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Pleasure of Speech in The Language Style of The French Youtuber Cyprien

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ABSTRACT

Language as a part of the study of communication is often used to build individuals' "image," especially amongst people (such as YouTubers) who are well known to the public. In linguistics, one's use of a specific language to express oneself is called one's language style. Language styles serve as "signs," through which users create concepts of themselves and their personalities. As such, individuals' language styles usually have specific purposes and functions. This study will examine the language style used by Cyprien, a French media YouTuber, and its functions using the theory of Catherine Fromilhague using qualitative approach. Its corpus draws on data from Cyprien's five most popular videos (as ascertained based on the number of viewers), which were accessed through YouTube media. The data were obtained by viewing these videos and noting the utterances and language styles used. Afterward, data were classified and analyzed based on the language style used and its function. This research finds that eleven language styles were used, with different frequencies. These styles served argumentative, ornamental, and cognitive functions. The conclusions of this study are used to draw viewers' interest and stave off boredom, thereby ensuring that they are willing to follow Cyprien's channel. At the same time, these language styles are used for a range of purposes, including emphasizing essential points and creating rhythm.



INTRODUCTION

The existence of online social media began with the emergence of the World Wide Web in 1990 which showed the popularity of the internet throughout the world. Since then, various forms of computer-based communication have emerged, known as computer-mediated communication (CMC) (Tagliamonte, 2016). According to Tagliamonte (2016) there are two types of CMC, namely (1) based on the number of recipients of messages and (2) based on the synchronization of events. Communication, namely whether the recipient of the message must be present at the same time as the account user or whether the account user can send messages without the recipient of the message being at the same time. CMC is a written practice that is similar to oral speech because the interlocutors often use media qualities such as informal speech or written speech because the interlocutors are physically separated (Baron, 2005). The practice of writing in social media allows a person to communicate what he has written in a non-face-to-face manner, but the message communicated is formed through the power of imagination (Blackledge, 2003), one of which is the use of language style.

Language styles are among the media to express themselves freely (Çorbacioglu Gonezer, 2016; Reboul, 2017). Indeed, such styles influence users' everyday use of language, both written and spoken. Language styles may imbue utterances with beauty or may provide emphasis. According to Barthes (1970, see also Çorbacioglu Gonezer, 2016; Morgan,

2014), language styles provide users with a means of ornamenting their spoken and written language, thereby creating more expressive texts that are better able to attract audiences.

Particular language styles maybe readily identified in everyday written and spoken language. Figurative language adorns literary works such as poetry, novels, short stories, and everyday speech and advertisements (Kronrod & Danziger, 2013; Yuri & Rosa, 2013). Language styles are cornerstones of entertainment and communication media, being used to represent and disseminate information. Through language, the media shapes audiences' perspectives and even reality itself. For example, advertisements employ particular language styles to appear more exciting and "alive" to audiences, and therefore to maintain their interest (Gert, 2015; Kovács & Sharkey, 2014).

Language styles are no less critical in the new media, also known as digital media. As their interactivity commonly characterizes such new media, audience participation in shaping and disseminating information is paramount (Brewin, 2013; Moor et al., 2010). One of the earliest and most popular new media forms is YouTube, an online video streaming platform. As with blogs (Westenberg, 2016), content can be created, distributed, and accessed by users. The users who regularly upload new content, popularly known as YouTubers. These content producers often interact closely and directly with other users, mainly their subscribers, as by increasing viewership, they can improve their popularity. In other



words, subscribers and casual audiences are critical to YouTubers' success (1jourlactu, 2016).

Cyprien is one of the most famous French YouTubers who has found significant popularity with his entertaining content. Although he first promoted his YouTube account in 2013, during a collaborative project with fellow French YouTuber Squeezie, Cyprien has had more than a decade of experience making videos blogs. He uploaded his first video to the French video-sharing platform Dailymotion in 2007, where he remained until migrating to YouTube in 2013 (Wiki Youtube français: Cyprien, 2014). Currently, this 1989-born YouTuber has more than 13.8 million subscribers (Cyprien, 2013). The positive comments on his videos show that he has successfully drawn his audiences' interest.

« *Que voulais-tu me dire ?!* »
(video: *Je Déteste!*)

'What were you going to say to me?!

The above statement is taken from Cyprien's video "Je Déteste!" ("I Hate It!"). It is used to express his anger when seeing that a fellow Facebook commenter was typing a message but decided to erase it before sending it. This interrogative sentence, used to express Cyprien's outrage, is directed at this unknown party. No answer is expected, nor is one required. Instead, this question stimulates discussion amongst viewers, urges them to reconsider such practices and recognize the problematic curiosity they created, and persuades viewers that such practices are indeed enraging.

YouTubers influence various aspects of modern society, including its language (Westenberg, 2016). For instance, in videos reviewing popular video games, YouTubers are prone to use profanity; their audiences imitate these words, as they are seen as acceptable. Unlike celebrities in mainstream media, YouTubers tend to use their language freely, interspersing invective into their utterances and using a wide range of dictions, accents, intonations, and expressions (Nadine, 2020). It may thus be surmised that YouTubers use their language to express themselves as freely as possible. As such, language styles are among YouTubers' essential tools, as through them, YouTubers can draw their audiences' attention and influence their audiences' views.

Generally, style encompasses the language, behavior, and clothing through which individuals express themselves. Language styles may be understood simply as a linguistic tool used by individuals to express themselves, shape their identities, and influence others. Language styles may also be understood as the linguistic tools individuals convey their thoughts, feelings, and personalities (Keraf, 2010:112–113).

According to Reboul, language styles are processes through which individuals can freely express themselves in a structured manner (Çorbacioglu Gonezer, 2016; Reboul, 2017). Although language styles are not compulsory in communication and thus may be freely employed or ignored, they are techniques that can draw audiences' interest and influence others. Reboul argues that no



language style can be used in every given context; the choice of language style is contextual, depending on the situation in which communication occurs (Çorbacıoglu Gonezer, 2016; Reboul, 2017). Barthes, meanwhile, understands language styles as means of adorning individuals' discourses. He identifies two categories: *fewer métaboles* (the replacement of one sign with another) and *les paratexts* (the modification of the link between signs) (Barthes, 1970; Morgan, 2014).

This study, however, borrows the theory of language styles presented by Catherine Fromilhague in her 2010 book *Les Figures de Style*. Fromilhague, a lecturer at Sorbonne University, Paris, who has written extensively on stylistics (Place de la Sorbonne, 2020), identifies four types of language styles (Fromilhague, 2010): *Les figures de diction* (those related to pronunciation, including apocope, syncope, prosthesis, etc.), *les figures de construction* (those related to syntax, including ellipsis, reduplication, etc.), *les figures de mot ou tropes* (those related to meaning, including metaphor, synecdoche, etc.), and *les figures de pensée* (those related to concepts, including hyperbole, understatement, etc.).

METHODOLOGY

The research was conducted in three stages: collection, analysis, and presentation. Data were collected by observing five vides uploaded to YouTube by the French YouTuber Cyprien: *L'école* ('School'), *Cyprien répond à Cortex*

In her *Les Figures de Style*, Fromilhague (2010) also provides several approaches to understanding and analyzing language styles. One of these is the functional approach, which distinguishes between language styles based on their specific functions within specific contexts. Fromilhague identifies language styles as having three functions: the argumentative function, in which the text serves a persuasive/didactic function; the ornamental function, in which the language style imbues a text (including its referents) with beauty or novelty, thereby challenging audiences' expectations; and the cognitive function, in which language is used exploratively to understand and represent the text (requiring audiences to have appropriate interpretative abilities).

This article employs Fromilhague's theory of language styles to classify and analyze data, thereby providing a means of understanding the language styles used by the French YouTuber Cyprien, the intent underlying these styles' use, and the function of these language styles. Studies of language styles are common, as are studies of YouTubers' self-representation through personal branding. However, a literature review has yet to identify any studies of YouTubers' use of language styles to represent and express themselves to audiences.

('Cyprien responds to Cortex'), *Les Pubs vs La Vie* ('Ads vs. Real Life'), *L'école 2* ('School 2'), and *Je Déteste!* ('I Hate It!').

According to YouTube's algorithms, these are Cyprien's five most popular videos, as ascertained by the number of viewers (calculated automatically by



YouTube). As of August 18, 2020, *L'école* had been viewed 53,787,564 times; *Cyprien répond à Cortex* had been viewed 47,962,784 times, *Les Pubs vs La Vie* had been viewed 42,727,202 times, *L'école 2* had been viewed 40,856,420 times, and *Je Déteste!* had been viewed 38,296,229 times (Cyprien, 2013).

Before being analyzed, data were transcribed from these five videos. The subtitles provided with the videos were transcribed, with transcriptions subsequently being verified by reviewing said videos and correlating Cyprien's utterances with the transcript. After being collected, data were subsequently analyzed, being classified in terms of language style and function. Classified data were subsequently inscribed into tables to facilitate reading and understanding.

After analysis, the results were presented descriptively, together with examples. Also included was an analysis of Cyprien's language styles and their functions.

RESULT AND DISCUSSION

This article employs Catherine Fromilhague's theory of language styles to analyze the language styles of the French YouTuber Cyprien and their functions. This section will explore the various language styles identified through observation and their purposes, thereby facilitating analysis of these language styles' functions.

Language Style Analysis

To discuss the language styles used by the French YouTuber Cyprien and their purposes, this section presents the styles

observed in his videos. These styles are categorized following Fromilhague's categories.

1. Diction-Based Language Styles

This category includes language styles that are manifested by modifying the pronunciation of particular words (i.e., the reduction, addition, and mutation of phonemes and syllables) to create neologisms. The most prominent diction-based language style in Cyprien's videos is apocope.

Apocope

Apocope is the omission of the final syllable or letter, thereby affecting that word's pronunciation.

« *Moi j'traîne au Champs-Élysées j'suis VIP toi tu te fais recaler...* » (video: *Cyprien Répond à Cortex*)

'Me, I walk along the Champs-Élysées. I'm a VIP. You? You make yourself fail.'

Apocope is commonly found in written language, particularly in poetry. Nonetheless, it is found in spoken language, as shown by the example above. The subject of the above sentence, « *Je* » [ʒə] has undergone apocope, with its final letter (sound) being omitted. Its initial letter is combined with the following word, « *traîne* » [tʁɛn], thereby creating a new word: « *j'traîne* » [ʒtʁɛn]. This apocope can be attributed to Cyprien's accelerated rate of speech. In the video "Cyprien Répond à Cortex," Cyprien is not relaxed in his speech; instead, he raps, speaking or singing rhythmically. In "Hip-hop and Rap," included in the compilation



African American Music: An Introduction, Dawn M. Norfleet (in Mukthi, 2018), rap is intended to convey information through rapid and rhythmic speech stylishly. As such, words must be adapted (abbreviated, in this instance) to facilitate pronunciation and improve rhythm.

Such apocope is also intended to increase the speaker's speech rate, thereby enabling more information to be conveyed within the allotted time. In annotation, words are written following their pronunciation, with the apocope being marked by apostrophe followed by a subsequent word. In this manner, the apocope can be conveyed to readers.

2. Syntax-Based Language Styles

Fromilhague (2010) identifies several language styles that are marked by syntax, or sentence construction. Gaya bahasa reduplikasi termasuk ke dalam kategori gaya bahasa berdasarkan konstruksi kalimat. Pada gaya bahasa ini terdapat semua tuturan (produksi verbal) yang menandakan pengulangan. These are discussed below.

Reduplication

Reduplication refers to the repetition of a word, phrase, clause, or sentence to interest audiences or emphasizes information. As such, this language style is marked by its particular syntax. In the case of Cyprien, reduplication most commonly involves specific lexemes.

« *Les propriétés de l'intégrale sont vraiment très, très, très importantes.* » (video: *L'école 2*)

'Integral properties are truly very, very, very important.'

In this sentence, the word « *très* » is repeated twice after its initial use. This sentence is uttered by a mathematics teacher explaining the importance of integral functions to his students. In this case, the word « *très* » (which translates to 'very' in English) is reduplicated to emphasize the adjective « *important* » (essential). As such, this reduplication is thus part of an adjectival phrase, one that describes the noun phrase « *Les propriétés de l'intégrale* » ('integral properties'). As such, the repetition of the word « *très* » has both an empathetical and underscoring function.

Reduplication is prominent in all five of the videos reviewed, manifested through Cyprien's repetition of positive lexemes, phrases, clauses, and even sentences.

Parallelism

This language style is marked by the repetition of syntactic patterns, each of which conveys demonstrative and emotive values (Fromilhague, 2010). Parallelism is commonly used in order to emphasize the similarity of two or more items.

« *Et c'est par cette alliteration, et cette ponctuation, de cette phrase que nous étudions maintenant depuis deux heures, que Gustave Flaubert a voulu dénoncer la pression, hein, subie par notre héroïne...* » (video: *L'école 2*)

'And with this alliteration, and this punctuation, in this sentence that we have examined for two hours, Gustave Flaubert seeks to denounce the pressure, the suffering, of our heroine.'

In this sentence, parallelism is manifested through the demonstrative adjective « *cette* » ('this'), which is repeated twice in parallel to produce the phrase « *c'est par cette alliteration, et cette punctuation, de cette phrase...* » ('this alliteration, and this punctuation, in this sentence'). The first, second, and third noun phrases all follow the same syntactic pattern: [preposition] [demonstrative adjective] [feminine noun]; their only difference lies in the conjunctions that unite them. Such repetition is employed consciously as a means of creating rhythm (Fromilhague, 2010).

Anaphora

Anaphora refers to the repetition of a word or phrase at the beginning of successive clauses. (Fromilhague, 2010). In rhetoric, it can create rhythm, thereby drawing audiences' attention and easing audiences' understanding (Fromilhague, 2010). This is another form of repetition and thus another type of syntax-based language style.

« *L'élève qui aime pas la triche.*

Et l'élève qui travaille pour les services secrets.

L'élève voleur de blague. » (video: *L'école 2*)

'Students who dislike cheating

And students who work to maintain secrecy

Students are stealing jokes.'

In the above example, the word « *L'élève* » is used thrice as Cyprien identifies different types of students. As each sentence deals with the same topic, each sentence is given the same subject by

placing the word « *L'élève* » at its beginning. This language style not only serves to create rhythm but also to help audiences understand Cyprien's message and draw audiences' attention, thereby keeping their interest.

Anthypophora

Anthypophora is another syntax-based language style that employs reduplication. It refers to the repetition of a particular linguistic unit—a syntactic unit, sentence, phrase, etc.—at the beginning and end of a line (in written language) or utterance (in spoken language) (Fromilhague, 2010).

« *Il a raison. En même temps, il a raison.* » (video: *L'école 2*)

'He is right. At the same time, he is right.'

This sentence is spoken within the context of a teacher speaking to his class but being interrupted by the arrival of an entrepreneur. The students are distracted, ultimately leaving the classroom and their teacher. Anthypophora is found in the repetition of the sentence « *Il a raison*, " which expresses his disappointment after his students' abandonment. This sentence is translated into English as "he is right," which indicates that the teacher agrees with a statement made by the entrepreneur.

Anadiplosis

Anadiplosis is another syntax-based language style that employs reduplication. However, unlike previous language styles, this style involves the repetition of the last word of one clause or sentence as the first word of the following clause or sentence,



often as a means of expanding the object (Fromilhague, 2010).

« *Non, non non, je vais prendre le premier truc, en premier.* » (video: *L'école*)

'No, no, no, I will take the first choice; at first.'

This sentence is uttered as a response to one of Cyprien's friends, who have asked him to listen to his latest song through earphones (tiny headphones that are fitted directly in the outer ear, facing but not inserted in the ear canal); however, Cyprien refuses, instead choosing something offered earlier. This sentence offers an example of anadiplosis, as it involves a word from one sentence being repeated at the beginning of another sentence (Fromilhague, 2010). There is a direct link between the phrase « *le premier* » ('the first'), which is modified and repeated in the subsequent sentence as « *en premier* » ('at first'). Such repetition is used deliberately to emphasize that Cyprien chose the first choice and rejected the second one.

Aposiopesis

Aposiopesis is a syntax-based language style involving the morphosyntactic fragmentation and transformation of sentences. The standard syntactic order is disrupted, as marked by the ellipsis to signify that a sentence remains unfinished (Fromilhague, 2010). When faced with aposiopesis, audiences are not told the speaker's intent but must make their assumptions regarding the sentence and thus ascertain its purpose and conclusion.

« *Désolé pour le... Au revoir !* »
(video: *L'école*)

'Sorry for... see you!'

Recognizing that this sentence was initially spoken rather than written, the ellipsis was not marked as such in the original utterance; it has been added to the transcript to highlight the aposiopesis better.

In this sentence, Cyprien uses aposiopesis after the sentence « *Désolé pour le...* ». This sentence is spoken shortly before entering a classroom and thus is forced to conclude his utterance with the sentence « *Au revoir rapidly!* ». Cyprien seeks to avoid disrupting classroom activities and the shame associated with such disruption, thus taking his leave from his audience.

3. Figurative Language and Comparison

Figurative language and comparison are both used to transform the meaning of utterances.

Metonymy

Metonymy refers to a figure of speech through which something is referred to using the name of something closely or logically associated with it. Such figurative language implies a comparison between the signifier and the signified. Various forms of metonymy exist, including causal, effectual, antonomasia, periphrasis, etc. (Fromilhague, 2010). Objects are identified through reference to other objects, and audiences recognize the association of these objects based on their own experiences. Only when speakers and audiences have similar experiences can a shared meaning be created.

« Je déteste les fautes d'orthographe dans les sous-titres de séries, les mecs font des sous-titres de séries toutes les semaines mais n'ont jamais ouvert un *Bescherelle*. » (video : *Je Déteste !*)

'I detest the orthographic mistakes in this series' subtitles. The people writing these subtitles these past few weeks have never opened their *Bescherelle*.'

In the above example, the word « *Bescherelle* » is used metonymically. *Bescherelle* denotes a grammar reference, published by Edition Hatier, commonly consulted (Editions Hatier, 2019). However, in this utterance, it takes a connotative meaning. While expressing his detest of the orthographic mistakes made by the writers of French-language film subtitles, Cyprien argues that these writers have never opened their *Bescherelle*; thus, this word is not explicitly used to denote the brand, but rather grammar reference books in general. Such metonymy is intended to accelerate the speaker's expression of his thoughts while maintaining audience comprehension. As *Bescherelle*-brand grammar books are widely used throughout France, including in the school system, it can be presumed that most French audiences are familiar with the brand; in other words, this metonym thus references an experience shared by Cyprien and his viewers.

Metaphor

The metaphor refers to the transference of meaning by comparing or contrasting two different ideas or concepts. Usually, this language style

employs analogy and association to link two different realities and create meaning.

« J'vois pas pourquoi il y aurait eu un clash sur Norman et il y aurait pas un clash sur Cyprien le mongolien ! » (video: *Cyprien Répond à Cortex*)

'I have never understood the clashes with Norman. There are no clashes with Cyprien, the Mongolian!'

This sentence employs the metaphor « *le Mongolian* », which in French has the dual meaning of a person from Mongolia and 'a person with Down's syndrome'; here, the phrase « *le mongolien* » is used in the latter sense, creating an indirect comparison. In this case, the speaker mockingly identifies Cyprien as « *le mongolien* », using an offensive term for people with special needs. Audiences understand this metaphor with a shared understanding of the French language.

4. Concept-Based Language Styles

In this category, language styles are characterized through their transformative use of concepts, up to and including the truth itself (Fromilhague, 2010). This category is divided into two sub-categories; however, Cyprien's videos only use dual language. An utterance has a meaning that can be understood directly and a purpose that only becomes apparent afterward. This discussion focuses on two such language styles: rhetoric questions and irony (Fromilhague, 2010).

Rhetoric Questions

In this language style, direct statements (positive or negative) are camouflaged as questions. Though posed, these questions do not require any answer;



instead, they are designed to provoke dialogue, persuade audiences, or draw viewers' interest. According to Fromilhague (2010), rhetoric questions serve two purposes: argumentative (pretending to stimulate open discussion while guiding audiences towards a particular conclusion) and emotional (to reinforce a "me"-centric discourse). This is reinforced by Mulyana (in Putri, 2019:33), who argues that speakers use such techniques to convey particular self-concepts that others can accept.

« Et toi, t'en penses quoi de l'école ? »
(video: *L'École*)

'And you, what do you think about school?'

Cyprien uses the above sentence to conclude his video *L'école*. He seemingly promotes open discussion between individuals with whom he has established a personal rapport by posing a question directly to his audiences. At the same time, even as Cyprien urges his viewers to reflect upon their own beliefs, this question enables him to draw viewers' attention and shape their opinions.

This is the most commonly used language style in Cyprien's videos, offering the YouTuber a mechanism for stimulating discussion and shaping audiences' opinions. These questions, though they do not require answers, enable viewers to become directly involved in discussions.

Irony

Irony refers to the deliberate use of statements that contradict reality, such as incorrectly identifying a person with specific characteristics.

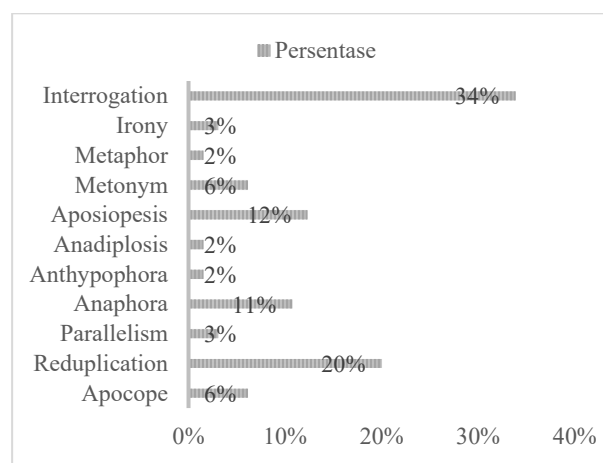
« Ma mère m'a toujours interdit de taper sur les handicapés. » (video: *Cyprien Répond à Cortex*)

'My mother always forbade me from beating on the disabled.'

In this sentence, Cyprien states that his mother always forbade him from assaulting persons with disabilities. However, its context implies that Cortex—the individual to whom Cyprien is responding—is handicapped or disabled. This statement is ironic, as Cortex is physically healthy and thus used mockingly.

Observation of Cyprien's five most popular videos has identified sixty-five examples, representing eleven language styles, the most common of which are rhetorical questions. This language style is used to create a seemingly direct relationship between Cyprien and his viewers, to attract audiences by creating a semblance of dialog and avoiding monolog monotony.

Figure 1. Language Styles



Source: Researcher 2020

ANALYSIS OF LANGUAGE STYLES

As with utterances, language styles generally have specific purposes and goals. They may be used to express oneself, imbue one's speech with a personal touch (Keraf, 2010), or even to adorn one's speech. Given that language styles may be defined according to their function, consideration of these functions is paramount. Fromilhague (2010) identifies language styles as having three main functions: argumentative, ornamental, and cognitive.

1. Argumentative Function

Where they serve a clear or didactic purpose and enable speakers to convey their views and paradigms through their sentences, clauses, phrases, and words, language styles have an argumentative function (Fromilhague, 2010). Analysis of collected data shows that two language styles, reduplication and rhetoric questions, are used for argumentation. The argumentative function is most evident in the former, as speakers can convey and emphasize their opinions through continued repetition.

« *Mais... mais...* » (video: *Les Pubs vs La Vie*)

'But... but...'

In the above example, repetition conveys the speaker's view and thus fulfills the argumentative function.

Persuasion is also found in Cyprien's utterances, as seen in the following data:

« *Que voulais-tu me dire ?!* »
(Video: *Je déteste !*)

'What were you going to say to me?'

In the above example, the speaker intends to persuade audiences by inviting them to contemplate the question. This statement is made during an utterance in which Cyprien expresses his disdain for people who begin writing comments on Facebook but erase them without sending them.

2. Ornamental Function

Regarding language styles, the ornamental function does not simply denote the adornment or decoration of an utterance, but the imbue of a text with beauty or novelty that affects its referents. According to Valéry (in Fromilhague, 2010), ornaments are "means of challenging audiences' complacency and normalcy." This function permeates five different language styles: apocope, anaphora, anthypophora, anadiplosis, and rhetorical questions. Of these, rhetorical questions are the most commonly used by Cyprien.

Analysis shows that these language styles are used to convey different impressions while simultaneously disrupting any potential monotony. By doing so, utterances are imbued with a novelty that distinguishes them from all others.

« *D'où tu sors ?* » (video: *Je Déteste !*)

'Whence did you come?'

In the above example, the question « *D'où tu sors ?* » is used rhetorically. It is not asked by any particular individual but spoken to a computer and does not require a response. Ultimately, it only

promotes discussion amongst viewers while imbuing the utterance with a novelty and beauty that distinguishes it from the commonplace.

3. Cognitive Function

Through their cognitive function, language styles improve understandings and representations of utterances; without them, utterances' meaning would remain unclear. Nonetheless, audience members require sufficient interpretative capacity to achieve a shared understanding (Fromilhague, 2010).

Six language styles are identified as fulfilling a cognitive function: parallelism, aposiopesis metonymy, metaphor, rhetoric questions, and irony. However, it is most common in rhetoric questions, where it guides viewers' interpretations and provides a semblance of proximity. Without such guidance, viewers' interpretations may be baseless and misguided. However, just as speakers require the ability to guide audiences' interpretation, audiences themselves require the ability to interpret their messages and complete the transfer of information correctly.

« Ça commence par des démangeaisons et des sensations de brûlure, savez-vous ce que c'est ? »
(video: *Les Pubs vs La Vie*)

'It begins with a burning, itching sensation. Did you know that?'

The above example includes a statement and a rhetoric question, which Cyprien uses to guide viewers towards a shared understanding of the disease being discussed. To achieve this goal, viewers

require the ability to interpret the speaker's intent and message correctly. Such an ability is facilitated by the cognitive function, which—through discussed above concerning a rhetoric question—is also a cornerstone of the five other language styles mentioned previously.

CONCLUSION

A review of the five most popular videos by the French YouTuber Cyprien identifies 65 utterances that incorporate one of eleven different language styles: apocope, reduplication, parallelism, anaphora, anadiplosis, aposiopesis, metonymy, metaphor, rhetorical questions, and irony. Most commonly used were rhetorical questions. The speaker sought to create the semblance of direct communication with viewers, shape viewers' perspectives, and break the monotony of the monolog. In this manner, Cyprien was able to attract audiences' interest.

Indeed, most of the language styles identified by this study are used to draw viewers' interest and stave off boredom, thereby ensuring that they are willing to follow Cyprien's channel. At the same time, these language styles are used for a range of purposes, including emphasizing essential points and creating rhythm.

Referring to Fromilhague (2010), language styles have three functions; all are evident in the language styles identified in the videos. Most prominent is the cognitive function, which is found in six language styles. The prevalence of the cognitive function can be attributed to the speaker's need to communicate his



message to viewers, thereby improving their understanding; without such a function, utterances' meaning and representation of reality would remain unclear. Nonetheless, audience members require sufficient interpretative capacity to ensure the achievement of a shared understanding.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Alicia Nadine Cendekiaputri (writer): original idea, conceptualization, data collection and classification, and data analysis. **Sajarwa** (supervisor): methodology, theoretical framework, and literature review. **Aprillia Firmonasari** (co-supervisor): language editing and proofreading.

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