

The Cultural Condition of Speech Community and Linguistic Signs in *What a Girls Movie*

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***Abstract:** Language definitely portrays its communal or societal features of the community from which it emerges. This robust relation is evident both in the deep structure and in the surface structure of certain language, which at last incurs language particularities. Those language particularities robustly stipulate the communal or societal bonding by which someone is deliberately demanded to forge his personal conscience with the shared appropriateness of the community he wishes to mingle with. As a result, a single language speaker may possess a number of socio-linguistic repertoires, each of which is coloured by different communities. These linguistic repertoires apparently go beyond the societal or communal demands in as much as educational, political, economic, and professional motives also have bearing impact on the repertoires to rely on. This paper is intended to unearth the speech community and linguistic signs embedded in the movie entitled *What A Girl Wants*. Specifically, it emphasizes on analyzing the social differences in terms of linguistic repertoires and shared appropriateness. As a further analysis on communal bonding, it was also revealed that individuals have the liberty to either procure or repudiate particular social identity attributed to them regardless the fact that there are some situational demands in particular social context.*

***Key words:** language, identity, communities, appropriateness, and bonding*

INTRODUCTION

Language, in the realm of its social context, appears to transcend its sole essence, a means of communication. It is in this very context that language constitutes both individual possession and societal possession. This bi-dimensional nature of ownership obviously implies that certain individuals in particular community may behave linguistically different to those bound within other communal boundaries since one single language may be spoken in numerous ways in copious speech communities which are either overtly or covertly different to each other (see Leon 2012). This particularity of linguistic variation emerges at variant levels of language elements, e.g., phonetic signification, diction selection, syntactical structure, and morphological formation, despite the similarity of language being spoken in certain community. One glaring exemplification of this variety is the copious communal terms for English speakers as the terms “Londoners” and “Manchunian”, which are both recognized as British English yet different in regard to certain phonetic variables. This language particularity somehow goes beyond merely geographical boundary inasmuch as people are also linguistically distant with regard to a wide range of social persona, including profession, social roles, status, positions, relationships, institutional, and other relevant community identities, Ochs (1993). All these communal identities, for sure, will evoke the emergence of plethora of speech communities.

The study on the so-called “ideal speech communities” unfortunately has been long debated for the term speech community has ruminated under variant tenets. Despite the variant tenets in construing this very term, linguists chiefly rely on two broad elements, i.e.

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linguistic elements and social elements. This twofold nature of speech community seems fairly understandable as language speakers in their prevalent societal interaction are inherently intertwined with the community in which they are involved. On the basis of individual elements, as Giles, Scherer, and Taylor (cited in Wardhaugh 1998:117) elucidate, through speech markers functionally important social categorizations are determined, and these have important implications for social organizations. For humans, speech markers have clear parallels in that it is evident that social categories of age, sex, ethnicity, social class, and situation can be clearly marked on the basis of speech, and that such organization is fundamental to social organization even though many of the categories are also easily discriminated on other bases. Albeit the aforementioned categories are fairly comprehensive, it is still rather insufficient to rely on speech markers to better account for what is perceived as speech communities. In order to saturate the definition, it appears that Labov's (cited in Wardhaugh 1998:118) definition may well suffice. He points out that speech community is best marked by participation in a set of shared norms, some of which may be observed in overt types of evaluative behaviours and by the uniformity of abstract patterns of variation which are invariant in respect to particular levels of usage.

Referring to Labov's notion, it then appears that a single speech community may appear bi- or even multidialectal. Gumperz in this vein claims that social group which may be either monolingual or multilingual, held together by frequency of social interaction patterns and set off from the surrounding areas by weaknesses in the lines of communication. In this facet, speech community is defined in part through their relationship with other communities. Internally, speech community must have a certain social cohesiveness; externally, its members must find themselves cut off from other communities in certain ways. As a consequence, people might shift their sense of community as different factors become at work. This implies that factors scaffolding cohesion and differentiation will vary from time to time and gradually set distant norms within particular speech varieties, Gumperz (cited in Wardhaugh 1998:120). It hence appears more arduous to clearly define speech communities in its entirety since the concepts underlying the term have gone even more abstract than it might be. The fact that people may shift their sense of community has unearthed that people's choice of dialect variety at certain occasion may not overtly encompass language and speaking. Individuals vary to some great extent in respect to need and interest, Brown and Levinson (cited in Wardhaugh 1998:121). The emanating needs and interests will incur not only language particularity but also social identity. Deaux (2001) in the same vein puts forward that although most people are members of many different groups, only some of those groups are meaningful in terms of how we define ourselves. In these cases, our self-definition is shared with other people who also claim that categorical membership, for example, as a woman, as a Muslim, as a marathon runner, or as a Democrat.

Due to individuals' possessing the chance to shift their sense of community, it appears that the term "speech community" has appeared slightly relative in nature in that it is varied across occasions. As Brown and Levinson (cited in Wardhaugh 1998:121) exemplifies, one belongs to a member of one speech community by virtue of the fact that on a particular occasion he identifies with X rather than Y when apparently X and Y contrast in single dimension. Accordingly, one may belong to various communities at the same time yet on any

particular occasion will be bound to only one of them, the distant identification depending on what is especially important or contrastive in certain circumstances.

The fact that people switch from one dialect speech to the other has furthered the notion that certain speech community interact with another, which somehow debilitates the external dimension of that community. People can clearly identify *New York speech*, *London speech*, and *Scottish speech*, which is based on the basis of language variable. However, the fact that languages and dialects have no simple geographical boundaries and that languages do interact have somehow blurred whatever boundaries to draw despite how saliently heterogeneous the languages are. This distant language intersection has now infused another perplexity in the definition of speech community. Accordingly, the number and variety of speech communities appear incalculable. There is no limitation to the ways in which human beings league or bond themselves together for self-identification, security, gain, amusement, worship, or any other purposes held in common, Bolinger Brown and Levinson (cited in Wardhaugh 1998:124). The limitation is then mostly appropriate to be addressed at individual level rather than in societal one. The bonding process is only limited due to the number of features by which one wishes to be identified as a member of particular community. This very process, as Saville-Troike (cited in Wardhaugh 1998:125), may be either positive, when the individuals share essential feature(s) in their speech community, or negative, as when the individuals lack the necessitated feature(s).

As societal norms and features are also essentially operative in viewing how well individual relate to others, the *networks* in which one participates have also put influential bearing. This particular feature takes issue with questions of How and on what occasions does a specific individual A interact with B, then with C, and then again with D? How intensive are the various relationships? How extensive is A's relationships with B in the sense of how many other individuals interact with both A and B in whatever activities bring them together? One is said to be in *dense* network if the people you know and interact with also know and interact with one another. If they do not, the network is *loose* one. One is also said to be engaged in multiplex network if the people within it are tied together in more than one way, Wardhaugh (1998:127). Referring to the variability of speech communities, one undoubtedly owns what-is-so-called *speech repertoire*; that is, he or she controls a number of varieties of a language or two or more languages. Platt and (cited in Wardhaugh 1998:128) make clear definition between *speech repertoire* and *verbal repertoire* to account for individuals' bonding process. They point out that *speech repertoire* is the range of linguistic varieties which the speaker has in his disposal and which he may appropriately use as a member of his speech community, while verbal repertoire denotes linguistic varieties which are at a particular speaker's disposal. Speech repertoire and, more prominently, verbal repertoire do have impact on the linguistic choices at individual level. One's disposal inherently stipulates, to some extent, the choice of words, particular sounds, or expression. Some of those choices are the use of /'wə:kin / instead of /'wə:kin/ and the use of "loo" instead of "bathroom" in referring to a room in which there is a bath.

The aforementioned examples clearly portray how comprehensive the dimension of speech communities is in that it also alludes to the nature of linguistic signs employed, particularly in the naming and meaning of objects. At this juncture, it is aptly imperative to

rely on Saussure's theory of linguistic sign. Saussure argues that linguistic signs are basically twofold in nature. Sign is the intertwining of sound image and concept. The former constitutes the psychological element of particular object which is conjured when we hear the literal "sound" of the object. It therefore is not virtually related to phonation features. The latter element, concept or signifier, in accord with Kramsch (1998:15), in this case is more of abstract element. The linguistic sign is then a two-sided psychological entity, which may be represented by the picture below:



Figure 1. Example of sound image or signified

The sensory impression evoked by the object will conjure a concept that is exactly related to it. The concept, however, may appear so varied across languages even in the very same language, such varieties as /'ken/ according to American English or /'tɪn/ in British English. Kramsch (1998:15) substantiates this exemplification in that he claims that the prominent focus is neither the signifier nor the signified yet the connection between the two. Accordingly, the sound /'rouz/, which is the aural representation of the word "rose" would be unequivocally meaningless for someone unless he has the signifier of the real object.

Like the creation of language, Saussure elucidates that the variant naming of that single object also suggests that linguistic sign is also arbitrary; there is no clear connection between the object and the name. Again, Kramsch (1998:15) gives another robust substantiation pertaining to the "arbitrariness" of linguistic sign. One particular sign can be related to myriads concepts. For instance, the word "rose" can be addressed to various shapes, consistencies, colours, and smells. It is due in large part to Kramsch' (1998:15) claim that there is believed to be abundant possibilities by which a single sound image is interpreted differently across communities and vice versa.

In addition, the linguistic signal, being auditory in nature, has a temporal aspect, and hence certain temporal characteristics: a) it occupies a certain temporal space, and b) this space is measured in just one dimension: it is a line. Unlike visual signals (e.g. ships' flags) which can exploit more than one dimension simultaneously, auditory signals incur only the linearity of time. The elements of such signals are presented in succession: they form a chain. This feature appears immediately when they are represented in writing, and a spatial line of graphic signs is substituted for a succession of sounds in time.

Demarcating from the two major theoretical backdrops previously elucidated, this paper seeks to correlate the speech community theory and the theory in linguistic sign. Focusing on a movie entitled "What a girl wants", this work is specifically intended to analyse how British and American speakers or, aptly, community members differ sociolinguistically by probing the nature of particular speech community and how this nature

scaffolds the language as well as how and why the community members procure and repudiate their communal membership.

Research Objective

The present study aims at analyzing the cultural condition in *What A Girl Wants* movie. Particularly, it is intended to study how speech community is enacted among its member and what are the differences among speech communities in terms of the employed linguistic signs.

METHOD

Inasmuch as the locus of attention lies on how speech communities, hence considered external variable, stipulates the nature of language system and use as well as the normality of the society, it is fairly apt to rely on qualitative descriptive method Maxwell (1998:34). This very method is selected due in large part to probing the cores of analysis by accentuating myriads aspects and deploying plethora of spectacles to scrutinize the very cores. Particularly, the analysis focuses on the prominent characters and the nature of the communities in the movie.

RESULTS AND DISCUSSION

The Nature of the Speech Community

Most of the community portrayed in the movie constitutes British community. This particular speech community has somewhat incredibly rigid norms of interaction in that the members are deliberately demanded to pay great attention to the existing social system and normality, making their English appear so posh. Notwithstanding, the degree of rigidity surely varies across communities or subordinate communities. The most salient speech community in the movie is the one involving noble people. People of this social class do regard fully how posh their language is. This sense of “poshness” can be overtly marked from their speech marker. Hereunder are the examples of the noble characters with their nobly distant language between Henry Dashwood (HR) and Daphne Reynold (DN).

- | | |
|------------|--|
| Line 87 HR | : <i>I hope your sleeping arrangements are conducive to a good night's</i> ” |
| Line 88 DN | : <i>Henry? "Sweet dreams" is all it takes.</i> |
| Line 89 HR | : <i>Right. Well, sweet dreams.</i> |
| Line 90 DN | : <i>Sweet dreams, Henry!</i> |

HR: Henry Dashwood
DN: Daphne Reynold

Those two examples, in common British society, are perceived to be of upper class way of speaking. HR’s utterance obviously depicts how deliberately posh his language is even though he is only speaking to her American daughter. People speaking that particular

English mostly prefer that language since they are attributed to their community prestige. This posh language, when spoken by a person of very high nobility, is remarkably consistent despite whoever the interlocutors are and whatever the context of communication is. This phenomenon hence substantiates that the posh language spoken by people of upper class will automatically enact distinctive language “colour” within their community and, to some great extent, within the speaker itself that the posh language might be regarded to be inherent.

Another important point obtained from the conversation is that both American and British speakers do have the same normality when they are going to sleep at night, i.e. the expression “sweet dreams”. However, they have different form of expression in satisfying the same purpose. Pragmatically speaking, they are alike in terms of the purpose of language use, parole, yet they differ on the basis of langue.

The other British English particularity is shown by the existence of particular sounds, which of course are not normally spoken in any other traits of English. Some of the salient examples are the common use of the sound /t/ for myriads of English words such as /'wɔ: tə/ for the word “water”. The other example is the scarce use of the sound /r/ as in /'wɔ: tər/ in American English. British people hardly pronounce the /r/ in many words. Some of the examples may be shown by the following examples:

- Line 140 HR : *Where do you think you're going?*
 Line 141 DN : *It's you!*
 Line 142 HR : *How long do you people have to spy before realizing there's no story here/'hɪə/?*
 Line 143 DN : *You've got the wrong idea.*
 Line 144 HR : *Tell it to the authorities.*
 Line 145 HR : *The real scandal is how young they're starting you guttersnipes now.*
 Line 146 HR : *You sit down and tell me who sent you.*
 Line 147 HR : *The Sun? The Daily Star/'sta:/?*
 Line 148 HR : *Good heavens, you can't be more than 17.*
 Line 149 HR : *Go on, take your picture and go away.*
 Line 150 DN : *I already have a picture/'pɪk tʃə/ of you.*
 Line 151 HR : *Where the devil did you get this?*
 Line 152 DN : *From Libby.*

HR : Henry Dashwood

DN : Daphne Reynold

The other contrasting phenomenon is the different pronunciations for /t/ sound. American speakers pronounce it as bold /t/. The following conversation will exemplify the difference. DN, who is American, pronounce the letter “t” as clear /t/ in the words “little” and “pointer”. On the other hand, HR, the British man, pronounces the same letter in the very words as sheer /t/.

- Line 111 HR : *The real scandal is how young they're starting you guttersnipes now.*

- Line 112 HR : *You sit down and tell me who sent you.*
 Line 113 HR : *The Sun? The Daily Star?*
 Line 114 HR : *Good heavens, you can't be more than 17.*
 Line 115 HR : *Go on, take your picture and go away.*
 Line 116 DN : *I already have a picture of you.*
 Line 117 HR : *Where the devil did you get this?*
 Line 118 DN : *From Libby.*
 Line 119 DN : *She thought I'd want to know what my father looked like.*
 Line 120 DN : *My name is Daphne Reynolds and I'm Libby's daughter.*
 Line 121 DN : *According to this...*
 Line 122 DN : *I'm your daughter, too.*

HR : Henry Dashwood

DN : Daphne Reynold

These particular speech remarks clearly differentiate speakers of British speech community from those of other speech communities, which again infuses another linguistic element in the speech community. The distinctiveness can be fairly glaring when the aforementioned linguistic elements is compared to American English. In American English, the members of this speech community deliberately make the /t/ sound trenchant as in /'pɜːsən/ for “person”. All the previous analysis on the aural difference clearly marks the difference between American accent and British accent. Another important point is worth explicating here, the fact that HD is the offspring of a noble family and DR is, by accident, reared in a family of commoner. Referring to Leon (2012:17), it is understandable that familial factor poses the most robust impact on the acquisition of linguistic items. Apart from that, any linguistic items may be learnt by attending public schools or elite schools.

Surprisingly, the difference in speech system occurs not only at national level but also at regional level. In British English, there are some differences in pronouncing the sound /t/. Londoners do not pronounce the /t/ sound as in /'bɒtəl/ for “bottle”, which is different to people from Liverpool, who do pronounce the crisp /t/ sound. (Honeybone, 2011). This difference reveals hereafter reveals another variety between two different regional dialects: London speech and Liverpool speech. Hereunder is the expression exemplifying the differences on the sound /t/.

a. Glynnis

“Darling, this really is important. I've just had a long conversation with a Bedouin translator. Apparently there are certain drums which indicate an actual marriage... whereas others, they're just used merely for mating rituals” in this expression, the actress pronounce the word “certain” as /'cɜːʔən/ and the word “important” as /im'pɔːʔən/

b. Lady Dashwood

“This is the tiara that I wore at my own coming-out party” while the latter actress pronounces the sound /t/ in the word “party” as /'pɑːtɪ/

These two utterances clearly substantiate the regional difference within single nationality. Linguistic difference in this case even emerges in one trait of English, which is at regional level. Obviously, subordinate areas, or preferably subordinate speech communities, have systematic particularities in their language, predominantly marked by their pronunciation on certain letters.

The next aural difference is marked by the pronunciation of the letter “o” in both American and British English. Compared to American speakers who pronounce the sound /oo/, as the sound of the pronunciation of the very letter, British speakers pronounce it rather different. They pronounce it as the combination of the sounds /ə/ and /ʊ/. The conversation, which includes Glynnis (GN), below may best exemplify the sound differences.

- Line 130 HR : *Good heavens, you can't be more than 17*
- Line 131 HR : ***Go** /'gəʊ/ on, take your picture and **go** /'gəʊ/ away.*
- Line 132 DN : *I already have a picture of you.*
- Line 133 HR : *Where the devil did you get this?*
- Line 134 DN : *From Libby.*
- Line 135 GN : *That singer you met on a camel?*
- Line 136 HR : *Why would Libby give this to you?*
- Line 137 DN : *She thought I'd want to **know** /'nəʊ/ what my father looked like.*

HR : Henry Dashwood
DN : Daphne Reynold

In addition to language differences, it is also found out that the differences among speech communities are also marked by different shared norms and social appropriateness. This facet of difference occurs at various social categories, ranging from nationality, social class, profession, and situation. Some scenes in the movie clearly delineate how social appropriateness and shared norms scaffold and differentiate the speech community in which they are valued. The following conversation will portray the shared norms of initiating conversation among interlocutors within particularly speech community of noble people, which is marker by the parlance:

- Line 40 HR : *Daphne!*
- Line 41 DN : *Mr. Dashwood? Lord Dashwood?*
- Line 42 HR : *Call me Henry.*
- Line 43 DN : *Okay.*

HR : Henry Dashwood
DN : Daphne Reynold

The conversation above takes place at the Dashwood's residence. DN, who just arrived at the residence, had yet to know the norms in the family, which happens to be the noble one. Accordingly, she tried to use different parlances till she was granted to proceed. It can be seen that there exists some parlances in every community, which surely is tied to the power belonging to certain interlocutor. Etiquette is then what interlocutor notices at the first time when attempting to gain access to enter a community. Gumperz (1968:75) explains that there are particularized jargons across communities spoken as community boundary maintaining mechanism, whose linguistic characteristics are susceptible to changes due to change in attitudes. It is also clear that there is imbalance in terms of the power in scaffolding the conversation. This is what Sterling (2000) terms as *power* in the issue of respect. Power is the degree to which one interlocutor is able to control the behavior of the other. There are many personal attributes that are potential bases of power in interpersonal relationships: physical strength, age, wealth, sex, profession, or institutionalized role in the church, government, or family. These attributes of power index are non-reciprocal, asymmetrical relationships. They are non-reciprocal in that both interlocutors cannot have power over the same type of behavior, and they are asymmetrical because they represent relations such as older than, parent of, employer of, richer than, stronger than, or nobler than. Taking into account the normative attribute of a community, it is also important to understand shared appropriateness shown in the scenes below:

(these scenes are taken at Dashwood's residence on different occasions)

(scene 1)

Line 221 HR : *Actually, I suppose we ought to arrange a coming-out party for you.*

Line 222 DN : *Coming-out party? Coming out as what?*

Line 223 HR : *As a young woman.*

Line 224 DN : *What are you trying to say, Henry?*

Line 225 HR : *I just mean as a young woman... of a certain...social standing and eligibility.*

Line 226 DN : *Eligibility? For what?*

Line 227 HR : *Well, for.... For men, I mean, for male suitors to....I'm not explaining this very well, am I?*

(scene 2)

Line 290 HD : *Listen, Daphne... part of the burden of being a member of this family...is that there are Certain codes of behavior... that one is expected to observe.*

Line 291 HD : *If one is not seen to conform, then....Then it becomes....*

Line 292 HD: *Listen, I've very much enjoyed our time together. Really and truly.... It's just that these are very difficult circumstances... and you, as my daughter, have to....*

Line 293 DN : *I have to change. It's okay, I get it.*

HR : Henry Dashwood

DN : Daphne Reynold

What can be implied is that different social classes have different shared norms and social appropriateness. These shared consciences determine how people of certain social class see behaviour of those from different social classes. The conscience particularities across different social classes therefore determine whether someone is included or excluded from certain social class. Another implication is that the amount of understanding of other social class' shared conscience, for sure, will decide how well someone in getting involved in other social classes. Notwithstanding, the individual conscience, preferably construed as stereotype, seems to have even more prominent impact in deciding whether someone is going to be accepted or exiled by another social class. Deaux (2001) points out that stereotype is organized, consensual beliefs and opinions about specific categories or groups of people. In this case, how someone sees certain social appropriateness will stipulate whether or not he will attempt to mingle with those of other social classes. The more positive his perception toward the shared social appropriateness of certain class, the more he devotes his effort to approaching that class. Nevertheless, there seems to be an exception for not relying on the *noble* or *prestigious speech* by noble people especially when they talk to people to whom they are intimate. Slang, a term in Hudson's work (1996:12) characterized as a very informal language variety that includes new and sometimes not polite words, are in fact used by noble people in, for sure, an informal conversation. The following example will suffice:

Line 334 HR : *Well, I don't know if this would interest you, actually...but I was hoping you might accompany me to the Royal Dress Show on Friday.*

Line 335 DN : *Dress Show?*

Line 336 HR : *Yes, it's **ass-numbingly dull**. Some of the people I have to impress take it frightfully seriously.*

Line 337 DN : *Is it like a fashion show?*

HR : Henry Dashwood

DN : Daphne Reynold

In accord with the previous conversation, it is understandable that context and the interlocutor identity have a more robust impact on the linguistic item selection. Those elements somehow mitigate the noble identity and particularly the inclination to use the *prestigious* language items. These items cover sound, words, and grammatical construction (Hudson, 1996). This item selection obviously has robust impact on language variety, which according to Hudson (1996:2) may be defined as a set of linguistic items with similar social distribution. Again, it can be implied that a single person may have more than one tendency to count on different social distribution.

Referring to the overall analysis results, it can be drawn that even minor difference in linguistic elements can differentiate one speech community from another. This inter-speaker difference, when brought into standardization difference, can mark nationality, regional membership, and residential membership. The analysis outcome somehow marks systematic

variation among the speakers, be he noble person, commoner, Londoner, British, or American. Honeybone (2011) points out that this has shown that all languages are inherently variable (including cases of stable variation which can persist in a language for centuries) and that this involves orderly. Despite the heterogeneity, speakers of similar backgrounds tend to consistently use the same proportion of variants of a variable: variation is not haphazard.

Additionally, communal norms and value are inherently community-specific. The particularity on shared norms and value will affect how people judge other speech community. They may consider the culture of certain speech community glorious, luxurious, tacky, or even disgraceful. Tong and Hong (1999:293) points out that this socially driven judgment, in large part, nudges the member of certain speech community to be either strict or lenient in maintaining his social identity. Some people may consider certain speech community as being conclusive or inclusive over the others. The stricter a person is in maintaining his social identity, the more hampered the development of his intergroup understanding after handover.

Obviously, the emergence of communal norms and shared appropriateness will impact inter-communities' coherence. The analysis has shown that identity may represent ambivalence within and among individuals. Gilchrist *et al.* (2010:44) explain that communities' cohere connect and compete through different aspects of people's bodies, beliefs and everyday lives. Their study illustrates how identities portray ambivalence, antagonisms and a shifting set of attachments. Experience and the evidence covered in the report explicate that policy and practice interventions can simultaneously boost community confidence while facilitating integration and co-operation across apparent identity disjuncture. Community cohesion and community development practice have much to contribute to building a society that values diversity, ensures equality and promotes collaboration.

The Linguistic Sign within Speech Community

As what has been put forward previously, linguistic variety is evident not only among languages but also in single language. The main focus of variety from this particular stance seems also to lie on the fact that language is arbitrary. The relationship between concept and sound image, thus, is also perceived to be arbitrary. Not only is the difference between American and British speech community marked by the pronunciation but also the use of different words referring to exactly the same object. Since the author found no appropriate scene between HR and DN to portray the linguistic signs, this aspect of analysis will shift the focus on the conversation between Ian Wallace (IW), a british male teenager, and Daphne Reynold (DN). The following example manifests the diction difference:

(the scene is taken in a small hotel where all the people are commoner)

Line 24 IW : *Loo's free.*
 Line 25 DN : *Who's Lou?*
 Line 26 IW : *We better take this slowly.*
 IW : Ian Wallace
 DN : Daphne Reynold

“loo is free” The word “loo” in Britain is commonly used to refer to a room with bath. This is saliently dissimilar to American English which uses the term “bathroom”. It is rather weird for American speakers that they do not know what “loo” means. It can be implied from the conversation that the word “loo” does not refer to any sound image or signifier in American English that it appears hardly understandable to American English speaker. The other point is that the word “loo” in the example is mostly used in Britain by people of lower social class. What can be concluded is that linguistic sign can mark one’s nationality and regionality in that every speech community, on the basis of nationality difference, has distant linguistic signs. Linguistic sign is then nationality-specific or regionality-specific. Moreover, the existence of a rather distinctive sign also infers another social category, i.e. social class. This is owing to the fact that every speech community has different shared linguistic repertoire, which is strongly attributed to their social appropriateness, Wardhaugh (1998:120). Kramsch’s notion (1998:65) then holds true that what is important is the connection between the signifier and signified.

Procuring and Repudiating Social Identity: The Enactment of Social Bonding

Considering the fact that every speech community possesses and maintains their shared linguistic repertoire as well as their shared social norms and that there is no limit in which human differentiate themselves for self-identification, certain member of certain speech community then has myriads chances to shift their social or communal identity. Focusing on Wardhaugh’s premise (1998:117), which claims that not only speakers do use linguistic characteristics to achieve group identity with, and group differentiation from, other speakers, but they also apply social, cultural, political, and ethnical characteristics. It hence becomes obvious that being able to speak the language of certain community merely commences the trajectory in entering that community. Wardhaugh (1998:119) further accentuates that not only must members of a speech community share a set of grammatical rules, but there must also be regular relationships between linguistic repertoires and social structures, norms varying sub groups and social setting. In this facet of analysis, speech community is scrutinized with regard to its social tenet, which particularly pertinent to how it is enacted. The conversation below clearly shows how important social identity is in getting accepted by certain speech community.

(first scene)

Line 378 *HR* : *Actually, I suppose we ought to arrange a coming-out party for you.*

Line 379 *DN* : *Coming-out party? Coming out as what?*

Line 380 *HR* : *As a young woman.*

Line 381 *DN* : *What are you trying to say, Henry?*

Line 382 *HR* : *I just mean as a young woman...of a certain...social standing and eligibility.*

Line 383 *DN* : *Eligibility? For what?*

Line 384 *HR* : *Well, for....For men, I mean, for male suitors to.... I’m not explaining this very well, am I?*

(second scene)

1. HR : *Listen, Daphne... part of the burden of being a member of this family...is that there are certain codes of behavior...that one is expected to observe.*
2. HR : *If one is not seen to conform, then....Then it becomes....*
3. HR : *Listen, I've very much enjoyed our time together. Really and truly.... It's just that these are very difficult circumstances... and you, as my daughter, have to....*
4. DN : *I have to change. It's okay, I get it. I'm a Dashwood, too, right?*
5. HR : *Yes. Yes, you are.*

HR : Henry Dashwood

DN : Daphne Reynold

Of the most obvious point, it can be seen that, in enacting particular identity, family has the most sound impact in comparison to the other relationship circles. Davis (2007:10) delineates the circle of relationship as the following:

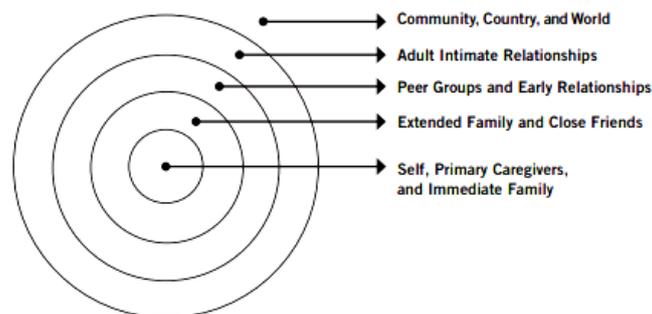


Figure 2. Circles of influence relationship

The complicacy in the scenes above is triggered by the fact that DN, being a member of noble family yet having rather different individual identity, is required to comply with the existing shared social norms and appropriateness in the noble community if she wishes to be considered eligible by the community. It is clear that the force of identity shift in this case is more of external factors. It is different to identity shift due to internal factors wherein a person is inherently attributed to particular social norms since he was born. Davis (2007:9) expounds that one's identity is the congregation of internal factors: physic, emotional, and spiritual character, and external ones, covering social and cultural characteristics. It is obvious that DN is imposed to keep abreast with the situational shared appropriateness. What can be drawn from this conversation is that enacting social identity is prominently a matter of understanding and actuating shared social and cultural acts and stances. According to Ochs (1993), building both personal and social identity can be done by displaying particular epistemic or affective acts and stances. The role of other interlocutor in society, to some varied degree based on their *power*, is fairly robust in forging other interlocutor's identity. Ochs (1993) points out that posing compliment, flattery, and,

apparently, complaint may construct one's identity. It can also be construed from the conversation that an interlocutor may foreground one's social identity or forge intimacy with the others to establish another interlocutor at a certain position, and/or make him indebted for so establishing in that position.

The other important point to expound is the fact that the relation of language and social identity is not direct; rather it is mediated by the interlocutors' understanding on the social and cultural valences. Ochs (1993) assumes that the robustness of the mediation depends largely on the interlocutor's understanding on the social acts and stances and on how those acts and stances are resources for enacting particular social identity. Social identity, therefore, is unequivocally not evoked by the language we speak. Social identity is complex, if not perplexed, in that it is actuated by one's sense of acts and stances encoded by his linguistic behaviour. The sound determinative impact of social norms, portrayed by common acts and stances, on individual entity is strongly inevitable. Tong and Hong (1999) substantiate that situation-specific discursive norm may have an overriding effect on social identification and speech accommodation, which again accentuates the assumption that a single interlocutor's acceptance or rejection depends on his competence in forging his identity with the targeted social identity.

Deaux (2001) elaborates the coverage with which someone shifts their identity. The first factor, being cognitive aspect, can be extensive and varied, including personality traits, social and political attitudes, and memories for identity related events. Because social identities are developed and defined within a social world, many of these cognitions are shared. This identity shift, however, is incredibly arduous and complicated inasmuch as it is attributed to sense of significance to individual. Deaux (2001) states that it does mean that we believe that we share numerous features with other members of the category and that, to some degree, events that are relevant to the group as a whole also have significance for the individual member. As an example, a person who defines herself as a feminist is more likely to be aware of legislation regulating abortion, more likely to have read books by Betty Friedan or bell hooks, and more likely to be aware of salary discrepancies between women and men than is a person who does not identify as a feminist. The next factor covers emotional factors, dealing mostly with how people feel about certain society and all the attributes related to it. Lastly, behavioural aspects affect the behaviors one enacts for oneself and the way one interacts with others who may be members of different groups.

It is in this very case that shifting identity is believed to encompass motivational factors. Deaux (2001) explicates further that in the case of identities which people choose or achieve, specific functions are believed to be satisfied by the choice of identification. First, social identity may serve as a means of self-definition or self-esteem, making the person feel better about the self. Second, social identification may be a means of interacting with others who share one's values and goals, providing reference group orientation and shared activity. A third function that social identification can serve is as a way of defining oneself in contrast to others who are members of another group, a way of positioning oneself in the larger community. This functional basis of identification can both serve as the impetus for joining a group, as well as become a defining agenda for group activity. In a nutshell, it is obvious that

the desire for interaction and identification serve as the prominent factors in enacting social identity, which as the outcome of the twofold purpose will evoke a sense of exhilaration.

Obviously, it has also been understandable that social identity shift on the basis of various categories may take place in the form of either escalation or degradation to another class level. Apparently, motivational factors do put prominent bearing in this case. When one's conscience and personal orientation appears rather incongruent with, particularly, the shared social norms and appropriateness, he will find it of no value to follow them. On the other hand, when one has decided to shift his social or communal identity, he is consequently demanded to undergo changes in terms of the shared language markers, social norms, and views on both language and interaction within community. The other implication is that the very shift will call upon the relationship as well both socially and physically. This appears similar to what Deaux (2001) construes as *ecological self* or *places self* in his work. Nevertheless, when there is ambivalence on which social identity to activate, there appears to be personal revolt within individual. The following conversations portray how important individual conscience is actuating certain social identity. The first conversation during Daphne's party at the Dashwood's Residence shows that DN, being disappointed with how she has changed, finally decided to repudiate her situationally noble identity and give the family tiara to Clarissa (CR), while the latter is speech delivered at a political party meeting in which HR serves as its candidate for the prime minister election:

(scene 1)

Line 336 CR : *What are you doing?*

Line 337 DN : *Finally giving you what you deserve. Go ahead. I don't want it. Any of it. (handing over the family tiara)*

Line 338 HR: *Wait.*

Line 339 DN : *When I was little, every birthday I'd get all dressed up, and I'd wish... that if I was good enough... that you'd come and find me. And now here I am, in the most beautiful dress I could ever imagine... and you're here. You know what I miss now? I miss being me. I finally realize that that is enough.*

Line 340 HR : *You know, Daphne, l....Maybe we're just trying to make something work here...which isn't....*

(scene 2)

Line 441 HR: *Thank you. Thank you! Over the last few weeks...I've certainly received more support and encouragement... from the voters of this constituency than I'd ever dared hope for. I'd like take this opportunity to thank you all for that. Now you may have noticed that...recently there have been remarks in the press regarding my behavior. It's been suggested that I've... not been conducting myself in a manner befitting an MP. Well, I've been giving my priorities a great deal of thought... and I've decided it's time to get them straight... which is why I must now respectfully withdraw my candidacy. Representing you would undoubtedly be the greatest honor of my political life. But it would be simply*

impossible to do so...if I'm not serving my own conscience. See...I've changed. And as important as my political aspirations are to me... there is one thing that matters more. Thank you!

HR : Henry Dashwood

DN : Daphne Reynold

CR : Clarissa Payne

Ironically, however, social demands are perceived to be of peripheral attention in either procuring or repudiating certain social identity. The activation of an identity in a situation allows individual to accomplish his personal and/or social objectives. Stets and Burke (2003) state that despite the activation of *communal* identity, the battery for such activation relies most predominantly on individual and situational variability and obviously does not rely on social characteristics. In enacting communal or social bound, there is almost always a quandary on how one will fuse his individual and social identity.

The Implication of Speech Community and Linguistic Sign Theories in ELT

With respect to the analysis on speech community, it is obviously important for students to get acquainted with the targeted shared appropriateness when learning how to get involved in a communication, be it formal or informal. It is owing to the fact that both formal and informal context of communication stipulates the norms and values of how one should initiate and contribute to the overall process of communication. It is by understanding the context along with its normality that a student can learn to communicate effectively.

The other important point is the teacher's understanding on the lexical differences among cultures of English speaking countries. As what has been found in the early analysis, every speech community has different concept of signifier though they are actually dealing with exactly the same thing. Without being given adequate knowledge pertinent to various lexical differences, students will not be able to further their communication and thus successful communication is hardly established.

In a nutshell, linguistic understanding without sufficient insight on the normality and adequate knowledge on various terms will hardly boost students to be effective interlocutors. Those non linguistic aspects are basically more important than linguistic attributes inasmuch as linguistic aspects merely set the outer part of communicative competence. It is in the core of communicative competence that students are deliberately demanded to be acquainted with the social and cultural attributes of the targeted community in which students wish to be involved.

CONCLUSION

The analysis result has shown that speech communities pervade not only language attributes but also social attributes. Every speech community possesses their distant language and social attributes, which to some extent may appear similar or different to one another. Dealing with language markers, to some extent, speech communities vary saliently. The

difference, however, occurs not only among nationality groups but also among regional groups in the same country. Mostly overtly, the differences among regional groups take place in the milieu of phonation aspect. Meanwhile, the difference among nationality groups speaking the same language occur even more variedly in that they encompass pragmatic aspects, lexical aspects, and phonological aspects.

The relative similarity among speech communities occurs wherefore there is interaction between or among communities. The fact that speech communities do enact interaction with the other communities has made the claim that all speech communities are seen as unequivocally different. The interaction among communities somehow mitigates the difference among them.

The other important point is that the significance of linguistic repertoires, covering phonological, syntactical, grammatical, and lexical preference, and shared appropriateness is of prominent importance in that it determines one's acceptance or rejection by certain speech community. The demands of various societal attributes, pertaining to profession, education, social class, nationality, and regionality, bestow myriads impetus for establishing and further adorning the linguistic repertoires since people will encounter different requirements to get themselves accepted. However, the requirements for procuring societal identity go beyond the linguistic aspects. The understanding of a deeper societal feature, shared appropriateness, is even more of high value in determining one's identity. Mastery of conventions is then of prominent importance in gaining social success in comparison to the substantive knowledge dispensed by the language. This crucial level of societal identity enactment is solely more laborious, if not dilemmatic, than merely establishing linguistic identity. Following or resenting particular shared appropriateness calls for personal judgment, which basically demands the shift in one's conscience.

What can be drawn as the overall analysis result is that linguistic behaviours, along with socio-cultural backgrounds will incur salient boundaries among speech communities, (Tong and Hong, 1999). Language, expresses much more than what is signified by its words. It expresses the "way individuals situate themselves in relationship to others, the way they group themselves, the powers they claim for themselves and the powers they stipulate to others." People use language to indicate social allegiances, that is, which groups they are members of and which groups they are not. In addition, they use language to create and maintain role relationships between individuals and between groups in such a manner that the linguistic varieties used by a community form a system that corresponds to the structure of the society: language as the medium for enacting social bonding.

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APPENDIX

Pre Climax: Focusing on Linguistic Sign

1. **Glynnis:** Are you hallucinating?
2. **Glynnis:** These eggs are positively glacial.
When I run this house, senile servants will be the first thing to go.
Clarissa: You'd have to get around the old bat. She'd never allow it.
3. **Lady Dashwood:** Anyone seen my pruning shears?
4. **Lady Dashwood :** The old bat seems to have forgotten where she put them.
5. **Henry:** Morning, Mother. Everyone sleep well?
6. **Henry:** Apparently not.
7. **Glynnis:** There's someone at the window, and I'm not hallucinating.
8. **Henry:** It's those bloody paparazzi again.
9. **Henry:** **Percy**, call the police!
10. **Henry:** I will not tolerate this media circus!
11. **Henry:** Where do you think you're going?
12. **Daphne:** It's you!
13. **Henry:** How long do you people have to spy before realizing there's no story here?
14. **Daphne:** You've got the wrong idea.
15. **Henry:** Tell it to the authorities.
16. **Henry:** The real scandal is how young they're starting you guttersnipes now.

17. **Henry:** You sit down and tell me who sent you.
18. **Henry:** The Sun? The Daily Star?
19. **Henry:** Good heavens, you can't be more than 17
20. **Henry:** Go on, take your picture and go away.
21. **Daphne:** I already have a picture of you.
What's going on?
22. **Henry:** Where the devil did you get this?
23. **Daphne:** From Libby.
24. **Glynnis:** That singer you met on a camel?
25. **Henry:** Why would Libby give this to you?
26. **Daphne:** She thought I'd want to know what my father looked like.
27. **Daphne:** My name is Daphne Reynolds and I'm Libby's daughter.
28. **Daphne:** According to this...
29. **Daphne:** I'm your daughter, too.
30. **Glynnis:** For Heaven's sake!
31. **Clarissa:** Seems you had an even better time in Morocco than you let on.
32. **Henry:** Oh, dear God.
33. **Henry:** No, this is impossible.-Must be a mistake.
34. **Glynnis:** Exactly, a mistake.
35. **Glynnis:** This doesn't prove anything.
This woman Libby... must have written down the first man she could think of.
36. **Daphne:** As far as I know, you're the only man she's ever thought of.
37. **Glynnis:** Can I have a word with you in private for a moment, please?
38. **Glynnis:** Henry?
39. **Glynnis:** You're not going to believe her, are you?
40. **Daphne:** Maybe I shouldn't have come.
41. **Daphne:** I can tell this is a big shock for you.
42. **Daphne:** I'm freaking out, and I've known since I was two.
43. **Daphne:** Don't get me wrong, freaking out in a good way.
44. **Daphne:** I've dreamt about this my whole life. Not that exact entrance, of course.
I imagined something more graceful.
I can see now that it was probably a mistake.
45. **Daphne:** I shouldn't have come.
46. **Henry:** Sorry, did you just say you've known about this your whole life?
47. **Daphne:** Yeah.
48. **Lady Dashwood:** Good.
49. **Lady Dashwood:** Now we've got that settled, how about some tea and a piece of fruitcake?
50. **Henry:** Your mother didn't feel I deserved the same consideration?
51. **Lady Dashwood:** No to the fruitcake, then.
52. **Henry:** How could she keep it from me?
53. **Glynnis:** What happened to the mistake theory we were operating on a moment ago?
54. **Lady Dashwood:** No, wait a minute, ducky.
55. **Lady Dashwood:** Henry, I know this has come as a shock, but we can't just let the girl go. Not until we've got to the bottom of this.
56. **Percy:** Shall I call a hotel, madam?
57. **Glynnis:** And tell them what, exactly? That the best-known electoral candidate in a generation... is requesting a room for a teenage girl? The press will have a field day.

58. **Henry:** Can we leave the press out of this?
59. **Glynnis** is absolutely right, dear.
60. **Glynnis:** Thank God someone else is thinking straight.
61. **Lady Dashwood:** The girl must stay here, with us.
62. **Glynnis:** Before we let this hypothetical daughter... blow your political career out of the water... we might consider checking up on her.
63. **Henry:** For what?
64. **Glynnis:** Criminal record? Blood type? Triple sixes on her scalp--
65. **Henry:** Glynnis, she has a birth certificate, she has my photograph, she has my eyes. I'm trying to think of what's best for you.
66. **Glynnis:** I know you don't like thinking about it, but the press can be brutal.
67. **Glynnis:** "Exclusive!"

Climax: Focusing on Speech Community

1. **Clarissa:** What are you doing?
2. **Daphne:** Finally giving you what you deserve.
3. **Daphne:** Go ahead. I don't want it. Any of it.
4. **Henry:** Wait.
5. **Daphne:** When I was little, every birthday I'd get all dressed up, and I'd wish... that if I was good enough... that you'd come and find me. And now here I am, in the most beautiful dress I could ever imagine... and you're here. You know what I miss now? I miss being me. I finally realize that that is enough.

6. **Henry:** You know, Daphne, I... Maybe we're just trying to make something work here...which isn't....
7. **MASTER OF CEREMONY:** Pray be Upstanding for Her Majesty the Queen!
8. **Daphne:** Go ahead. Duty calls.
9. **Libby:** Come on, honey.
10. **Henry:** Thank you very much. I have no comment.
11. **Lady Dashwood:** Couldn't you sleep, either?
12. **Henry:** Made a bit of a mess of things, haven't I?
13. **Lady Dashwood:** A bit. For six centuries, this family has been sacrificing bits of itself for England. Arms, legs, eyes.... The battlefields of Europe are littered with them. Don't follow in that glorious tradition. You know what you're going to sacrifice? Your heart,
14. **Henry:** Thank you. Thank you! Over the last few weeks... I've certainly received more support and encouragement... from the voters of this constituency than I'd ever dared hope for. I'd like take this opportunity to thank you all for that. Now you may have noticed that... recently there have been remarks in the press regarding my behavior. It's been suggested that I've... not been conducting myself in a manner befitting an MP. Well, I've been giving my priorities a great deal of thought... and I've decided it's time to get them straight... which is why I must now

respectfully withdraw my candidacy.

Representing you would undoubtedly
be
the greatest honor of my political life.
But it would be
simply impossible to do so...
if I'm not serving my own conscience.
See...
I've changed.
And as important
as my political aspirations are to me...
there is one thing that matters more.
Thank you.

Post Climax: Focusing on Speech Community

1. **Daphne:** What are you doing here?
2. **Henry:** I just came because...
3. **Henry:** I have something very important to say to you...
4. **Henry:** and I hope I can.... I wrote it all down on the plane... about times, as you can.... I thought I had it.
5. **Henry:** What it comes down to... is that I love you, Daphne.
6. **Henry:** I love you, and that I'm so sorry.
7. **Henry:** I wouldn't change anything about you.
8. **Henry:** I wouldn't change one hair on your head.
9. **Henry:** Not for anything--
10. **Daphne:** I love you, Dad. I love you.
Might I have the honor of this dance?
11. **Henry:** Listen, Daphne, I...
12. **Henry:** I think when you're groveling, it's important to bring a very large present.
13. **Daphne:** I don't understand.
14. **Ian:** May I cut in?
15. **Daphne:** I tried to call you.
16. **Libby:** You never did want me to go, did you?
17. **Henry:** There never was anyone else, was there?
18. **Henry:** I'd say I owe you a rather large apology.
19. **Libby:** You think I've waited years for an apology?