

# CAKRAWALA PENDIDIKAN

## FORUM KOMUNIKASI ILMIAH DAN EKSPRESI KREATIF ILMU PENDIDIKAN

Peran Pendidikan Karakter dalam Rangka Meningkatkan Kecerdasan Emosi Mahasiswa

Peran Keluarga dalam Pencapaian Tujuan Pendidikan

Pembelajaran sebagai Pemberdayaan Diri

Enhancing Students' Comprehension in Grammar by Using Hotpotatoes 6

Budaya Politik Indonesia dan Kewarganegaraan

Meningkatkan Partisipasi Politik Masyarakat melalui Optimalisasi Fungsi Partai Politik

Hubungan Pendidikan Karakter dengan Kecerdasan Emosional (EQ)

Meningkatkan Kemampuan Berfikir Mahasiswa dengan Menggali Potensi Diri melalui

Pertanyaan atau Gagasan Tertulis dan Memecahkan Masalah Sendiri secara Kelompok

Analisis Perilaku Siswa Kelas IV SD dalam Memecahkan Soal Cerita Matematika

Berdasarkan Tahapan Analisis Kesalahan *Newman*

Implementasi Pembelajaran *Questioning & Claryfying*  
untuk Meningkatkan Pemahaman Matakuliah Geometri

Implementasi Kemandirian Belajar dan Prestasi Belajar Mahasiswa

Stylistic Aspect in Scott Peck's in Heaven as On Earth

Penerapan Pembelajaran Terpadu *Guided Exploration-Connecting* pada Mahasiswa  
pada Materi Trigonometri dalam Pemecahan Masalah

The Predictibility of the Students' Intelligence Quotient,  
and the National Examination

Scores to the Students' English Achievement at SMA

Pembelajaran Pemecahan Masalah pada Sistem Persamaan Linear Dua Variabel  
bagi Siswa Kelas VIII Madrasah Tsanawiyah

# CAKRAWALA PENDIDIKAN

Forum Komunikasi Ilmiah dan Ekspresi Kreatif Ilmu Pendidikan

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## Ketua Penyunting

Kadeni

## Wakil Ketua Penyunting

Syaiful Rifa'i

## Penyunting Pelaksana

R. Hendro Prasetianto

Udin Erawanto

Riki Suliana

Prawoto

## Penyunting Ahli

Miranu Triantoro

Masruri

Karyati

Nurhadi

## Pelaksana Tata Usaha

Yunus

Nandir

Sunardi

---

**Alamat Penerbit/Redaksi:** STKIP PGRI Blitar, Jalan Kalimantan No. 49 Blitar, Telepon (0342)801493. Langganan 2 nomor setahun Rp 50.000,00 ditambah ongkos kirim Rp 5.000,00. Uang langganan dapat dikirim dengan wesel ke alamat Tata Usaha.

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**CAKRAWALA PENDIDIKAN****Forum Komunikasi Ilmiah dan Ekspresi Kreatif Ilmu Pendidikan**

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3. Semua karangan ditulis dalam bentuk *esai*, disertai judul subbab (*heading*) masing-masing bagian, kecuali bagian pendahuluan yang disajikan tanpa judul subbab. Peringkat judul sub-bab dinyatakan dengan jenis huruf yang berbeda, letaknya rata tepi kiri halaman, dan tidak menggunakan nomor angka, sebagai berikut.

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Peringkat 3 (Huruf Besar-kecil Tebal, Miring, Rata Tepi Kiri)

4. Artikel konseptual meliputi (a) judul, (b) nama penulis, (c) abstrak (50–75 kata), (d) kata kunci, (e) identitas penulis (tanpa gelar akademik), (f) pendahuluan (tanpa judul subbab) yang berisi latar belakang dan tujuan atau ruang lingkup tulisan, (g) isi/pembahasan (terbagi atas sub-subjudul), (h) penutup, dan (i) daftar rujukan. Artikel hasil penelitian disajikan dengan sistematika: (a) judul, (b) nama (-nama) peneliti, (c) abstrak, (d) kata kunci, (e) identitas peneliti (tanpa gelar akademik) (f) pendahuluan (tanpa judul subbab) berisi pembahasan kepustakaan dan tujuan penelitian, (g) metode, (h) hasil, (i) pembahasan, (j) kesimpulan dan saran, dan (k) daftar rujukan.
5. Daftar rujukan disajikan mengikuti tatacara seperti contoh berikut dan diurutkan secara alfabetis dan kronologis.

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6. Naskah diketik dengan memperhatikan aturan tentang penggunaan tanda baca dan ejaan yang dimuat dalam *Pedoman Umum Ejaan Bahasa Indonesia yang Disempurnakan* (Depdikbud, 1987).

# STYLISTIC ASPECT IN SCOTT PECK'S IN HEAVEN AS ON EARTH

**R. Hendro Prasetianto**  
prasetiantohendro@yahoo.com  
STKIP PGRI Blitar

**Abstract:** This paper examines the question of style in the novel of Scott Peck's *In Heaven As On Earth*. The reason for the examination is that the novel is comprised of exchanges and statements where style often appears. Based on the analysis of the findings I dare conclude that the novel contains in itself certain types of style, and based on this I suggested several points for the teaching of English in classroom.

**Key words:** stylistic aspect, Scott Peck, novel.

**Abstrak:** Artikel ini menyelidiki masalah gaya dalam novel *In Heaven as on Earth* oleh Scott Peck. Penyelidikan dilakukan karena novel ini memuat percakapan-percakapan yang mengandung gaya. Atas dasar analisis temuan saya menyimpulkan adanya tipe –tipe gaya yang dapat dipakai untuk materi pembelajaran bahasa Inggris di kelas.

**Kata-kata kunci:** aspek gaya, Scott Peck, novel.

## INTRODUCTION

Theoretically, style in any writing, especially in novel, is of variety like unusual syntactic patterns, repetition of word or phrase, and mixing of styles/registers (Lazar, 1993). This linguistic problem is worth examining as it is part of informal language. Besides, style constitutes teaching and learning materials. The teaching of informal language is different from that of formal language. Researches on informal language are rarely carried out.

This examination of the stylistic aspect in this novel is aimed at finding out and describing the styles used in the novel. The styles cover structural and lexical aspects. This finding is used to develop learning materials in extensive reading and drama classes. Informal language is considered to be of great significance in the teaching of English to students of other languages background. I have discussed

the informal aspect of English structures in my article entitled *English Ellipsis in the Novel of Angels and Demons in Cakrawala Pendidikan* of Volume 14 no 1 April 2012.

As my teaching experience concerns, vocabulary is also an important teaching domain. Structure and vocabulary are mutually complementary. This means that mastery of structure should be supported with that of vocabulary. The examination of diction used in the very novel by Scott Peck completes the treatment of the structural aspect in my previous article. Briefly speaking, this novel tells the quasi-existential experience of people dying long long ago who rose again on earth.

## STYLE IN NOVEL

Based upon various references, style dealing with ellipsis falls into five types. The first

type is sluicing; it is the use of *wh*-word with no other word as in the following sentence *Jack bought something, but I don't know what*. The complete phrase should be *what he bought*. The second type is verb ellipsis (Goldberg, 2005) where the main verb is replaced by such substitute auxiliaries as *do*, *does*, *did* as in *They attended a lecture on a Balkan Language, but I don't know which they did*. The verb *did* replaces the main verb of *attended*.

The third and fourth types are twins and they are called gapping and pseudogapping. In gapping the verb is deleted and hence only the subject and object appear like in *Claire read a book, and Heather a magazine* where the verb *read* is omitted. In pseudogapping, however, the auxiliary appears in addition to the subject and the object like in *John invited Sarah, and Mary did Jane* and in *You might not believe me but you will Bob*. The verbs *did* and *will* are auxiliaries which serve to replace *invited* and to complete the verb *believe* respectively.

The fifth type is fragment answer where it serves to answer to a question, and the response form may be in the form of single word or phrase. Single word may be a content word or content word. Fragment answer may include all kinds of phrases. Theoretically there are eleven types of phrases (Radford, 2004).

In fragment answer Subject (SE) and noun phrase ellipsis (NE) constitute part of ellipsis types. Subject ellipsis occurs in conversation and declarative for the deleted first-person and interrogative sentences for the second person as well. As for ellipsis in sentence Burton-Roberts (1997) states this way:

“When a sentence is actually used by a speaker (i.e. when a speaker actually utters it), almost anything can be omitted, provided that the omitted element can be understood from the context in which it is used. The omission from sentences of required elements capable of being understood in the context of their use is called ellipsis. Ellipsis creates acceptable, but nonetheless grammatically incomplete sentences.” (1997:112)

In sentences like *Visited Madame Sosostris this morning* and *Been a long time not meeting you* the subject *I* is omitted. In the second sentence the subject and the verb – modal auxiliary – *have* – *are* omitted: the word *I* and *I have*. Cornelly (2008) also wrote this kind of ellipsis in the following quotation in his best-selling novel.

(1) “You sure you don't remember seeing it in Mr Woodson's cell?” “Never been in his cell.” (p. 12)

(2) “How about we start right now?” Today will be a test-drive. We'll see how you do and we can talk about it at the end of the day.” “Sounds good to me.” (p. 152)

The verb *are* is deleted in “You (are) sure...”; the subject and auxiliary verb *I* and *have* are left out too in “(I have) Never been ...”; the subject *it* is omitted before “(It) Sounds ...”.

Another aspect of style is a lexical one termed as diction. Diction may cover single word and phrasal category. Its meaning sometimes needs certain background knowledge without which misunderstanding and even misinterpretation occur. In novel the author may borrow words from a language other than English or may use obsolete words or even words of less frequency of occurrence. The role of diction in novel is crystalized in the following quotation from [www.dummies.com/how-to/content/understanding-diction-an...](http://www.dummies.com/how-to/content/understanding-diction-an...):

“The role of diction in literature is to convey a certain mood, tone, and atmosphere through the author's choice of words. Selections of descriptive terms can significantly alter the readers' attitudes towards the subject matter in literature. This use of vocabulary can also convey a great deal about the writer's overall feelings towards his finished work. Diction in literature can be formal or informal in style, and some types of prose can even combine both styles in varying degrees.”

To prove the typical style especially related to diction in novels I copy-pasted the explanation of language used in novel from

984litanalysis.blogspot.com/2010/01/diction.html.

“The novel *1984* was written in George Orwell’s typical style, in the third person narrative. It is clear and lucid. None of the vocabulary is particularly complicated which makes it easy to understand and interesting at the same time. Any novel written this way is bound to be accessible to the public. “Orwell’s “plain style” was a deliberate contrivance, formed in response to Newspeak,” says Hugh Kenner in his literary criticism regarding the language, art, and politics of the novel. Newspeak is the official language spoken in Oceania engineered to remove the mere possibility of rebellious thoughts. It removed all negative words and worked to con-

trol the thoughts of citizens. For example, to express the meaning of the word “bad,” was by saying “ungood.” Furthermore, extremely bad was even said as “doubleplus ungood.” Orwell used this intriguing technique yet still managed to keep the novel plain and comprehensible. “

What is interesting in this explanation is that the formal use of the adjective *bad* is replaced by the informal use with *ungood* or *doubleplus ungood*. This kind of diction is meant to enhance the novel.

Another example of diction is taken from the novel entitled *The Brass Verdict* by Cornelly (2008). The plural noun *shenanigans*, the exclamatory word *nope*, and the adverb *yeah* are of informal feature (Hornby, 2008).

**Table 1. Fragment Answer**

| Question as Context   | Response   | Source             |
|---|--|--------------------|
| “What’s your favorite color?”<br>Sam asked with seeming innocence.    | “ <b>Green,</b> ” I admitted ruefully.   | Chapter 3, p. 28   |
| “How many times have they been to see you here?”                      | “ <b>Three.</b> They come whenever I ask them to.”                                     | Chapter 5, p. 59   |
| “Would you mind telling me yours?”                                    | “ <b>Robert Brown.</b> ” A name, I thought.  | Chapter 6, p. 67   |
| “What is it that you’re guarding?”                                    | “ <b>The Company.</b> ”  | Chapter 6, p. 68   |
| “And how many companies does Amalgamated Systems own?”<br>I inquired. | “ <b>Twenty-four. An even two dozen!</b> ”   | Chapter 6, p. 69   |
| “Who’s the president of Amalgamated Systems?” I queried.              | “ <b>Mr. Frank Jones.</b> ”<br><b>First, a Brown; then a Smith; and now a Jones.</b> ” | Chapter 6, p. 73   |
| “Where are your companies located?” I asked.                          | “ <b>In here, of course.</b> All the companies are right in here.”                     | Chapter 6, p. 75   |
| “You don’t sleep?” with such amazement, he’d replied, “No.            | <b>At least not those of us in business.</b> ”   | Chapter 6, p. 76   |
| “But the photograph wasn’t you, was it?”                              | “No, <b>just an image of me.</b> ”   | Chapter 8, p. 112  |
| “ <b>They?</b> ” I inquired.  | “ <b>Yes, the doctors and nurses.</b> ”  | Chapter 11, p. 197 |
| “Are you ready?”  | “ <b>Very much so.</b> ”   | Chapter 13, p. 215 |

*Shenanigans* means secret or dishonest activities that people find interesting or amusing used in political, financial or sexual matters (p. 1180); *nope* and *yeah* are the informal use for *no* and *yes* (p. 863, p. 1503)

- (3) But I want to make it clear right now, I'm going to run this trial like a well-oiled machine. No surprises, no shenigans, no funny staff. (Cornelly, p. 245)
- (4) "Did you specifically ask them to clear the car?" "Nope" (Cornelly, p. 493)
- (5) "Okay, Cisco, you did good. You can drop it now." "Just drop it?" "Yeah, and go back to this." (p. 464)

### DATA PRESENTATION AND ANALYSIS

In this section, I present the data in three tables; tables 1 and 2 deal with structural aspect while table 3 concerns with diction. Each table consists of three columns – background, style to be analysed and source. The data to be treated are written in bold type. Following the table is some explanation of the data.

Based upon table 1 I found that there are several types of fragment answer. Fragment answer may take the form of single word like *green*, *three*, *Robert Brown*, *Smith*, *Jones*. They are adjective, numeral, and proper nouns respectively. Fragment answers in the form of phrases like *just an image of me* and *The Company* as noun phrases, *very much so* and *In here*, *of course* as adverb phrases, and *the doctors and nurses* as noun phrases in syntactic structures of coordination also appear in this novel. Below is another example of fragment answer appearing in the novel.

"Where are we?" I cried.

"In a place where the day and night, the light and dark, have not been separated."

"Like before creation?"

"Exactly."

"But we're still conscious?"

"Of course silly. We're communicating, aren't we?" I could almost hear Mary Martha giggling at me. (Chapter 9, p. 136)

The first line serves as the background question in a simple question. The answer in

line two is a prepositional phrase – *in a place* - with long post-modifier in the form of adverb clause - *where the day and night, the light and dark, have not been separated*. The third and fourth lines are a prepositional phrase – *Like before creation* – an adverb – *Exactly*. *Of course silly* is a type of ellipsis in response to the question in line five. The complete expression is *Yes, of course, you are silly*. Another nice thing to mention is that question tag is commonly used in any exchange like *We're communicating, aren't we*.

Style in statement may take the form of single word, various phrases and clauses. Based upon table 2 I found that *anxieties*, *until now*, and *as does her senior apprentice* constitutes the examples of single word, phrase, and clause respectively. One interesting is that additional information can still be furnished into complete structure.

In "I glanced down at my feet. *No feet either. And no legs, thighs, or torso*. (chpt 2, p. 9)" I rephrase the additional information in italics: *I saw no feet, no legs, no thighs or torso*. In this sentence the subject and the predicator are deleted. The additional information in "Of course I've got doubts." *And anxieties*." (chpt 13, p. 218)" can be rephrased into *And of course I've got anxieties*. The complete form of "Most of us love it. *Certainly everyone here*. (chpt 6, p. 72) is *Most of us love it. Certainly everyone here love it*. The additional information can be fully written as *And I was terrified as a schoolboy* in "Today was Mary Martha Day! I was excited as a schoolboy. *And as terrified*. (chpt 9, p. 131)".

In the following example "Expecting to see that was the case, I looked down and saw nothing except the wall. *No hand. No shoulder*. (chpt 2, p. 9)." we can *add I saw* to no hand and no shoulder; therefore, we can say *I saw no hand; I saw no shoulder or I saw no hand and no shoulder*. In "There were two smaller such proturbances that I imagined might serve as chairs. *Otherwise nothing. No sheets, blankets, drawers, or decorations*. (chpt 2, p. 9)" between *otherwise* and *nothing* there should be expletive *there*. The following phrases are not necessarily separatedly written. Therefore, we can rewrite the sentence

Table 2. Forms of Style in Statement

| Statement as Context  | Further Information   | Source           |
|---|---|------------------|
| There were two smaller such proturbances that I imagined might serve as chairs.   | <b>Otherwise nothing. No sheets, blankets, drawers, or decorations.</b> | Chapter 2, p. 9  |
| Expecting to see that was the case, I looked down and saw nothing except the wall.  | <b>No hand. No shoulder.</b>  | Chapter 2, p. 9  |
| I glanced down at my feet.  | <b>No feet either. And no legs, thighs, or torso.</b>                   | Chapter 2, p. 9  |
| Mentally I'd kicked myself.   | <b>What a metaphor!</b>   | Chapter 2, p. 10 |
| Cogito, ergo sum – I think, therefore I am.   | <b>Good old Descartes.</b>  | Chapter 2, p. 11 |
| But never the specifics, and never in my wildest imagination had I thought I'd end up closeted in a little green room.      | <b>At least not consciously.</b>  | Chapter 2, p. 12 |
| "I'm glad to see you. I was just feeling a bit lost."   | <b>"Of course you were,"</b><br>Norman said with motherly solitude.     | Chapter 3, p. 17 |
| "Oh go away".   | <b>"Soon,"</b> I responded.   | Chapter 5, p. 59 |
| I was facing only adventure.  | <b>Nothing to do except explore.</b>                                    | Chapter 6, p. 65 |
| I leaped a hundred feet.  | <b>Then another.</b>  | Chapter 6, p. 65 |
| "Well, we're a holding company, so to speak."   | <b>"Meaning a company that owns other companies?"</b>                   | Chapter 6, p. 69 |
| Some specialize in the buying and selling of stocks, others in bonds. Some in low-risk and others in high-risk investments. | <b>One specifically in options.</b>                                     | Chapter 6, p. 70 |
| "But we have symbols for it."   | <b>Dollar bills. Bank books. Stock certificates."</b>                   | Chapter 6, p. 71 |
| That means there's no paper.  | <b>And no ink. And no adding machines. No computers.</b>                | Chapter 6, p. 71 |
| "Most of us love it.  | <b>Certainly everyone here.</b>   | Chapter 6, p. 72 |
| "Oh, there are things to buy; Mr. Smith assured me.   | <b>"Other companies, for instance."</b>                                 | Chapter 6, p. 72 |
| If we didn't pay attention we might let something slip.   | <b>A deal, for instance.</b>  | Chapter 6, p. 76 |

|   |   |                    |
|---|---|--------------------|
| Either you keep up or you go under.   | <b>As an individual and as an organization.</b><br>It's a dog eat dog world, you know." | Chapter 6, p. 76   |
| Having no body I could not feel the wind or its temperature, thankfully, fort I realized with absolute certainty that no body could survive here. | <b>No human. No insect. No bacterium or virus.</b>                                      | Chapter 7, p. 95   |
| Today was Mary Martha Day! I was excited as a schoolboy.  | <b>And as terrified.</b>  | Chapter 9, p. 131  |
| And one of the reasons you were so successful on the lecture circuit was that you used to sing to your audiences.                                 | <b>Often solo.</b>  | Chapter 10, p. 166 |
| I guess, they're not hurting me.  | <b>Except for the lack of TV.</b>   | Chapter 11, p. 197 |
| "Of course I've got doubts."  | <b>And anxieties."</b>  | Chapter 13, p. 218 |
| I answered Isabel. "Many different types, not unlike at Congress in the United States."   | <b>"Of course. Not by those here."</b>  | Chapter 13, p. 219 |
| She's got a particularly rich perspective on cultural issues.   | <b>As does her senior apprentice.</b>   | Chapter 13, p. 221 |
| It was, for me, the last visual depiction of glory I've ever seen.  | <b>Until now.</b>   | Chapter 13, p. 224 |

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into *Otherwise there is nothing and there are no sheets, blankets, drawers, or decorations.*

However, sometimes additional information is just the continuation of the previous statement like in "I guess, they're not hurting me. *Except for the lack of TV.* (chpt 11, p. 197). So the sentence actually reads *I guess, they're not hurting me, except for the lack of TV.* The same thing with the following sentence: It was, for me, the last visual depiction of glory I've ever seen. *Until now.* (chpt 13, p. 224). *Until now* is not necessarily separated from the previous sentence. *Other companies* is too in "Oh, there are things to buy; Mr. Smith assured me. "*Other companies, for instance.*" (chpt 6, p. 72). *Until now* and *other companies* constitute adverb of time and the direct object of to buy respectively.

Sometimes the word of *namely* is added to combine two expressions into one complete structure as in the following sentence: "But we have symbols for it." Dollar bills. Bank

books. Stock certificates (chpt 6, p. 71). Then the sentence is *But we have symbols for it, namely, dollar bills, bank books, stock certificates.*

The phrases such as *no ink, no adding machines, no computers* in "That means there's no paper. *And no ink. And no adding machines. No computers.* (chpt 6, p. 71)" are not necessarily separated from the main clause "That means there's no paper" as the phrases are subjective complements of *there's*. Or the phrases can stand alone as sentences if *there is or there are* is added before those phrases and so the complete sentences are *there's no ink, and there are no adding machines, and there are no computers.*

In chapter 7 (page 95) such phrases as *no human, no insect, no bacterium or virus* are noun phrases where *no* functions as a pre-modifier. These phrases are actually the subject of the predicate *could survive here*, which is omitted. So the complete construction is *No*

Table 3. Style in Diction

| Sentence as Context   | Diction  | Source             |
|---|--|--------------------|
| Cogito, ergo sum – I think, therefore I am.   | <b>Cogito, ergo sum</b>                                  | Chapter 2, p. 11   |
| In his case the exile was with other Jews from Jerusalem in Babylon as captives of King Nebuchadnezzar.                     | <b>Babylon<br/>King Nebuchadnezzar</b>                   |                    |
| Its glittering light that came from God-knows-where made it seem like morning.  | <b>God-knows-where</b>                                   | Chapter 5, p. 45   |
| I inquired, curious about her command of “ <i>Entrez</i> ,” and wondering whether souls here could transcend language.      | <b>Entrez</b>  | Chapter 5, p. 52   |
| “Damn and double-damn,” Tish exclaimed. She was practically spitting with rage.   | <b>Damn and double-damn</b>                              | Chapter 5, p. 53   |
| The voice – or soul – communicating was polite like that of a butler willing to overlook a mirror faux pas.                 | <b>faux pas</b>  | Chapter 6, p. 67   |
| I doubted even maggots could do that, eating each other up in the process.  | <b>maggots</b>   | Chapter 6, p. 75   |
| Although never enamored of homemaking myself, under her tutelage, I did manage to exorcise myself of most of my chauvinism. | <b>enamored<br/>tutelage<br/>exorcise<br/>chauvinism</b> | Chapter 7, p. 91   |
| Timmy started brusing easily when He was fifiteen. The diagnosis was acute myelogenous leukemia.                            | <b>myelogenous leukemia</b>                              | Chapter 7, 93      |
| “I’ve never good at learning foreign languages,” I said, crestfallen.   | <b>crestfallen</b>                                       | Chapter 10, p. 164 |
| “Oh, poo. You just weren’t motivated.”  | <b>poo</b>   |                    |
| It seemed one of the times when my Daniel complex was simply getting in my way.   | <b>Daniel complex</b>                                    | Chapter 11, p. 174 |
| And of the teenage girls I would ogle in my thirties thinking.  | <b>ogle</b>  | Chapter 11, p. 176 |
| I tucked the thought away for future savoring.  | <b>tucked<br/>savoring</b>                               | Chapter 13, p. 216 |

*human, no insect, no bacterium or virus could survive here.*

From table 3 one can find out that diction in this paper refers not only to single word, a phrase or even a sentence but to proper noun as well. *Entrez, maggots, enamored, tutelage, exorcise, chauvinism, poo, crestfallen. ogle, tucked, savoring* are single words while *Daniel Complex* and *faux pas* belong to phrasal category. *Damn and double-damn* is considered as a syntactic structure of coordination as it consists of a word and a phrase. *God-knows-where* is actually a sentence which is made into a phrase by the use of dash. *Cogito, ergo sum* is a sentence, too.

The noun *maggots* (rarely used in formal writing) derives from the adjective *maggoty* meaning angry or bad-tempered (Rameon, 1988). *Poo* is an interjection meaning *cih* or *bah* in Indoensian; another version of it is *pooh*.

In the next sentence “*Although never enamored of homemaking myself, under her tutelage, I did manage to exorcise myself of most of my chauvinism.* (Chapter 7, p. 91)” several words like *enamored, tutelage, exorcise, chauvinism* rarely appear in writing as they have certain meanings. Scott Peck, the author, must hold some ideas behind those words. The words like *ogle, tucked, savoring* are also rarely used in writing. *Ogle*, for instance, is a hyponym of *see*; it indicates a certain of eye activity; it means *mengerlingkan (mata)*. *Savoring* is also a hyponym of *tasting*; it means *mengecap (makanan)* denotatively or *menikmati* connotatively like *savor prosperous life*. *Tutelage* has the same meaning as supervision but it keeps certain nuance. Next, *enamored* derives from a Latin word *amor* meaning love, and so *enamored* means really loved for.

*Entrez* is a French verb meaning *Enter* in English; *faux pas* is a French phrase meaning *not false*. *Cogito, ergo sum* is an expression derived from a Latin sentence meaning *I think so I exist* in English. In the following sentence “*In his case the exile was with other Jews from Jerusalem in Babylon as captives of King Nebuchad-nezzar*” several proper nouns like *Jews, Jerusalem, Babylon, King Nebuchad-nezzar* represent the names in the Old testa-

ment. Therefore, the meaning of these proper nouns can only be interpreted and understood when one really reads and understands the part of the Bible. The similar problem is applied to the phrase *my Daniel complex*. This phrase refers to the happening in which Daniel was trapped in a room surrounded by lions to kill him. In such a situation, Daniel must have felt depressed. This is called Daniel complex.

The phrase of *myelogenous leukemia* has something to do with disease. If one does not get any idea about this disease, he or she might not fully understand the story being told by the author. From the linguistic point of view this phrase constitutes a nice example of noun phrase, which is made up of an adjective *myelogenous* and a proper noun *leukemia* where both the modifier and the head refer to some type of disease.

## CONCLUSION

Based upon the analysis of the style used in Scott Peck, I come to a conclusion that the style contains certain unusual structures and certain diction. Ellipsis in the form of fragment answers in response to questions in exchanges (see table 1) and in statements to complete the ideas (see table 2). Basically, ellipsis occurs when incomplete sentences – manifested in phrases – are used (Goldberg, 2005). Next, diction appears in several types – single words, phrases, and sentences (see table 3). The words used are rarely used in writings as they hold certain meanings and contexts; even certain expressions are taken from languages other than English.

## IMPLICATIONS

As stated in the introduction section the teaching of informal language is of great important especially when that kind of language is frequently used in novels. The problem of informal language constitutes the learning material. In the English Department of STKIP PGRI Blitar several courses deal with the study of both formal and informal languages; they are grammar, syntax, extensive reading.

Grammar and syntax are concerned with the former while extensive reading deals with the latter. In grammar and syntax classes informal language is best suggested to be part of learning material. Grammar with Laughter by Woolard (1999) is a nice example of how grammar of informal language should be taught. A short exchange – which usually occurs in novels – becomes the background knowledge for learning materials.

Syntax which studies about phrasal categories should be completed with examples used in novels as the examples provided in syntax books are formal, classic, frozen, and static (Yule, 2006; Willis, 2003; Downing and Locke, 2002; Burton-Roberts, 1997). For students to be interested in syntax, lecturers should include examples from different sources like literary works as they contain informal language.

In addition, in extensive reading class the problem of unusual structure and rare diction should be of great emphasis. The learning process should not be limited to general understanding of the content of the story; instead, the linguistic aspect – informal language – should be given a fair treatment. With this in mind students may have wealth in diction and structure.

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