keep listener attention is the involvement that is mostly created in this study but tends to show narrator's role.
6. involvement that is mostly felt by listener is to feel playful effect and rhythmic story flow in the story.
7. Children have known the basic principle of narrating story to keep listener' attention and make listener gets involve in the story.
8. Children have basic skill to use repetition as one of strategies of evaluation in creating involvement.

Furthermore, the writer suggests the reader who are interested in analyzing and researching about children narratives and repetition use in narratives field to do research by involving more respondent in order to get more precise result. Finally, the writer expects that reader who have read this study could have better understanding about types, categories, and function repetition and those relation in creating involvement in children narratives.

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Appendix

Conversation Orthographic Transcription

L : Lusi (The writer)

Y : Yoseph (Participant)

L 1 punya itu nggak film favorit nggak?

Y 2 punya bu/

L 3 punya ?

4 eh maksudnya seneng nonton apa kalau di tivi?

Y 5 ehm... seneng fairy odd parents abis itu daragon ball seh sering aku/

6 Eh... ya sering aku dragon ball /

7 abis gitu ehm apa fairy odd parents/

8 abis gitu... jimmy neutron /

L 9 jimmy neutron?

10 Bisa ceritakan salah satu ceritanya nggak?

Y 11 bisa bu/

L 12 he em, kayak gimana?

Y 13 yang mana, yang mana, yang mana?

L 14 terserah, terserah kamu/

15 yang kamu paling inget/

Y 16 ya jimmy neutron, ya bu ya?

- L 17 he em..
- Y 18 Gini loh apa tuh, pas itu kan apa tuh/
 19 jimmy neutron kan mau ujian ambek semua apa tuh temen-temen
 kelase ya /
 20 itu gurune perempuan namane ibu fault/
 21 rus gitu ibu fault bilang ama sean/
 22 **kalau, kalau** nilaine jelek lagi dek'e gak naik kelas katanya/
 23 habis gitu sean kan minta bantuan sama anu apa itu jimmy /
 24 habis gitu jimmy apa tuh ngajari dek'e/
 25 tapi dek'e gak konsentrasi/
 26 dulinan (bermain) ultralord terus/
 27 abis gitu kaptan (?) buat keputusan nyuruh jimmy buat helm
 pengurang (ot..) otak jadi helm penambah otak /
 28 terus abis gitu jimmy gak mau /
 29 abis itu setelah lihat sean keadaane kayak gitu/
 30 apa tuh jadi dek'e mutusno yo buat helm peningkat otak /
 31 trus habis gitu sean kan dah make' helm peningkat otak yoh,
 otak'e guede sak rumah/
 L 32 <laugh> trus?
 Y 33 **isa,isa nembak,nembak** apa itu kame-kameha uwah duar/
 <shooting sound>

- L 34 terus?
- Y 35 bisa ngeluarno listrik/
36 jimmyne kan apa tuh jimmyne kan mau nolong yo
37 tapine jimmyne dicelakai/
38 **tapi, tapi** pas jimmy buat robot ultralord/
39 sean kan, kan marah yo gak mau digertak ama siapapun/
40 abis gitu robot utralord'e itu apa tu diancurno/
41 abis itu sean ingat kalo, kalo jimmy ada didalam apa tuh robot
ultralord/
42 trus jimmy liak lisa/
43 dia jadi ingat, dek'e apa tuh jadi sadar kalau dek'e salah gitu/
44 dek'e abis itu ambil helm pengurang otak/
45 trus diataruh ndek kepalae/
46 sudah/
47 dek'e jadi apa tuh otak'e jadi kecil lagi, jadi normal/
L 48 jadi normal lagi/
Y 49 hebat !
50 apa tuh,apa tuh dalam satu detik ulanganne wis mari/
51 padahal uakeh/
52 **Je-re-ret ,je-re-re ret....,<fast writing action>** wis mari
L 53 kamu pengen kayak gitu ?
Y 54 pengen bu/

- L 55 **ehem...<laugh> belajar/**
- Y 56 **duh... belajar!**
- 57 (...) isa ngeluarno kame-kamehai/
- L 58 trus akhirnya itunya sudah selesai/
- 59 trus seannya gimana jadi bodoh lagi?
- Y 60 iya jadi bodoh lagi/
- 61 sean loh aneh, apa tuh suka apa tuh suka disetrum/
- L 62 yang gara-gara permen itu?
- Y 63 iya bu/
- 64 **ndreep, ndreep, ah, dreep ah...<act as an electrocuted person>**
- L 65 okey kalau cerita yang lain lagi selain jimmy neutron,
- 66 yang paling kamu inget apa?
- Y 67 oh, ehm, fairy odd parents bu/
- L 68 fairy odd parents? Gimana ceritanya?
- Y 69 gimana ya ?
- 70 oh ya apa tuh jimmy eh kok jimmy/
- 71 apa tuh timmy **lek, lek (kan,kan)** ehm...
- 72 ncintai trixi ya, nyukai trixi/
- 73 trus abis gitu cintae lek ditolak terus yo ambek trixi/
- 74 abis gitu timmy itu (mut..) mutusno kalo dek'e itu jadi perempuan,
nyamar /

- 75 abis itu dek'e pengen tahu opo yang disukai trixi/
- 76 abis gitu dek'e mau kembali lagi semula /
- 77 abis gitu apa tuh timmy diejek sama orangtua perine yo/
- 78 trus abis gitu itu timmy minta kalo apa tuh wandane jadi laki-
laki cosmone jadi perempuan/
- L 79 <laugh>
- 80 trus abis gitu apa tuh...
- 81 timmy lek sudah jadi perempuan yo/
- 82 dek'e (dia) ke mall gitu loh/
- 83 itu nggone bagian komik dek'e lek suka komik, trixi juga/
- 84 habis gitu tabrakan/
- 85 rebutan komik /
- 86 abis itu tabrakan/
- 87 **jadi,jadi** timmy tahu **kalo, kalo** trixi suka barange laki-laki/
- 88 trus abis gitu ,trus abis gitu timmy apa tuh **nggone** anu, apa tuh
nggone oh ya **nggone, nggone** salon,
- 89 salonne nggone mul(?) itu loh sama trixi
- 90 abis gitu liat gulat, apa tuh trixi juga suka gulat/
- 91 abis itu nggone sing bagian mainan gitu loh laki-laki ,suka/
- 92 abis itu, sudah yo/
- 93 **trus** timmynya minta jadi laki-laki lagi,

- 94 **trus** (...) wanda jadi apa tuh... jadi perempuan lagi/
95 cosmo jadi laki-laki lagi/
96 abis gitu timmy jadi semula/
97 abis gitu lek ulang tahunne trixi yo/
98 pas ulang tahunne trixi apa tuh dia itu ngasikno hadiah/
99 dek'e lek suka kisi-kisi gum-gum/
100 abis gitu dek'e bilang kalo dek'e suka kisi-kisi gum-gum, apa yang
 trixi miliki gitu sudah/
L 101 sudah/
 102 akhirnya diterima gak cintanya, cintae timmy?
Y 103 nggak /
L 104 tetep ditolak?
Y 105 iya/
 106 apa tuh ini lek ada lantai/
 107 lantaine ini lek ada tombole
 108 lek ditekan tombole **iso, iso** luoncat loh
L 109 oh..
Y 110 isa miring
 111 (...)
L 112 he em
 113 jadi tetep aja ditolak cintannya ?
 114 gak diterima?