

Erotetic Language Style of Sūnwùkōng in the Drama Series Xīyóujì by Zhāngjìzhōng

Cicik Arista^{1*}, Mintowati², Subandi³, Hu Yifan⁴

¹²³Chinese Language Department, Universitas Negeri Surabaya, Indonesia

⁴College of International Cultural Exchange, Central China Normal University, China

Correspondence Email : cicikarista@unesa.ac.id

ARTICLE INFO

Article history:

Received : December 11, 2024

Revised : January 2, 2025

Accepted : January 4, 2025

Available online : January 4, 2025

Keywords:

erotetic, language style, drama series, Sūn Wùkōng

Abstract

Humans need language as a communication tool to send messages directly or indirectly. One way to communicate through indirect messages is by literature arts, such as drama series that can strengthen the impression of conveying the meaning of utterance. In this research, the use of erotetic language style by Sūnwùkōng in the drama series xīyóujì. This research aims to describe the forms and functions of erotetic language style by Sūnwùkōng. The erotetic language style is commonly used in speech or poetry, but in this drama series, Sūnwùkōng uses this style extensively in his utterance, therefore, this type of research is qualitative research because the data is based on the form of utterance of Sūnwùkōng, therefore the method used is a descriptive method. From the results of the analysis, 40 data were obtained with five kinds of stylistic markers of erotetic, including 5 data markers 难道 *nándào*; 12 marker data 怎么 *zěnmě*; 4 marker data 这么 *zhème*; 8 marker data 呢 *ne*; and 11 吗 *ma* marker data. The function of erotetic language style expressed is as a form of emphasis on something, specifically angry, accusation, rejection, joy, surprise, amazed, and underestimate.

INTRODUCTION

Language plays an important role for human social life in communicating. Human and communication are two facts that cannot be avoided from the reality of social life. According to (Nurgiantoro, 2017), communication is the process of transmitting and feedback thoughts and feelings between one another as a form of conveying messages or ideas. (Arista, 2020) also reveals that language is a tool to convey thoughts and ideas to others. (Subandi et al., 2021) mentions, in communication activities, language is always related to the delivery of messages or feelings. The process of delivering messages by each individual varies, generally every individual in everyday life can communicate directly orally or writing in the form of literary works. The use of language in literary works is a language that is combined to become a style of language that will eventually characterize the identity of its speakers (Subandi & Diniswari, 2015). So that language style plays an important role in everyday life (Hidayat, 2021).

Each character presented in the storyline of each literary work, including in the drama series *xīyóujì* has its own characteristics, as an illustration of the personality characteristics possessed by

each character, including the language style of the character *Sūnwùkōng*. (Kerap, 2010) Expressing that language style is a way of conveying thoughts through language in a distinctive way that reflects the soul and personality of the speaker. With regard to whether or not the meaning is directly conveyed, language styles are divided into two groups, which are rhetorical language styles and figurative language styles. However, in this research, researchers only studied rhetorical language style, especially the type of erotetic.

In Chinese, the erotetic style is called 反问修辞手法 *fǎnwèn xiūcí shǒufǎ*. (Wang Xijie, 2004) said, erotetic language style is a rhetorical technique that expresses a certain meaning in the form of questions to reinforce the meaning. A rhetorical question is a question that does not require an answer because the answer is in the rhetorical question. From this statement, it can be seen that the erotetic style in Chinese is a question that does not need an answer because the answer is that question itself, so that rhetorical questions contain a meaning that deviates from the real meaning. (He Xiaohong, 2021) also revealed that Chinese erotetic language style are divided into two types, such as: 肯定式/ *kěndìngshì* (positive) dan 否定式/ *fǒudìngshì* (negative), Example:

肯定式/ *kěndìngshì* (positif)

我饿了这么久，一个汉堡怎么能吃饱？

Wǒ èle zhème jiǔ, yīgè hànbǎo zěnmē néng chī bǎo?

I've been hungry for so long, how can one hamburger make me full?

From the example sentence, it can be seen that the sentence is a question sentence marked with the word 怎么 *zěnmē* (how), but the meaning expressed is a statement that eating one *hamburger* is not full. In addition, the positive rhetorical sentence form 能吃饱 *néng chī bǎo* (can be full) expresses the opposite meaning of "not full", so this positive rhetorical question sentence is used to express negative.

否定式/ *fǒudìng shì* (negatif)

难道他长得不好看吗？

Nándào tā zhǎng dé bù hǎokàn mā?

Is he not handsome?

From the example sentence, it can be seen that the sentence is a sentence with an erotetic language style marked by the word "吗 *ma* (is)", but in fact the meaning expressed is a "statement" that 他长得好看 *tā zhǎng dé hǎokàn* (he is handsome). In addition, it can be seen that the negative sentence 不好看 *bù hǎokàn* (not handsome) means exactly the opposite, so the negative sentence in this rhetorical question is used to express positive. So, rhetorical questions in Chinese are divided into positive and negative, but the meaning is the opposite.

The first previous research was conducted by (Nisa', 2016) under the title "Use of Rhetorical Language Style in Books 《我在那些事儿》” discusses the entire rhetorical language style in the collection of foreign student articles outlined in the book. In the collection of articles, five types of language styles were found, namely acidenton, ellipsis, perphrasis, erotetic, and hyperbole. As for its function, there are four types of it, which are elevating the appetite, influencing or convincing the reader, creating a certain state of heart feeling, and strengthening the effect on ideas. The difference between that research and this research is this research only examines erotetic language style in terms of form and function, while that research does not only focus on erotetic language style, but includes all types of language styles included in rhetorical language style. The second previous research was conducted by (Florentina & Nuhadi, 2022) with the title "Erotetic Rhetorical Language Style in Song Lyrics Created by Dish", the research focused only on the form and function of erotetic language style, but the object of research was Japanese song lyrics, while this research focused on using erotetic language style of Sunwukong as a character in a Chinese drama series.

From the two previous studies, the novelty and uniqueness of this research lies in two things. First, the subject of research is a main character of a Chinese drama series, and the object of research is the speech of the character. Second, the theory used is a theory from Chinese, namely theory (Wang Xijie, 2004) is one of the experts in the field of Chinese linguistics in China.

Zhāng Jìzhōng's 2011 drama series *xīyóujì* was chose as the data source because, in the drama series episode 1 to 5, especially *Sūnwùkōng* often speaks sentences using erotetic type of speech, and this edition uses Mandarin, not Cantonese dialect unlike previous versions. This research aims to describe the forms and functions of the erotetic language styles used by the *Sūnwùkōng* in the drama series *xīyóujì* by *Zhāngjìzhōng*. So, the results of this research can contribute to the stylistic knowledge of erotetic, especially in Chinese, which is characterized by certain forms of markers.

METHOD

This research is a type of qualitative research by applying listening and recording techniques. The source of this research data is taken from the drama series *xīyóujì* 2011 by *Zhāngjìzhōng*. The data of this research amounted to 40 data taken in episodes one until five. Many research methods can be used as a tool to achieve research objectives, in this research, documentation is an appropriate method and needed. Documentation is a research method used to explore and search for data or research variables through notes, transcripts, books, meetings, agendas, minutes (Nazir, 2009). The use of documents as a source of data is useful as verifiable evidence. The results of the documentation can open up opportunities to expand curiosity about something that is being investigated.

The document used in this research focuses on Sunwukong's speech data which contains erotetic language style. Research requires research methods and techniques that are used as a design in determining ways to get answers from problem formulations that have been mapped out in advance and the most effective approaches and ways used to support research results. This research uses the listen method and recording techniques. The listening method used in this research aims to listen carefully to 40 Sunwukong speech data in the *xīyóujì* drama series. The note-taking technique in this research is related to marking data that has rhetorical question marks according to (Wang Xijie, 2004) theory. After the data is marked, then move on to translating and recording matching data according to the classification determined by the author, namely 5 markers of rhetorical questions in Chinese and classifying their function. All of these data have been validated by Chinese and Indonesian lecturers who are experts in this field. This research is descriptive because it wants to describe the forms and functions of erotetic language style spoken by Sunwukong.

FINDINGS

(Rahayu & Parastuti, 2019) found several stylistic markers of erotetic in a collection of Japanese song lyrics, including ~かな、~よね、~て しょ、~の、~か、~ない in their research. While in Chinese, according to (Wang Xijie, 2004) There are also five kinds of rhetorical question markers or also called erotetic language style, including 难道 *nándào*; 怎么 *zěnmě*; 这么 *zhème*; 呢 *ne*; and 吗 *ma*. So, the rhetorical stylistic form of erotetic in both Japanese and Chinese have signifiers. Here is a table of classifying stylistic markers of erotetic and their functions.

Table 1. Classification of stylistic marker forms and function of erotetic

Data code	Data	Marker					Function
		难道	怎么	这么	呢	吗	
XYJ/E01/11.10	这话不是你说的吗?					√	Accusation
XYJ/E01/11.11	你是不是点头了呢?				√		Accusation

<u>XYJ/E01/13.22</u>	<u>它不是还很小吗?</u>		√	<u>Rejection</u>
<u>XYJ/E01/14.15</u>	<u>何必自寻烦恼呢?</u>		√	<u>Angry</u>
<u>XYJ/E01/17.31</u>	<u>神仙说话总是这么地玄妙啊?</u>		√	<u>Amazed</u>
<u>XYJ/E01/28.25</u>	<u>我怎么不认得你, 你就是那南海菩萨落伽。</u>	√		<u>Joy</u>
<u>XYJ/E01/32.03</u>	<u>难道你不知道我的厉害?</u>	√		<u>Angry</u>
<u>XYJ/E01/39.21</u>	<u>难道你们都忘记了么?</u>	√		<u>Accusation</u>
<u>XYJ/E02/03.30</u>	<u>你怎么不认识我啊?</u>		√	<u>Angry</u>
<u>XYJ/E02/05.04</u>	<u>你叫谁呢? 你怎么这么没礼貌?</u>		√	<u>Angry</u>
<u>XYJ/E02/12.12</u>	<u>你们不知道按老孙在逗你玩儿吗?</u>		√	<u>Joy</u>
<u>XYJ/E02/12.36</u>	<u>你怎么这么小家子气?</u>	√		<u>Angry</u>
<u>XYJ/E02/14.31</u>	<u>这宝贝这么听话呀?</u>		√	<u>Amazed</u>
<u>XYJ/E02/24.59</u>	<u>这不是冥界吗?</u>		√	<u>Surprised</u>
<u>XYJ/E02/25.04</u>	<u>我怎么到这里呀?</u>		√	<u>Surprised</u>
<u>XYJ/E02/27.35</u>	<u>你还不认我, 怎么差人来勾我?</u>	√		<u>Angry</u>
<u>XYJ/E02/28.36</u>	<u>刚才你那手下还要我拿钱买命呢?</u>		√	<u>Accusation</u>
<u>XYJ/E02/38.39</u>	<u>你是看不起我吗?</u>		√	<u>Angry</u>
<u>XYJ/E03/02.56</u>	<u>你看我不是也能变大吗?</u>		√	<u>Joy</u>
<u>XYJ/E03/05.40</u>	<u>这还要谢他吗?</u>		√	<u>Rejection</u>
<u>XYJ/E03/15.26</u>	<u>这哪里能比得上我们花果山呢?</u>		√	<u>Underestimate</u>
<u>XYJ/E03/20.50</u>	<u>你又不是我儿子, 我为何要认识你呢?</u>		√	<u>Rejection</u>
<u>XYJ/E03/34.35</u>	<u>不是都来了吗? 不是都打败了吗?</u>		√	<u>Surprised</u>
<u>XYJ/E03/38.31</u>	<u>难道你不知道我是齐天大圣啊?</u>	√		<u>Angry</u>
<u>XYJ/E04/05.58</u>	<u>你怎么认识我呀?</u>		√	<u>Surprised</u>
<u>XYJ/E04/07.58</u>	<u>我说你怎么还不走啊?</u>		√	<u>Angry</u>
<u>XYJ/E04/08.00</u>	<u>难道你胡子不想要了?</u>	√		<u>Angry</u>
<u>XYJ/E04/19.00</u>	<u>这是不是就是金丹呢?</u>		√	<u>Joy</u>
<u>XYJ/E04/20.40</u>	<u>这天空有这么好吃的东西, 何不带回去给花果山的孩儿们尝一尝呢?</u>		√	<u>Joy</u>
<u>XYJ/E04/21.10</u>	<u>它要来吃你的, 你怎么不让我杀了它呀?</u>	√		<u>Angry</u>
<u>XYJ/E04/33.06</u>	<u>难道不是你吗?</u>	√		<u>Accusation</u>
<u>XYJ/E05/10.24</u>	<u>俺老孙怎么会听你劝?</u>		√	<u>Rejection</u>
<u>XYJ/E05/11.35</u>	<u>这孩子怎么是你呀?</u>		√	<u>Surprised</u>
<u>XYJ/E05/11.52</u>	<u>你这也知道呢?</u>		√	<u>Surprised</u>
<u>XYJ/E05/23.45</u>	<u>二郎神, 怎么你手软了?</u>	√		<u>Surprised</u>
<u>XYJ/E05/24.06</u>	<u>还有精力再打一场吗?</u>		√	<u>Underestimate</u>
<u>XYJ/E05/26.02</u>	<u>师父, 这也算大火吗?</u>		√	<u>Rejection</u>
<u>XYJ/E05/26.45</u>	<u>这是什么菜, 这么难吃呀?</u>		√	<u>Surprised</u>
<u>XYJ/E05/29.30</u>	<u>你真聪明, 学得这么快啊?</u>		√	<u>Amazed</u>

XYJ/E05/39.02	老头儿，你取回你的金丹，那 我还有性命吗？	√	Accusation
	Sum	<u>5</u>	<u>12</u> <u>4</u> <u>8</u> <u>11</u>

Notes: XYJ= *xīyóujì* (drama series title)

E01= Episode 01

11.10= duration

DISCUSSION (Level 1)

Based on the classification of the table above, the stylistic forms of erotetic spoken by Sunwukong in the drama series that there are 5 data with the marker 难道 *nándào*; 12 data with the marker 怎么 *zěnmě*; 4 data marker 这么 *zhème*; 8 data marker 呢 *ne*; and 11 markers 吗 *ma*. These data can be analyzed as follows.

Stylistic Form Erotetic Markers 难道 *nándào*

The marker 难道 *nándào* in 5 episodes of this drama series has 5 data, including

- (1) 难道你不知道我的厉害?
Nándào nǐ bù zhīdào wǒ de lìhài?
Don't you know my greatness?
- (2) 难道你们都忘记了吗?
Nándào nǐmen dōu wàngjì le ma?
Have you all forgotten?
- (3) 难道你不知道我是齐天大圣啊?
Nándào nǐ bù zhīdào wǒ shì qí tiān dà shèng a?
Don't you know I'm Monkey King?
- (4) 难道你胡子不想要了?
Nándào nǐ húzi bùxiǎng yàole?
Don't you want your beard anymore?
- (5) 难道不是你吗?
Nándào búshì nǐ ma?
What is not you?

In all five utterances, the word 难道 *nándào* means "what", according to (Wang Xijie, 2004), the word 难道 *nándào* here is used to ask something that does not really require an answer. Sentences number (1), (3), (4) and (5) of this erotetic style are negative sentences marked with the word "不 *bù* (no)", but actually the word "不 *bù* (no)" is used to emphasize the opposite meaning.

So, stylistic forms of erotetic with this negative sentence model are actually used to reinforce the opposite meaning, namely positive. While sentence number (2) is a positive form of asking "did you all forget", but actually it is to emphasize that "you all do not forget". The word 难道 *nándào* itself is used as a stylistic marker of erotetic to emphasize something, in this context Sunwukong is angry and wants to show the speech partner that he is the monkey king, and he

is great, so this use of the word 难道 *nándào* really has a profound effect on the speech partner to emphasize that he is angry. (Yulika et al., 2022) and (Akmalia et al., 2021) in their research mentioned that the erotetic language style appears in the poetry for children, for example "Who is the teacher of the sun?", in the research mentioned that this sentence fulfills a reasonable function of emphasis but does not want an answer, meaning that this sentence gives emphasis to appreciate and care for the teacher. While Sunwukong's utterances above using the marker 难道 *nándào* to emphasize anger or accusation.

Stylistic Form Erotetic Markers 怎么 zěnmě

The 怎么 *zěnmě* marker on the 5 episodes of this drama series is the most, which is 12 data, example

- (1) 我怎么不认得你，你就是那南海菩萨落伽。
Wǒ zěnmě bù rèndé nǐ, nǐ jiùshì nà nánhǎi púsà luò jiā.
How can I not recognize you, you are the *Bodhisattva* of the South China Sea.
- (2) 你怎么不认识我啊？
Nǐ zěnmě bù rènshí wǒ a?
How can you not know me?
- (3) 你叫谁呢？你怎么这么没礼貌？
Nǐ jiào shéi ne? Nǐ zěnmě zhème méi lǐmào?
Who are you? **How** can you have no manners?
- (4) 你怎么这么小家子气？
Nǐ zěnmě zhème xiǎojiāzǐqì?
How are you this miserly?
- (5) 它要来吃你的，你怎么不让我杀了它呀？
Tā yào lái chī nǐ de, nǐ zěnmě bù ràng wǒ shāle tā ya?
He wants to eat you, **why** do you forbid me to kill him?
- (6) 俺老孙怎么会听你劝？
ǎn lǎo sūn zěnmě huì tīng nǐ quàn?
How can I listen to your advice?

The six utterances above use the marker 怎么 *zěnmě* (how/why). In the speech (1) the context is that Sunwukong was punished by Buddha Rulai with the condition of the body trapped by the mountain of 5 fingers, when the *Bodhisattva* came and asked Sunwukong if Sunwukong recognized him, then obviously Sunwukong happily used the word 怎么 *zěnmě* (how) to emphasize how he knew the *Bodhisattva* with the intention of asking the *Bodhisattva* for help so that he would be free from that punishment. Utterances (2), (3), and (4) intend to reinforce his anger by using the word 怎么 *zěnmě* (how/why), but he doesn't really need an answer because the answer is in his rhetorical question.

Utterance (5) shows that Sunwukong rejected his teacher for forbidding him not to kill the tiger that attacked the teacher, so Sunwukong said the rhetorical question "why did you forbid me to kill him" as a form of rejection to his teacher. In utterance (6) using the positive form of sentence marked by the phrase 会听你劝 *tīng nǐ quàn* (listen to your advice), but with the word 怎么 *zěnmě* (how) Sunwukong wanted to emphasize to Buddha Rulai that he did not want to listen to his advice,

meaning that this form of rhetorical questioning was a refusal to Buddha Rulai not to listen to his advice.

From the above, it can be concluded that this 怎么 *zěnme* marker is more widely used in the context of anger. If (Mustika & Tamsin, 2020) found that Navis as the main character in the short story expresses his thoughts and feelings in an erotetic language style with the intention of emphasizing as an attitude of criticism through that language style. In this research, Sunwukong used the marker 怎么 *zěnme* to express anger, surprise, and rejection.

Stylistic Form Erotetic Markers 这么 *zhème*

From the results of the analysis, the stylistic markers of 这么 *zhème* are 4, example

- (1) 神仙说话总是这么地玄妙啊?
Shénxiān shuōhuà zǒng shì zhème de xuánmiào a?
Gods always talk mysteriously like this ?
- (2) 这是什么菜，这么难吃呀?
Zhè shì shénme cài, zhème nán chī ya?
What kind of dish is this? It's not good like this?

Utterance (1) shows that Sunwukong admires someone who is singing, he thinks the person who sings is a God, so he tells the rhetorical question to the person whether the God when singing is so mysterious as it sounds, this is intended to emphasize only and is not a question that requires an answer. Utterance (2) expressed a sense of surprise because Sunwukong felt that the food served was so bad that he said rhetorical questions to show his surprise. From these speech, it can be seen that this 这么 *zhème* marker can be used to emphasize the feelings of someone who is surprised or amazed at something.

(Dia et al., 2020) and (Fatkhayati & Suharno, 2019) revealing that rhetorical language style can also be used as a strategy in classroom learning. While in this research, Sunwukong used erotetic language style, especially the 这么 *zhème* marker as a form of expressing admiration and surprise. So, this erotetic language style not only can be used in class during learning but also can be used in everyday life in other contexts.

Stylistic Form of Erotetic Marker 呢 *ne*

There found 8 data of marker *ne* in this drama series, for example:

- (1) 你是不是点头了呢?
Nǐ shì bù shì diǎntóu le ne?
You nodded, right?
- (2) 何必自寻烦恼呢?
Hébì zì xún fánnǎo ne?
Then why do you seem troubled?
- (3) 刚才你那手下还要我拿钱买命呢?
Gāngcái nǐ nà shǒuxià hái yào wǒ ná qián mǎi mìng ne?
You just asked me for money to pay for my life, right?

The marker 呢 *ne* according to (Wangzhuang, 2012) It is usually put at the end of a sentence and used to emphasize something. In the utterance (1) the marker 呢 *ne* is used to emphasize that Sunwukong made an accusation against the buffalo demon that he had nodded, meaning that he had

agreed to an agreement between them. In utterance (2) Sunwukong was angry with the buffalo demon, because at that time the buffalo demon knew that the actual life to be taken away by the God of revocation was himself, not Sunwukong, so Sunwukong was angry towards the buffalo demon by saying the rhetorical question "why fret yourself" to emphasize with the 呢 *ne* marker but did not need an answer because he just wanted the buffalo demon to calm down and not fret. The utterance (3) shows that Sunwukong was angry with the guards of hell because they had just wanted Sunwukong to pay money to them so that his life would not be taken away thus Sunwukong was angry and said a rhetorical question with the marker 呢 *ne*.

(Cahyaningsih & Rahmawati, 2022) reveals that a person's language style is a characteristic of that person's character. Sunwukong in this drama series often uses this 呢 *ne* marker erotetic language style used for expressions of anger, accusation, and rejection. So it can be known that Sunwukong has an irritable character.

Stylistic Form Erotetic Marker 吗 *ma*

The stylistic markers of erotetic 吗 *ma* in this drama series were found as many as 11 data, example

- (1) 这话不是你说的吗?
Zhè huà bùshì nǐ shuō de ma?
Didn't you say it?
- (2) 它不是还很小吗?
Tā bùshì hái hěn xiǎo ma?
Isn't he still very small?
- (3) 你们不知道按老孙在逗你玩儿吗?
Nǐmen bù zhīdào àn lǎo sūn zài dòu nǐ wán er ma?
Don't you know I'm joking with you guys?
- (4) 这不是冥界吗?
Zhè bùshì míngjiè ma?
Isn't this hell?
- (5) 你看我不是也能变大吗?
Nǐ kàn wǒ bùshì yě néng biàn dà ma?
Look, **can't** I also change to be big?

The marker 吗 *ma* is indeed used to ask questions because it means "whether", but whether the form of the question requires an answer or not depends on the context. In the data above, utterance there is a stylistic form of erotetic with a negative model characterized by the phrases "不是 *bùshì* (not)" and or 不知道 *bù zhīdào* (don't know), but with the addition of the marker "吗 *ma*" it changes its meaning to "isn't it" and or "don't know" so that if this speech is negative then the real meaning is positive. As in (1) "didn't you say it", this confirms the positive form of speech that "you said it". In utterance (2) Sunwukong denies that the child is very young, but he does so use erotetic language with the intention of affirming meaning. Utterance (3) is marked with the negative phrase 不知道 *bù zhīdào* (don't know), but with the marker 吗 *ma* it changes the meaning to "you know". Similarly, in (4) Sunwukong asked, isn't this hell? Even though Sunwukong already knew that he was in hell, he

used the negative marker "不是 *búshì* (not)" which emphasized the opposite meaning that "this is hell", with the 吗 *ma* marker, this question did not need an answer because he already knew the answer.

In utterance (5) Sunwukong returned to the Huaguo cave with his magic staff, he showed that with the magic stick he could also turn bigger, but at that time Sunwukong said it using the erotetic language style of the negative form 吗 *ma* marker "不是 *búshì* (not)", so that the meaning changed to "isn't it" with the intention of giving a deeper emphasis effect that he can also become bigger. So, the utterances above with the 吗 *ma* marker are a form of suppression of something, namely, anger, accusation, denial or rejection. The five utterances are negative forms but the real meaning is the opposite, which is positive, and this is in accordance with research conducted by (Wangzhuan, 2012).

(Asmara & Kusumaningrum, 2021) In their research stated that President Joko Widodo also whether, but these remarks are not questions that require answers, none other than those utterances are only used to have a profound effect. (Salshabella et al., 2023) also states that these rhetorical questions do not deviate or violate the civility of language, since in everyday life it is necessary to have a certain style of language under certain conditions. In this research, it was found that Sunwukong in his speech often uses the erotetic language style because he has a critical nature towards something, so he wants to emphasize certain intentions but not with direct language, but with a slightly deviant style which is by using the erotetic language style.

From the description above, it can be concluded that these markers characterize the erotetic of Chinese used by Sunwukong in the drama series *Xīyóujì*. In accordance with the theory expressed by (Wang Xijie, 2004), the five markers each have a purpose in which to emphasize something. In this research found that the purpose of Sunwukong characters using erotetic language style including to emphasize forms of angry, rejection, accusation, surprise, joy, amazed, and underestimate.

Functions of Erotetic Language Style

As revealed by (Zhu Dexi, 2018) and (Huang Borong & Liao Xudong, 1991) That the function of erotetic style is to emphasize something and give a deeper effect. In previous research conducted by (Rahayu & Parastuti, 2019) found that the function of erotetic style in Japanese is to concrete, affirm, smooth and poetic, while in this research, researchers found that the function of erotetic style in Chinese is as a form of emphasis on something, including suppression of anger, accusation, rejection, joy, surprise, amazed, and underestimate. The following is a table of classification of erotetic rhetorical stylistic functions by the *Sūnwùkōng* in the drama series *xīyóujì*.

From the table above, it can be seen that each form of erotetic style marker expressed by Sunwukong has its own purpose, but not necessarily one type of erotetic stylistic marker has the same form of function, on the contrary, one erotetic stylistic marker is also possible to have different forms of function. Here are the erotetic stylistic functions spoken by Sunwukong in the drama series *xīyóujì*.

Angry Function Forms

From the table above, it can be seen that stylistic markers of erotetic to express anger can use all markers.

- (1) **难道**你不知道我的厉害?

Nándào nǐ bù zhīdào wǒ de lìhài?

Don't you know my greatness?

- (2) 它要来吃你的, 你**怎么**不让我杀了它呀?

Tā yào lái chī nǐ de, nǐ zěnmě bù ràng wǒ shāle tā ya?

He wants to eat you, **why** do you forbid me to kill him?

(3) 你叫谁呢? 你怎么**这么**没礼貌?

Nǐ jiào shéi ne? Nǐ zěnmē zhème méi lǐmào?

What's your name? Don't have manners **like this**?

(4) 何必自寻烦恼**呢**?

Hébì zì xún fánnǎo ne?

Why fret yourself **anyway**?

(5) 你是看不起我吗?

Nǐ shì kànbùqǐ wǒ ma?

Do you look down on me?

In the table above shows that the function of anger markers there are 11 data, from these 11 data it can be seen that all markers are included in it, that is, to express anger with erotetic language style can use these 5 markers.

As in utterance (1) it appears that Sunwukong was angry by expressing the question "don't you know my greatness?", he said it was because his greatness was underestimated by the interlocutor that he spoke an erotetic language style with the marker 难道 nándào (whether) with the intention of emphasizing to the interlocutor that he was great. In utterance (2) it is also the same to express anger, but he uses a different marker, namely the marker 怎么 zěnmē (how/why), but what is emphasized is not to want an answer why the teacher forbids to kill the tiger when the tiger wants to eat the teacher, so the emphasis is on his anger and not wanting the answer "why", because he thinks that the tiger must be killed, otherwise it would eat his teacher, so he was angry when the teacher forbade him to kill the tiger by speaking the erotetic style.

Then in utterance (3) it is seen that Sunwukong uses the marker 这么 zhème as a form of expression of emphasizing his anger towards a child who does not have manners, this word 这么 zhème is used as an emphasis that the child has no manners, so he is angry, but in this speech, in addition to using the word 这么 zhème also uses the word 怎么 zěnmē as the interrogative form of "how", in his. At the same time using two kinds of markers with the intention of emphasizing that he is indeed angry, so he speaks the erotetic language style "how can you not have manners like this". Furthermore (4) Sun Wukong used the 呢 ne marker when he knew that his best friend the buffalo demon was desperate that his life would be uprooted by the angel of death, so he was angry by saying "why fret himself", he didn't get an answer, he just wanted his best friend to not feel anxious because it was useless. Last words (5) Sunwukong was angry when God Erlang told Sunwukong that no one could defeat God Erlang so Sunwukong was angry because he felt he had been underestimated and spoke an erotetic language style with the sign 吗 ma, with the meaning "do you look down on me" with the intention of convincing that he was angry.

From research (Mursyidin et al., 2022) It can be seen that both rhetorical and figurative styles are important and often used in everyday life. The rhetorical language style is also often found in literary works such as novels or drama series, just as the speech of Sunwukong's character in drama series uses a lot of rhetorical language style, especially erotetic. From the findings above, it can be seen that the angry function has 11 data, this is the most order among other functions. This shows that in the drama series in episode 1 to 5, Sunwukong expresses more anger to the opponent. It can

also be seen that the angry function includes all five stylistic markers of erotetic. It can be concluded that the five markers can all be used to express anger, so not 1 marker has 1 function, but 1 function can be expressed from all markers.

Accusation Functions Form

From the table above, it can be seen that from 40 data there are 6 data with accusation functions, including 2 data using 难道 nándào markers, 2 data using 吗 ma markers, and 2 data using 呢 ne markers. For example

- (1) 刚才你那手下还要我拿钱买命呢?
Gāngcái nǐ nà shǒuxià hái yào wǒ ná qián mǎi mìng **ne**?
Just now you asked me for money to pay for my life **, right?**
- (2) 这话不是你说的吗?
Zhè huà bùshì nǐ shuō de **ma**?
Didn't you say this?

In speech (1) he used the marker 呢 ne, he intended to emphasize to the guards of hell, because at the beginning they brought Sunwukong to hell, they immediately asked for money, so Sunwukong wanted to emphasize that they were greedy, they asked him for money with the intention of freeing him from hell, meaning Sunwukong spoke the erotetic language style with the intention of accusing him of being dishonest. Finally, utterance (2) is also a function of accusation by using the marker 吗 ma (whether) with a negative model 不是 búshì (not) so that the meaning changed to "isn't it", this aims to accuse or emphasize that "you" are the ones who say it.

(Sulissusiawan et al., 2022) In her research explained that accusing someone can also use language deviation techniques, one of which is to use erotetic language style. In harmony with Sunwukong made accusations against someone using markers 难道 nándào, 呢 ne, and 吗 ma. Of the three utterances, 2 of them use the negative form, so, it can be concluded that to express accusations mostly use the negative form because this negative form has a profound effect on speech.

Rejection Function Form

From the table above, it can be seen that the form of the rejection function has 5 data, from these 5 data found 1 data using the 这么 zhème marker, 3 data using the 吗 ma marker, and 1 data using the 呢 ne marker, each of which can be seen in the following example

- (1) 俺老孙怎么会听你劝?
Ān lǎo sūn **zěnmē** huì tīng nǐ quàn?
How can I listen to your advice?
- (2) 这还要谢他吗?
Zhè hái yào xiè tā **ma**?
What is this also to thank him?
- (3) 你又不是我儿子，我为何要认识你呢?
Nǐ yòu bùshì wǒ érzi, wǒ wèihé yào rènshí nǐ **ne**?
You are not my son either, **why** should I know you?

In the first speech using the marker "怎么 zěnme", the context is that Sunwukong refused Buddha Rulai not to listen to his advice, he used the marker 怎么 zěnme by using the positive form "how can" which is actually the opposite of "he cannot" listen to Rulai Buddha's advice. In speech (2) the context is that the teacher told Sunwukong to thank the stranger who helped them, but Sunwukong refused by speaking the marker language style 吗 *ma*, he thought what a trivial thing to thank that person, even though that person is not necessarily good, it could be that the person is malicious so Sunwukong feels no need to thank that person. Speech (3), when there was a little boy who claimed that he knew Sunwukong and he also said that Sunwukong knew him because he had met before, but Sunwukong felt that he did not know this child so he spoke an erotetic language style with the marker 呢 *ne* expressing denial that the child was not his child, so why should he know him, It means that he refuses to know this child because he thinks it's unnecessary.

(Wardani, 2021) In suggesting that if figurative language can be used to express something implicitly, then erotetic style is the same, it can be used for emphasis on something but implicitly because it takes the form of rhetorical questions, but does not require answers. Just like the 怎么 zěnme, 吗 *ma*, and 呢 *ne* markers used by Sunwukong in his speech, when seen from the context described above, these utterances are a form of rejection of something.

Joy Function Form

From the table above, it can be seen that the form of the excitement function has 5 data, 1 data using the 这么 marker, 2 data using the 吗 marker, and 2 data using the 呢 marker, each of which can be seen in the following example

- (1) 我怎么不认得你，你就是那南海菩萨落伽？
Wǒ zěnme bù rèndé nǐ, nǐ jiùshì nà nánhǎi púsà luò jiā?
How can I not know you, you *are the Bodhisattva* of the South China Sea right?
- (2) 你们不知道按老孙在逗你玩儿吗？
Nǐmen bù zhīdào àn lǎo sūn zài dòu nǐ wán er ma?
Don't you know I'm joking with you guys?
- (3) 这是不是就是金丹呢？
Zhè shì bùshì jiùshì jīn dān ne?
Isn't this his golden pill?

The context of speech (1) is that when Sunwukong was pinned on the five-finger mountain, the Goddess Kwan In met him, so Sunwukong felt very happy with the hope that the Goddess Kwan In could help him get out of the five-finger mountain. In (2) Sunwukong was joking with his men in the Huaguo cave, he felt so excited that he said the rhetorical question. In the speech (3), Sunwukong also felt so happy that his golden pill was finally found so he expressed it in erotetic style as a form of expressing his joy.

In addition to anger, Sunwukong also expressed his joy by using erotetic language style. This is because he holds a hope for speech partners. He used the markers 怎么 *zěnmě*, 吗 *ma*, and 呢 *ne* to express joy, as stated by (Inderasari et al., 2021) that rhetorical questions can also be used in advertising language to excuse excitement towards consumers.

Surprised Function Form

In this shock expression function uses the marker "这么" which is usually also used as a form of exclamation expression. In this data, the marker "这么" does serve to express surprise by using questions that are exclamations.

- (1) 这是什么菜, 这么 难吃呀?
Zhè shì shénme cài, zhème nán chī ya?
What kind of dish is this, so unpalatable?
- (2) 这不是冥界吗?
Zhè bùshì míngjiè ma?
Isn't this hell?
- (3) 你这也知道呢?
Nǐ zhè yě zhīdào ne?
This you also know ya?

The context of the above first speech was when Sunwukong was served delicious food like human food, but because Sunwukong was used to eating fruit and had not eaten such food, so he felt that the food was very unappetizing, so he spontaneously said the question "what kind of food is this", but in fact he didn't need an answer because he just wanted to emphasize that he was very surprised by the taste of the food. Furthermore, in speech (2) he was sleeping, once he realized he had been in hell, so he felt surprised because he was in Huoguo's cave, why suddenly he was in hell at that time, so he spoke the erotetic language as a form of expressing surprise. Finally, in the same speech (3), he felt surprised when God Erlang knew the ins and outs of him, so he said the rhetorical question "you knew this as well", but the above questions did not need answers because Sunwukong just wanted to emphasize something and did not want an answer. From the three sayings above, it can be seen that to express surprise can use the markers 这么 *zhème*, 呢 *ne*, and 吗 *ma*.

(Sutandio, 2019) stating that in Japanese the form of questions is also often used in everyday life, just as in Chinese it is often used both in everyday life directly and in literary works. This rhetorical question when seen from the above context has the function of expressing surprise, Sun Wukong expressed his surprise by using the markers 这么 *zhème*, 呢 *ne*, and 吗 *ma*.

Amazed Function Form

From the table above, it can be seen that there are 3 data that are included in the classification of the awe function, all three data use the marker 这么 *zhème* (so/really), can be seen in the following example

- 这宝贝这么听话呀?
Zhè bǎobèi zhème tīnghuà ya?
This thing is so obedient?

The context of the above speech is that Sunwukong received an heirloom from the sea emperor, at that time Sunwukong also said several orders to the heirloom, and the heirloom changed according to Sunwukong's order even though Sunwukong had only met the heirloom for the first time so he expressed his admiration by speaking erotetic language style with the marker 这么 *zhème*. It can be seen that from the 3 data that express admiration, the three markers used are 这么 *zhème*, so it can be concluded that the marker that can be used to express admiration is the marker 这么 *zhème*.

In addition to the surprised function, there are some sayings of Sun Wukong that show that he is amazed, there are as many as 3 utterances and all utterances that express admiration using the marker 这么 *zhème*. At first glance, awe and surprise are almost the same thing, but (Astami, 2021) Expressing awe and surprise has the difference which lay in astonishment is an approval amazement, while surprise is not complimentary. When identified from the context above, Sunwukong's speech has an implicit meaning of praising, that is, praising that the object is very obedient.

Underestimate Function Form

There are two data that reveal underestimate functions that use the markers "吗 *ma*" and "呢 *ne*", including the following

- (1) 还有精力再打一场吗?
Hái yǒu jīnglì zài dǎ yī chǎng ma?
Is there still the energy to fight once again?
- (2) 这哪里能比得上我们花果山呢?
Zhè nǎlǐ néng bǐ dé shàng wǒmen huā guǒ shān ne?
How can this be compared with our Huaguo cave?

The first utterance revealed Sunwukong's arrogance of challenging the Erlang God to fight with him again, but in fact he intended to look down on the Erlang God and considered the Erlang God incapable of fighting with him anymore, so Sunwukong spoke the erotetic language style of the marker with the marker 吗 *ma* (whether), when in fact he didn't want an answer, he just wanted to emphasize that the Erlang God was already unable to fight him. In the second speech, Sunwukong emphasized to his men that nothing could compare to the Huaguo cave when his men asked whether the sky palace was beautiful and pleasant more than the Huaguo cave, which refers to a mockery or a demeaning form of other subjects or objects. So, these two sayings Sunwukong didn't mean to ask something, but he wanted to emphasize something, the first point that he emphasized is he was great and mocked his opponent that his opponent was no longer able to fight him. Secondly, he wanted to emphasize that no one can compare with Hua Guo's cave, including the sky palace.

This research also found a mockery function of the language style spoken by Sunwukong when compared to previous research conducted by (Wardani, 2021) There is no mockery function. It can be seen from the above two sayings, Sunwukong feels that he is the greatest, Hua Guo cave is also the most beautiful place so he looks down on others. So, this condescending attitude is a mockery of something.

CONCLUSION

From the results of data identification and analysis, variations were found in the form of erotetic language style used by Sunwukong in the drama series *xīyóujì* episodes 1 to 5 in 2011 by *Zhāngjìzhōng*. These stylistic forms of erotetic are characterized by 难道 *nándào* which has angry and accusation function; 怎么 *zěnmě* which has the function of joy, angry, and surprised; 这么 *zhème* only has amazed function; 呢 *ne* which

has accusation, angry, rejection, joy, underestimate, and surprised function; and 吗 *ma* which has function of accusation, rejection, joy, angry, surprised, and underestimate. These five markers are indeed used for interrogative sentences, but not all questions are rhetorical questions that do not require answers, so researchers identify and classify data on the speech of Sunwukong which is a form of rhetorical questions. The rhetorical questions spoken by Sunwukong each has a function and purpose, including expressing anger, accusation, rejection, joy, amazed, surprise, and underestimate. All of these functions are an expression of emphasis on something, but this function cannot be seen from which form the marker is, because each marker has several functions that are sometimes the same as other markers. So, it can be concluded that Sunwukong's character is very critical of something hence he always emphasizes the intention he wants to convey by using an erotetic language style that aims to have a profound effect on the opponent.

REFERENCES

- Arista, C. (2020). Analysis of Language Errors at the Level of Syntax in Writing Free Discourse Text. *Proceedings of the International Joint Conference on Arts and Humanities 2020 (IJCAH 2020)*.
- Akmalia, A. et al (2021). Gaya Bahasa Retoris dan Kiasan dalam Karya Lima Penyair Anak dan Pemanfaatannya Sebagai Bahan Ajar Sastra di SMP. *Jurnal Bahasa, Sastra, dan Pengajarannya* 9(1), 126–141. <https://doi.org/10.20961/basastra.v9i1.48221>
- Asmara, R., & Kusumaningrum, W. R. (2021). The Conversation Implicature in President Joko Widodo Rhetorical and Diplomatic Speech. *RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 14(1), 90. <https://doi.org/10.26858/retorika.v14i1.11615>
- Astami, T. (2021). Japanese Netizens' Expressive Speech Acts' Expression Realm towards Prime Minister Shinzo Abe's Resignation. *Lingua Cultura*, 15(2), 145–153. <https://doi.org/10.21512/lc.v15i2.6925>
- Cahyaningsih, E., & Etika Rahmawati, L. (2022). Bentuk tindak tutur ekspresif antara tutor dengan siswa dalam pembelajaran Bahasa Indonesia. *LITERA* 21(2), 115–129. <https://doi.org/10.21831/ltr.v21i1.44974>
- Dia, E. E. et al (2020). Rhetoric Strategy in Classroom Discussion. *RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 13(1), 118. <https://doi.org/10.26858/retorika.v13i1.9152>
- Fatkhiyati, N. R., & Suharno, S. (2019). Rhetorical Strategy and Linguistics Features in E-Petition Through Change.org. *Lingua Cultura*, 13(4), 239. <https://doi.org/10.21512/lc.v13i4.6104>
- Florentina, A., dan Nuhadi, D. (2022). Gaya Bahasa Retori Erotesis dalam Lirik Lagu Ciptaan Dish//: *HIKARI* 6(1), 418-429.
- Guojuan. (2011). Hànyǔ zhòng kěndìng xíng fǎnwèn yìngdá xiánjiē yǔ yǔ jiǎndān yìngdá cí de bǐjiào. *Journal of Liaocheng University*, 8(3), 77–80.
- Gorys Keraf. (2010). *Diksi dan Gaya Bahasa*. Jakarta: PT Gramedia Pustaka Utama.
- Hidayat, R., & Hidayat, T. (2021). Penggunaan Gaya Bahasa pada Artikel Kabar Priangan. *Jurnal Literasi*, 5(2).

- He Xiaohong. (2021). “Fǎnwèn” rǎodòng shéi de xīnxián?—Yīwèi jiàoshī zhǐdǎo zhě de zìwǒ huáiyí”. *Teacher’s Journal*, 20(3), 120–122.
- Huang Borong & Liao Xudong. (1991). *Xiàndài hànyǔ: Gāoděng jiàoyù chūbǎn shè*.
- Inderasari, E., et al (2021). Analisis penggunaan gaya bahasa iklan layanan masyarakat bijak bersosial media di radio Kota Surakarta. *KEMBARA: Journal of Scientific Language Literature and Teaching*, 7(2). <https://doi.org/10.22219/kembara.v7i2.17893>
- Mursyidin, M., et al (2022). The Metaphor of Aceh Language on Instagram Social Media: Potential and Threats of Hate Speech in the Public Space. *RETORIKA: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 15(1). <https://doi.org/10.26858/retorika.v15i1.23694>
- Mustika, W., & Tamsin, A. C. (2018). Gaya Bahasa Retoris dan Kiasan dalam Kumpulan Cerpen Kabut Negeri Si Dali Karya A.A Navis dan Implementasinya dalam Pembelajaran Bahasa Indonesia. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*. 7(1).
- Nazir, Moh. (2009). *Metode Penelitian*. Bogor: Ghalia Indonesia.
- Nisa’, C. (2016). Penggunaan Gaya Bahasa Retoris dalam Buku 《我在中国的那些事儿》-Kumpulan Artikel Mahasiswa Asing. *Jurnal Pendidikan Bahasa Mandarin*, 1(1).
- Nurgiantoro, Burhan. (2017). *Stilistika*. Yogyakarta: Gadjah Mada University Press.
- Rahayu, E.P. & Parastuti (2019). Gaya Bahasa Retoris Erotesis pada Kumpulan Lagu Karya Yui Yoshioka. *HIKARI*, 3(2), 1-9.
- Salshabella, S. et al (2023). Pelanggaran Prinsip Kesantunan Berbahasa dalam Tuturan Pemain Film Pendek Tilik Tahun 2018. *Lingua*, 19(1) <http://journal.unnes.ac.id/nju/index.php/lingua>
- Subandi, S., & Diniswari, L. T. (2015). Penggunaan Gaya Bahasa Metafora dalam Buku Kike Wadatsumi No Koe. *Paramasastra: Jurnal Ilmiah Bahasa Sastra Dan Pembelajarannya*, 2(2). <https://doi.org/10.26740/paramasastra.v2n2.p%p>
- Subandi, S. et al (2021). Comparative Language Styles in the Book of Kike Wadatsumi no Koe. *Proceedings of the International Joint Conference on Arts and Humanities 2021 (IJCAH 2021)*.
- Sulissusiawan, A. et al (2022). Metafora bentuk manusia dalam sastra lisan mantra Sinding Badan masyarakat Melayu Sambas. *LITERA*, 21(3), 357–373. <https://doi.org/10.21831/ltr.v21i3.55509>
- Sutandio, A. (2019). Cinematic Representation of Chinese-Indonesians’ Trauma in Jason Iskandar The Day The Sky Roared. *Lingua Cultura*, 13(4), 275. <https://doi.org/10.21512/lc.v13i4.6000>
- Wardani, M. M. S. (2021). The Metaphoric Conceptualization of the Covid-19 Pandemic in the Online Press Releases of Lapor Covid-19 and Kominfo. *Journal of Language and Literature*, 21(1), 172–189. <https://doi.org/10.24071/joll.v21i1.3035>
- Wang Xijie. (2004). *Hànyǔ xiūcí xué. Shāngwù yìnshū guǎn*.
- Wangzhuan. (2012). Yīwèn dàicí “shénme” de gǎntàn xìng fǎnwèn yòngfǎ chūtàn. *Modern Chinese Journal*, 9(5), 48–50.

Yulika, N. et al (2022). Analisis makna, pesan, dan retorika dalam iklan Kitabisa.com. *KEMBARA: Jurnal Keilmuan, Bahasa, Sastra, dan Pengajarannya* (e-Journal), 8(2), 471-491.
<https://doi.org/10.22219/kembara.v8i2.21340>

Zhu Dexi. (2018). *Yǔfǎ jiǎngyì: Shāngwù yìn shūguǎn*.