



COMPARATIVE ANALYSIS OF LANGUAGE STYLE BETWEEN COMEDIAN LEIKOLA ISMO AND TREVOR NOAH

Maharani Permata Syahron¹, Hamzah²

English Department
Faculty of Languages and Arts
Universitas Negeri Padang
email: maharanips24@gmail.com

Abstract

This research aimed to compare the similarities and differences between comedian Leikola Ismo and Trevor Noah stand up comedy in the level of field, tenor and mode. This study used Halliday's systemic functional linguistics theory. Descriptive quantitative research methodology was employed in this study. The study's findings indicate that there were four similarities and four differences at the field level. At the Tenor level, there were seven similarities and four differences. At the Mode level, there were three similarities and three differences. There are more similarities than differences, according to the study's findings, and the variations in style are influenced by various ethnic and cultural backgrounds that are expressed through speech and result in various word choices and productions at the field, tenor, and mode levels.

Keywords : Language style, stand-up comedy, field, tenor, mode, Leikola Ismo, Trevor Noah

A. INTRODUCTION

Humans communicate uniquely. They may address the same subject but do not use the same language style. Everyone has their own unique style when it comes to speaking or writing. This allows people to converse and receive information. Even though various elements distinguish each person's language style, as Holmes (1992) defines it, variation encompasses diverse language forms, accents, dialects, and languages due to social reasons that contradict others. As a result, it is reasonable to argue that language form, accent, dialect, and context can all influence how someone's language style differs.

Previous researchers employed the words register, genre, and style in various ways. The same texts may be examined from a register, genre, and style standpoint. Biber and Conrad (2019, p. 15) state that the register viewpoint defines the typical linguistic aspects of text variations and functionally relates them to the variety's situational context. Because the focus is on words and grammatical traits that are widespread, the analysis can be conducted on a sample

¹ English ELLSP of English Department of FBS Universitas Negeri Padang graduated on March 2025

² Lecturer of English Department of FBS Universitas Negeri Padang



of text snippets rather than whole texts. The genre viewpoint examines the rhetorical arrangement of various texts, mainly written forms. Genre studies need to examine entire texts from a diversity perspective. On the other hand, Styles are associated with nonfunctional linguistic patterns. These are aspects related to aesthetic choices, as decided by the speaker/writer's attitudes toward language.

The language style is evident when someone talks in person during a live performance. Stand-up comedic performances are one of the live events. Stand-up comedy is sometimes called clever humor since it challenges its audience to consider the implications of its remarks. Moreover, stand-up comedy requires that the tale should 1) make the audience laugh, 2) have a happy conclusion, and 3) be a realistic portrayal of ordinary life. Even when these three requirements are satisfied, explaining a joke may still be challenging successfully. Comedy was meant to amuse the people and audiences.

The previous studies conducted on the language style in movie genres such as horror and comedy. The research by Silpitri (2022) compared the language style between two horror movies and examined field, tenor and mode. Namirah and Hidayat (2021) conducted research on language styles in electronic discourse, especially on YouTube which used multimodal analysis to determine their style language. The research by Aldisan (2022) analyzed the similarities and differences between two talk shows at three metafunction levels: 1) ideational, 2) interpersonal, and 3) textual. Putra and Hamzah (2021) compared Indonesian and English pop song lyrics in terms of ideational metafunction and used Halliday's systemic functional linguistics theory for analysis. Darong (2021) analyzed the language style of the president's speech and focused on both the ideational and textual functions. The research by Huo and Zhang (2022) evaluated Joe Biden's inauguration address in terms of interpersonal function.

Based on previous explanations, the study of language style in several areas has researched mostly in the movie, Youtube, talkshow, song lyrics, and President's speech that focused at three metafunction levels in the Functional grammar approach and in terms of ideational and textual metafunction. However, there were not many researchers in previous studies that analyzed language styles of stand-up comedy that used a functional grammar approach focused on the field, tenor, and mode view. This research aimed to compare two comedians from different backgrounds used a functional grammar approach that focused on the field, tenor, and mode view from various backgrounds.

B. METHODOLOGY

The researcher used quantitative descriptive approach to perform the study. According to Gay (1992), descriptive research is a strategy for collecting data with the goal of testing hypotheses or answering research questions about the subject's current situation. This research explored language style using three situation context criteria. This study's data consisted of all of the clauses that chosen based on research instruments, especially the table indicator. Meanwhile, the data was taken from the stand-up comedy Leikola Ismo and Trevor Noah transcript. There were two instruments in this research. First, the instrument in this research was the researcher herself, who collected and

analyzed data. The researcher used the videos of stand-up comedy from comedians Leikola Ismo and Trevor Noah as an instrument, watching the videos, making the transcripts, understanding their utterances, and identifying the language styles featured in the video. Second, the table of indicators that includes every aspects to be evaluated and compared. The data were collected in various ways such as downloading, viewed, and transcribed the stand-up comedy video from Leikola Ismo and Trevor Noah's YouTube channel to answer the research questions.

C. FINDINGS AND DISCUSSION

1) Research Finding

a. Comparison between comedian Leikola Ismo and Trevor Noah in the level of field

After examining the data, the conclusions for ideational metafunction are obtained. Since this type of process has the highest rate for both speakers and they differ in how they use other processes, it may be concluded that both speakers are equal in their use of material processes in stand-up comedy in order to address the first study question. The results are shown at the field level in Table 4.21.

Table 1 : The comparison of process occurrences between comedian Leikola Ismo and Trevor Noah

Process	Leikola Ismo		Trevor Noah	
	FN	%	FN	%
Material	206	21,62%	231	23,29%
Behavioural	26	2,73%	27	2,72%
Mental	324	34%	368	37,10%
Verbal	75	7,87%	103	10,38%
Rel. Identifying	107	11,23%	85	8,57%
Rel. attributive	175	18,36%	169	17,04%
Existential	40	4,20%	9	0,91%
Σ	953	100%	991	100%

Table 4.1 shows how comparable the two comedians' approaches are in presenting information through conversation. From the data above, the material process, mental process and relational attributive are the highest percentage by these two comedians. The material process by comedian Leikola Ismo is 21,62%, meanwhile the material process by comedian Trevor Noah has a higher percentage with 23,29%. Furthermore, mental process is the highest percentage by comedian Leikola Ismo with 34% that is lower than mental process by comedian Trevor Noah with 37,10%. Not only material and mental process, relational attributive also has the highest percentage by comedian Leikola Ismo 18,36% meanwhile, relational attributive by comedian Trevor Noah has 17,04%.

Datum 18: “cause I studied English for years”

The word "studied" by comedian Leikola Ismo in Datum 18 is classified as a material process because it shows a physical action performed by the actor (I), with the target object (English) directly involved.

Datum 27 : “and they want to interfere”

Datum 27, in the word "want" by comedian Leikola Ismo is classified as a mental desiderative process because it indicates that the actor wished to do something, namely "to interfere."

Datum 16: “it’s not the natural sound”

Furthermore, ‘is’ by comedian Trevor Noah in datum 16 is a relational attributive process because it describes a characteristic (not the natural sound) of the subject (it).

Table 2 : The comparison of participants occurrences between comedian Leikola Ismo and Trevor Noah

Participants	Leikola Ismo		Trevor Noah	
	FN	%	FN	%
Actor	206	21,59%	231	23,29%
Behaver	26	2,73%	27	2,72%
Senser	325	34,07%	368	37,10%
Sayer	75	7,86%	103	10,38%
Carrier	175	18,34%	169	8,57%
Token	107	11,22%	85	17,04%
Existent	40	4,19%	9	0,91%
Σ	954	100%	992	100%
Other participants				
Goal	168	16,75%	208	20,25%
Range	147	14,66%	119	11,59%
Phenomenon	280	27,92%	274	26,68%
Attribute	175	17,45%	169	16,46%
Value	107	10,67%	85	8,28%
Verbiage	65	6,48%	53	5,16%
Receiver	33	3,29%	92	8,96%
Recipient	28	2,79%	27	2,63%
Client	0	0	0	0
Σ	1.003	100%	1.027	100%

Table 4.2. From the data above, participants 1 have the highest percentage of actors participants, senser, and carrier. The actors participants by comedian Leikola Ismo has 21,59%, meanwhile the actors participants by comedian Trevor Noah has a higher percentage with 23,29%. Furthermore, the senser participants by comedian Leikola Ismo 34,07% that higher than the senser by comedian Trevor Noah with 37,10%. Moreover, the carrier participant by comedian Leikola Ismo 18,34% that is higher than the carrier participants by comedian Trevor Noah with 17,04% .

Besides the actor, senser and carrier in participant 1 that have the highest percentage between these two comedians, goal, phenomenon and attribute have highest percentage in participant 2. The goal of participants by comedian Leikola Ismo with 16,75% which is lower than the goal of participants by comedian Trevor Noah with 20,25% in goal participants. The phenomenon of participants by comedian Trevor Noah has a slightly higher percentage with 27,92% than the phenomenon by comedian Trevor Noah with 26,68%. Moreover, the attribute of participant 2 by comedian Trevor Noah has 17,45% and the attribute by comedian Trevor Noah has 16,46% that is lower than the attribute of comedian Leikola Ismo.

Datum 13: “ yeah, cuz everyone learned it from white women”

The word ‘Everyone’ in Datum 13 is classified as an senser because it is the one who performs or carries out the main action in the sentence process ‘learned’ and ‘it’ as a goal.

Datum 21: “ It’s really easy”

The word ‘It’ in datum 21 is categorized as a carrier because it is a participant in the relational attributive process that specifies characteristics or qualities, namely ‘easy’.

Table 3 : The comparison of circumstances occurrences between comedian Leikola Ismo and Trevor Noah

Circumstances	Leikola Ismo		Trevor Noah	
	FN	Percentage	FN	%
Place	185	32,34%	153	32,21%
Time	126	22,02%	83	17,47%
Manner	77	13,46%	99	20,84%
Cause	42	7,34%	59	12,42%
Accompaniment	26	4,55%	28	5,89%
Sources	7	1,22%	14	2,95%
Role	56	9,79%	20	4,21%
Matter	23	4,02%	12	2,53%
Purpose	30	5,24%	7	1,47%
Total	572	100%	475	100%

Table 4.3. From the data above, the circumstances of place, circumstances of time and circumstances of manner are the highest percentage in the part of circumstances. The circumstances of place by comedian Leikola Ismo has 32,34% meanwhile the circumstances of place by comedian Trevor Noah has slightly lower with 32,21%. Furthermore, the circumstances of time by comedian Leikola Ismo with 22,02% that still has a higher percentage and the circumstances of time by comedian Trevor Noah with 17,47% But, the circumstances of manner by comedian Leikola Ismo is 13,46% and the circumstances of manner by comedian Trevor Noah has higher percentage than the circumstances of manner by comedian Leikola Ismo with 20,84%.

Datum 10: “And you have to do things in American Airports”

The phrase “in American airports” by comedian Trevor Noah in Datum 10 specifies the location where the actor must perform certain actions. This phrase is to identify the location of the activity described in the sentence.

Datum 70: “ which apparently you’re not supposed to do”

The word “apparently” by comedian Trevor Noah that showed in Datum 70 indicates the way the speaker understands or sees the situation, which makes it a circumstance of manner, as it describes how the action is perceived or received.

2) Discussion

The levels of field show similarities and differences between comedian Leikola Ismo and comedian Trevor Noah according to the language styles analysis results. As a result, the language styles of the two comedians differ, and this section examines each level individually in order to compare them in three different contexts.

To answer the first question, the analysis at the field level reveals that material processes are dominated by comedians Leikola Ismo and Trevor Noah because both comedians frequently delivered everyday life activities and phenomena in their speeches. This finding aligns with Hu in Zheng (2014: 17), who states that the material process dominates speech since material words are the essential foundation for referring to human action. This statement also highlights the importance of the attributive process, which follows the material process due to its high frequency of occurrences in the data. The similarities also happen in the mental process used by both comedians because they aim to establish a connection with their audience’s mental responses and give specific thoughts. Alnei & Ahangari (2016: 206) confirmed that mental processes create affective, cognitive and perceptive reactions from audiences. They also have less in common regarding existential and behavioural processes because both comedians focus on self-reflection, personal experience, or irony that invites the audience to think or feel connected.

In addition, there are differences in the field level. The relational identifying process is frequently employed by Leikola Ismo because it is relevant to the topics he presented about his challenges with the English language and conveys his personal experiences. Meanwhile, Trevor uses verbal processes more than Leikola Ismo because he often imitates a particular way of speaking, accent or intonation in delivering comedy.

Similarly to the previous research, Syafri (2019) examined comparing language styles between two comedians on YouTube, finding that the material and relational attributive are dominant. This is similar to comparing language style between Leikola Ismo and Trevor Noah’s findings, where material and relational attributive are dominated. In contrast, they differ from Leikola Ismo and Trevor Noah’s subgenre. These two comedians are classified as self-deprecating comedians; meanwhile, both comedians that Syafri’s research have an observational genre.

D. CONCLUSION AND SUGGESTIONS

To address the research question, the researcher can draw the following conclusions from this study. At the field level, there are four similarities between the comedian Leikola Ismo and Trevor Noah. First, in terms of process type, material, mental and attributive processes predominate. Second, both comedians have low occurrences in the identification process, existential and behavioural in the process type. Third, both comedians in Participant 1 and Participant 2 are dominant in the actor, sensor and carrier in Participant 1 and dominant in phenomenon and goal in Participant 2. Fourth, circumstances are a significant aspect in both comedians, and they are dominant in the circumstances of place, time, and manner. However, there are also four differences at the field level. Leikola Ismo frequently employs the relational identifying process. Meanwhile, Trevor Noah is more used to the verbal process than Leikola Ismo.

This study, which examines the similarities and differences in language styles in stand-up comedy, has certain limitations. It examines the similarities and differences between the two comedians to identify language style. Therefore, to get a more thorough assessment, additional in-depth research on different stand-up comedy and other genres is needed. To better comprehend language styles, it is also recommended that future researchers examine language styles in this genre from a different perspective and compare research with other genres.

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