



LANGUAGE, LITERATURE, AND SOCIETY



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with an Introductory Note by
Sri Mulyani, Ph.D.

Editor
Harris Hermansyah Setiajidi

DEPARTMENT OF ENGLISH LETTERS,
FACULTY OF LETTERS,
UNIVERSITAS SANATA DHARMA
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Language, Literature & Society

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Language, Literature, and Society: An Introductory Note in Honor of Dr. Fr. B. Alip

This book presents a selection of wide-ranging topics on the study of language, literature, and society, compiled on the noteworthy event of Dr. Fr. B. Alip's retirement from the English Department, Sanata Dharma University, Yogyakarta, Indonesia. This rich variety of topics in this collection reflects the dynamics and progress of our English Department that Dr. Alip has helped build, nourish, and nurture. In its beginning with exuberant passion and little experience, our young English Department was to some extent "traditionally" Anglo-American centered in its perspective and outlook, heavily relied on the canonized works of Anglo-American literary tradition and language studies. Through its growing pains, our English Department moves forward slowly adjusting to the growth of Western critical and theoretical tradition only to help us look back, reflect and value our own local cultures in the global enterprise of the English studies. The diversity of the topics does indeed fittingly represent our English Department's direction that is more inclusive, inter/cross-disciplinary, and global.

The submitted articles in this collection cover a wide range of disciplines from linguistics, literature, creative writing, cultural studies, translation studies, and education to film and media studies. Our language scholars have expanded their repertoire of interests to include film and media studies to display their semiotic and discourse analysis expertise. The languages studied also include English and Englishes, German, Bahasa Indonesia, and Javanese. Meanwhile, our literary scholars have broadened the literary selection in their research to include literary works from Indonesia in various genres.

Broadly, the linguistic articles of this collection present the complete terrain of linguistics from phonology, morphology, syntax to semantics and semiotics. To begin with, Arina Isti'anah takes up the smallest linguistic units to observe "Phonological Features in Rudyard Kipling's 'If'", engaging both language and literature in her research. From the study of sound by Isti'anah, Prof. Praptomo Baryadi continues the discussion with his morphological take on the study of adjective in Bahasa Indonesia in "Pak Alip Bekerja dengan Sepenuh Hati: Idiom yang Berstruktur Kata Sifat dan Kata *Hati*" dalam Bahasa Indonesia, wittily employs Dr. Alip's name in the examples and case. Meanwhile, in the area of syntax, B.B. Dwijatmoko discusses "The Structures of English Words" and Yohana Veniranda on "Verb Movements in German", and Anna Fitriati closely identifies verbal voice in "Transitivity Analysis of Language in News with Reference to Corby's Parole".

Furthermore, semantically Prof. I Dewa Putu Wijana examines "The Use of Metaphors in Indonesian Plant Names", while Scolastica Wedhowerti employs a film as a text to unveil "Sita's Representation in *Sita Sings The Blues: A Semiotic Analysis*". To complete the rich areas of language studies presented here, Dewi Widastuti and Simon Arsa Manggala exercise their stylistic expertise to study "Language Styles of Indonesian Teenage Magazines In *Gadis* And *Hai: A Study on Code Switching*".

In addition to those traditional areas of linguistics, recent concerns of language studies also contribute to our volume list, particularly the area of discourse analysis both in the media and real time contexts. Fransisca Kristanti critically scrutinizes the "political" statement concerning the Indo-Australian relation in "A Critical Discourse Analysis on Tony Abbott's Statement about *Tsunami Aid* in *Bali Nine* Discourse", while B. Ria Lestari conducts her field study and observation on "Turn-taking Strategy in Spoken Discourse of Meeting".

Finally, translation studies by Putranti and Setiajid end the linguistic research topics in this selection. Adventina Putranti attempts to deal with the difficulties and problems in translating written to spoken texts in the Indonesian-English contexts in her article “Masalah dan Kesulitan dalam Penerjemahan Teks Tulis ke dalam Teks Lisan (*Sight Translation*) dari Bahasa Indonesia ke dalam Bahasa Inggris”. To conclude, Harris Hermansyah Setiajid ends the discussion with an attempt to propose an assessment method in translation in “Evaluation in Translation: An Attempt to Develop an Assessment Model”

In addition to the linguistic articles, two scholars from the English Language Education Study Programme also contribute their classroom-based research in this collection. The first work is by Patricia Angelina Lasut entitled “Developing Task-Based Moodle for Writing Course at the University Level. The second work is Ouda Teda Ena’s “Religion Representation in Indonesian Textbooks: A Visual Content Analysis”.

As voluminous as the linguistic research, our scholars also present diverse selection in the literary studies area. Selecting American literature, Hirmawan Wjanarka’s “Tennessee Williams’ *Summer and Smoke*: the Yearning for the Other Side of Human Life” elucidates the classical thematic ground in literature, that is common yet profoundly insightful, concerning the human portrayal and the absurdity of life. Also selecting the American literary work, particularly the work of the African American writer, Gabriel Fajar Sasmita Aji observes language, readership, and ideology in Nigger’s English of “‘The Goophered Grapevine’ in Chestnutt’s Tales of Conjure and the Color Line: Literariness and Ideology”.

Extending the literary canon in English/English studies with the inclusion of Indonesian literature, E Arti Wulandari’s “Marvelous Realism or Critical Realism? Iwan Simatupang’s *Ziarah* and the Question Concerning the Perception of Reality” and Paulus Sarwoto’s “Umar Kayam’s Postcolonial Ambivalence” investigate the aesthetic and political ideology of two renowned “modern” writers. Meanwhile, Sri Mulyani’s “Voice and Gender in Literature” amplifies race, class, and particularly gender identities politics in literature by employing selected writings by women of diverse ethnicities and other minority writers. Next, Theresia Enny Anggraini’s “Literary Theories and Literature for Children and Young Adults (LCYA): How Theories Are Applied to LCYA” questions the validity of literary critical theories to LCYA scope and spectrum.

To complement the broadening of English studies, Elisa Dwi Wardani offers her cultural analysis, confirming in “Dagadu as Cultural Phenomenon”. The cultural studies article serves as an exemplar of an important insight: that although our English Department was and had been “guilty” in one respect of creating an exclusive literary canon and “elite” culture, but today our scholars have been able to be more critical, inclusive, and respectful to other literary canons and cultures outside the English studies. Finally, J. Bismoko dedicates his traditional Javanese song composition in English, in the form of kinanti to Pak Alip in a well-fitting title, “Kinanthe to Pak Alip”, and it is also a proper testament to the broadening and inter/cross-disciplinary nature of the English studies.

As for the occasion, all contributors of this collection are eager to send their articles to honor Dr. Alip, their generous senior and mentor, beloved friend and colleague, and legendary teacher, a true Guru in every sense. Three prominent qualities distinguish Dr. Fr. B. Alip: his extraordinary dedication, sincere generosity, and grounded modesty. He is so dedicated and committed to his work at Sanata Dharma that he would still work hard for long hours even during the unfortunate passing of some of his family members, stoically managing their funeral arrangements and professionally completing his duties on campus at the same time. His great dedication and hard work have successfully produced the most two outstanding study

programs at Sanata Dharma: the undergraduate English Department and the graduate English Language Studies department, a labor of love spanning his entire administrative and scholarly career. From his labor of love, we, his colleagues and juniors, have enjoyed his hard work and overflowing generosity. His extraordinary generosity has also been legendary in mentoring his students, advisees, and young scholars. For them, he is not only a fully competent teacher but also an accessible and generous mentor and “father” figure. From his humble family root and beginning in Ganjuran, Bantul, to his academic success of completing his Doctoral degree at State University of New York, at Stony Brook, he has always remained a modest and humble personality, so humble that for those who do not know him well will often take his grounded modesty as a discouragement. Fortunately, most of us, his friends and colleagues, have understood this quality quite well, and not interpret it in its discouraging light. Once, as the dean of the Fakultas Sastra at that time, he advised us, his mentees, the young and new scholars, E. Arti Wulandari and Sri Mulyani, on our scholarly pursuits bluntly stated that “it is better to win a small battle than losing a big war.” Being fresh, young, and ambitious, we courageously begged to differ from his advice. However, working for him and with him through our career, we bear witness that Dr. Alip in the midst of demanding teaching schedules, extensive administrative responsibilities, wide professional commitments, church and community service, incessant travel, and full family life, has indeed not only won small battles but also great wars during his entire scholarly and personal life.

People speaking of Dr. Alip will not fail to mention his extremely clever wits and his playful sense of humor, which have delighted and bewildered all who know him. Everyone will have her and his own recollections. Most of his students fondly remember his remark that he is not married to a human but an angel. His admirable and gracious wife, Ibu Th. Nurbardini, has been a constant presence, a rock and strength, in scholarship as in life for him. Dr. Alip might have never received Distinguished Teaching Award but for his students, friends, and colleague, he is indeed a unique individual, an inspiring teacher, a patient and generous mentor, a profound scholar, a devoted husband, father, doting and loving grandfather. His extraordinary dedication, sincere generosity and accessibility, grounded humbleness and modesty have made him, a jack of all trades and a friend for all seasons: no wonder that his students, friends and colleagues have united to honor him with this celebration of his enduring love, unending labor, and remarkable commitment and dedication to us all and Sanata Dharma University. Dr. Fr. B. Alip is a living testament and a true manifestation of Kahlil Gibran’s famous quotation: “I slept and I dreamed that life is all joy. I woke and I saw that life is all service. I served and I saw that service is joy.” With great gratitude, sincere affection, and deep respect, we are honored to present our beloved Dr. Fr. B. Alip with this collection of *Language, Literature, and Society* articles.

Yogyakarta, 10 October 2016

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Phonological Features in Rudyard Kipling's "If"

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Abstract

As a branch of linguistics which observes how sounds form patterns, phonology is often conducted on certain communities' speech production. Phonological rules can be figured out through the observation of sound changes, such as in assimilation and dissimilation. Studies on those two matters are commonly found in linguistic analyses. What is interesting in studying linguistics, to be particular in phonology, is the type of data to analyze. Instead of observing speech production by certain communities, phonology is also applicable in comprehending literary work, particularly poetry. Poetry is known for its unique language patterns, as defined by Leech (1969:4) that "poetic language may violate or deviate from the generally observed rules of the language in many different ways". This present paper is intended to present phonological features in poetry analysis: supra-segmental features (rhyme and meter) and segmental features (assonance, consonance, and alliteration). The choice of certain sound patterns in a poem reflects the poet's intention in choosing such construction. Therefore, meaning interpretation which is based on the linguistic analyses can be attained, which is in line with Leech's statement that the significance of a piece of language can be used to figure out meanings in reference to literature (1969: 40).

Keywords: *phonology, stylistics, poetry*

Introduction

Language cannot be separated from human beings' life as it distinguishes them from other creatures. It is used in both written and spoken. The written language is represented in the forms of non-literary and literary works. Non-literary texts are often found in daily life, such as news articles and textbooks used in schools and colleges. Literary texts are also easily found to appreciate, represented in the forms of short stories, novels, plays, and poetry. Simpson (2004) mentions that "literature offers the chance to explore language that is out of the ordinary, language which is often the preeminent embodiment of the creative spirit" (98). In sum, it can be concluded that literary texts are the rich sources to analyze through language study.

Scholars interested in literature can spot literary works through various literary criticisms, developed from time to time. The distinctive approaches observing the same literary work as its data can reveal different meanings and interpretations. In language studies, stylistics is used as the method to support the figuring out of the meanings of certain literary texts. Simpson (2004) states that "Stylistics is interested in what writers do with and through language, and in the raw materials out of which literary discourse is crafted" (98). People interested in linguistics can observe different language levels: phonological, graphological, lexical, and grammatical levels. Each observed language level helps us interpret the meaning of certain literary works as it provides concrete data on language choice instead of assumptions, as mentioned

by Abulbari (2015:492), “Stylistic analysis provides a commentary which is objective and scientific based on a concrete quantifiable data and applied in a systematic way”.

Stylistics focuses on analyzing the style of text. Verdonk (2002) mentions that stylistics does not only study the expression in language, but also the description of its purpose and effect. It is further stressed by Al Shawa (2015: 125), who defines that “Stylistics takes a close look at the text and analyzes its significant language forms for the sake of interpretation.” In stylistics, different language devices are proposed to observe: graphological, phonological, lexical, and grammatical. To be specific, this article employs the phonological level which covers meter, rhyme, assonance, consonance, and alliteration. Bilal *et al.* (2012) define that phonological analysis of a text means to analyze sound pattern in it, formation of words and utterances by systematic use of sound in a language. Aboh (2008), as quoted in Ogunsiyi *et al* (2012), states that sound patterning functions linguistically in poetry to project a poet’s purpose or concern in a work.

Literary works are believed to be representations of human life. Many kinds of literary work are produced as a result of the writers’ personal life experience. For example, Maya Angelou’s poems are related to her life as an Afro-American single mother who experienced rape and racism. Literary works are also reflections of what happens in certain societies or events. Take an example is a poem by Maya Angelou, entitled “Caged Birds”. In that poem, Angelou describes the life of Afro American people who do not have freedom to think and perform. Their life is compared to the life of birds which are caged. Their life is restricted, so they could not reach happiness. The poem reflects racism and inequality experienced by the Afro American people at the time when the poem was written.

The illustration on comprehending a poem above is not only based on assumptions. The choice of certain language use in the poem can be employed to infer the meanings. It is proven by some recent researches in stylistics. Ufot (2013) observes phonological features of Gray’s “Elegy Written in a Country Churchyard”. He looks at the syllabification, meter, rhyme, elision, onomatopoeia, alliteration, assonance, consonance to support the meaning of the poem. He concludes that the poem shows melodic contemplation about the possibilities for virtuous living and greatness among simple, rural people (Ufot, 2013: 125). Mahmood *et al* (2015) conducts stylistic analysis of Zulfikar Ghose’s “Decomposition” with phonological analysis on it, focusing on the sound devices: alliteration, assonance, and consonance. Abulbari *et al* (2015) also analyze a poem entitled “Daffodil” by William Wordsworth, particularly the structure of its rhyme and meter. From the findings, it is concluded that Wordsworth focuses on the experience at the lake on the first three stanza and the memory of that experience on the last stanza. Al Shawa (2015) observes the employment of alliteration, consonance, assonance, repetition, and rhyme scheme in John Keat’s “La Belle Dame Sans Merci”. He mentions that the use of certain phonological devices in the poem is able to create auditory imagery of the poem.

The poem observed in this paper was written by Rudyard Kipling entitled “If”. Rudyard Kipling, whose family are English, was born in India on 1865. He spent his childhood there. Rudyard Kipling received Nobel Prize in 1907 for literature and mentioned as the youngest writer ever to receive it. The poem was written in 1909. It talks about the characteristics which should be possessed by a man: self-belief, patience, truthfulness, kindness and modesty (<http://www.oal.co.uk/>). Dillingham (2005:187) mentions that “‘If’ is actually an instructional in nature. It is about an older man who is teaching a younger person, possibly his son, some of the essential aspects of the heroic life. The poem is the heroic attributes of “Wisdom, Strength, and Courtesy.”

Rhyme and Meter

Rhyme is one of the distinctive features in poetry. The use of repetition in rhymes can attract the listeners' or readers' attention. Ufot (2013) describes rhyme as "the repetition of the arrangement of the nucleus (vowel) and coda (final consonant) at the ends of two or more lines of a verse". In Rudyard Kipling's "If", an interesting use of rhymes is obvious. The poem consists of 4 stanzas, each of which contains 8 lines. The eight-line stanza is called *ottava rima*. In the first stanza, the rhyme sound /u:/ is repeated in lines 1 until 4, which is represented by the word *you* and *too*. The previous lines have a masculine or strong rhyme because both are monosyllabic words, which are stressed. The rhyme is only in a form of Nucleus. Another rhyming sound is /ɪŋ/, which is repeated in lines 5 and 7 by the words *waiting* and *hating*. Both words have feminine or weak rhyme because the second syllable which become the rhyme is unstressed. The repeated rhyme consists of a Nucleus and Coda, which is similar in lines and 8, shown by the words *lies* and *wise*, which are monosyllabic. Therefore, they are also categorized as masculine rhyme. The sound repeated is /aɪz/. Thus, the end rhyme of the first stanza is AAAABCB.

In the second stanza, Kipling employs four rhyming sounds: /ər/, /eɪm/, /ən/, and /ʊlz/. The first three rhymes are in the form of Nucleus and a Coda, different from the last rhyme, which is a Nucleus and two consonants in the Coda. The sound /ər/ is repeated in lines 1, and 3, shown by the words *master* and *disaster*. Since the last sound is unstressed, the rhyme is feminine. The next sound, /eɪm/ is repeated in lines 2 and 4, by the words *aim* and *same*. Both are monosyllabic, thus they are categorized as masculine rhyme. Lines 5 and 7 are represented by the rhyme /ən/ shown in the words *spoken* and *broken*. The end rhyme of those words are unstressed, so they are called feminine rhyme. The last rhyme, /ʊlz/ is repeated in lines 6 and 8 by the words *fools* and *tools*, which are monosyllabic. Those two lines also have masculine rhyme. The end rhyme of the second stanza is ABABCD.

The third stanza has the same end rhyme pattern as the second stanza, ABABCD. The rhymes are represented by the sounds /ɪŋz/, /bs/, /u:/, and /ɒn/. Lines 1 and 3 have a Nucleus and two consonants in the Coda position, shown in the words *winnings* and *beginnings*, whose end rhyme is unstressed. Therefore, lines 1 and 3 have feminine rhyme. Lines 2 and 4 are rhyming, shown by the words *toss* and *loss*, whose rhyme contains of a Nucleus and a Coda in monosyllabic words. Consequently, they are involved as masculine rhyme. In the next lines, lines 5 and 7, the rhyme is presented by the words *sinew* and *you*, whose rhyme is a Nucleus only. In line 5, /ju/ is in the unstressed syllable, thus it is feminine. It is different from line 7 whose word is monosyllabic, so it is categorized into masculine rhyme. Lines 6 and 8 also have a Nucleus and Coda in the rhyme, shown by the words *gone* and *on*. Line 6 has stressed end rhyme, so categorized into masculine, while line 8 has unstressed end rhyme. Therefore, line 8 has feminine rhyme.

In the last stanza, Kipling also employs the ABABCD end rhyme pattern. Lines 1 and 3 are ended by the sounds /u:/, shown by the words *virtue* and *you*. The rhyme is a Nucleus. In lines 2 and 4, the repeated rhyme is represented by the sound /ʌʃ/ as in the words *touch* and *much*. The rhyme as a Nucleus and two consonant cluster in the Coda position. Lines 5 and 7 are represented by the same rhyme through the sound /ɪt/, shown in the words *minute* and *it*. The last repeated rhyme in stanza 4 is /ʌn/ shown in the words *run* and *son*. The rhyme has a Nucleus and Coda. Lines 2, 3, 4, 6, 7 and 8 have monosyllabic end rhymes, so they are categorized into masculine rhymes. Lines 1 and 8 have unstressed end rhyme, therefore, they are included as feminine rhymes.

The elaboration of rhyme in the poem above shows that Kipling uses a different rhyme pattern in the first stanza and employs the same pattern in the following three

In the second stanza, lines 2, 4, and 6 are in the forms of iambic pentameter, whose end rhymes are masculine. Below are the examples.

And treat | those two | impo | stors just | the same: line 4

X / X / X / X / X /

And stoop | and build | 'em up | with worn | out tools line 8

X / X / X / X / X /

Both lines above consist of five feet and end in masculine rhymes, realized by the monosyllabic words *same* and *tools*. The lines begin with unstressed syllables in the form of conjunction *and*. They are followed by the stressed ones in the form of monosyllabic words *treat* and *stoop*. Therefore, both are called iambic pentameter.

Similar to the previous two stanzas, stanzas 3 and 4 also consist of iambic pentameter, whose end rhymes are masculine. The following lines are taken from stanza 3.

And risk | it on | one turn | of pitch- | and-toss, line 2

X / X / X / X / X /

To serve | your turn | long af | ter they | are gone line 6

X / X / X / X / X /

Line 2 above begins with a conjunction *and* which is unstressed. It is followed the monosyllabic word *risk* which is stress. The line has five feet, thus it is pentameter. Therefore, the line is iambic pentameter. Line 6 is also an iambic pentameter line. It begins with a preposition *to* which is unstressed and followed by a monosyllabic word *serve*. The line also has five feet. Therefore, the line is iambic pentameter. Both lines also end in masculine rhymes, represented by the monosyllabic words *toss* and *gone*.

In the last stanza, iambic pentameter lines are also found in lines 2, 4, 6 and 8. Below are the examples.

If all | men count | with you, | but none | too much: line 2

X / X / X / X / X /

With six | ty sec | onds' worth | of di | stance run, line 6

X / X / X / X / X /

Line 2 above begins with a conjunction *if*, which is unstressed, and is followed by a determiner *all*, but stressed. The use of stressed determiner above is to emphasize on the number rather than the noun it modifies. The line has five feet, so it is called pentameter. Line 6 begins with a preposition *with* and is followed by a stressed syllable in the word *sixty*. The line also consists of five feet. It is also iambic pentameter. Both lines also end in masculine rhymes, recognized in the monosyllabic words *much* and *run*.

From the observation, all iambic pentameter lines have masculine end rhymes, while the iambic hexameter has feminine end rhyme. This finding reveals that Kipling strengthens the message to the listeners or readers through consistent metrical pattern in the poem. The use of careful words to create rhythm in every stanza makes the poem easy to listen and read. It is also a proof that Kipling is a poet who cares about the number of meter in his poem and pays attention to the detailed choice of foot number he employs in the poem.

Segmental Sound Features

Segmental sound features refer to the employment of assonance, consonance, and alliteration. Simpson mentions that assonance is the vowel harmony which consolidates points of equivalence across the poetic lines (2004: 52). Bradford (2005) elaborates that assonance is the repetition of clusters of similar vowel within individual lines and across sequences of lines (15). It is a half rhyme realized by repeated the same (stressed) vowel but with different final consonant in a sequence of nearby words (Agemo, 2011: 21).

The vowel /ɪ/ always appears in every stanza. This vowel is repeated through the words *losing, blaming, it, hated, hating, if, with, disaster, risk, pitch, Will, which, fill, unforgiving, minute, with, sixty, distance, everything, and in*. This lax front vowel is repeated in every stanza which is in line with the vowel of the title of the poem *if*. Here, Kipling tries to be consistent to emphasize his title of the poem which has the same vowel as the dominating vowel in every stanza. It is to remind the listeners about the vowel used in the title. It stresses the previous finding that Kipling is a poet who pays attention to the sound choice.

Consonance is the repetition of consonants found within a line. It is a half rhyme in which final consonants are repeated but with different preceding vowels (Agemo, 2011: 21). In the poem, voiceless oral stop /t/ is repeated in every stanza. The repetition of the consonant appears in either monosyllabic or polysyllabic words. In the poem, /t/ is repeated in monosyllabic words *trust-doubt*, whose repeated consonant is in the Onset and Coda positions. In the words *meet-disaster-Triumph*, the consonant is repeated in different positions: Coda in the word *meet*, Onset of the third syllable in the word *disaster*, and Onset in the word *Triumph*. It is also similar in the words *it-toss* and *turn-after* in the third stanza. In the fourth stanza, the consonant /t/ is repeated through the words *that's* and *it*. In the first word, /t/ is in the first consonant in the Coda position, followed by the consonant /s/.

The other segmental sound feature found in the poem is alliteration. Simpson defines that alliteration is a type of scheme which is based on similarities between consonants (2004: 16). Alliteration is the repetition of clusters of similar consonant sounds within individual lines and across sequences of lines (Bradford, 2005: 15). It is generally taken to be the repetition of the initial consonant in two or more adjacent words (Agemo, 2011: 21). The consonant /j/ is the dominating alliteration in the poem. It is represented in the words *you, yourself, and your*. The word is addressed to *my son*, which is put in the last word in the poem. It shows the way Kipling gives suggestion to his son on how to be a man.

Conclusion

The poem has regular pattern in terms of its phonological features. The poem is an *ottava rima* as each stanza contains eight lines. The first stanza has AAAABCBC end rhyme, while the second until fourth stanzas have the same end rhyme pattern, ABABCD. The poem also contains iambic pentameter, five feet in line which begins with unstressed followed by stressed syllable. In iambic pentameter lines, the end rhymes are masculine, meaning that they are in the forms of monosyllabic words.

There is only one line containing iambic hexameter, meaning the line has six feet and begins with unstressed followed by the stressed syllable in every foot. In terms of assonance, the poem is dominated by the vowel /i/, which is the same as the vowel found in the title, "If". The consonant /t/ is mostly repeated in every stanza, while the consonant /j/ is also mostly repeated in the beginning of the words.

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Appendices

Appendix 1. The Poem

If

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream---and not make dreams your master;
If you can think---and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:.
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings---nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And---which is more---you'll be a Man, my son!

Rudyard Kipling

Appendix 2. Summary of Meters in the Poem

Stanza	No. of Line	The Line	Type of Meter
1	2	Are losing theirs and blaming it on you;	iambic pentameter
	4	But make allowance for their doubting too:	iambic pentameter
	5	If you can wait and not be tired by waiting,	iambic hexameter
	6	Or, being lied about, don't deal in lies,	iambic pentameter
	8	And yet don't look too good, nor talk too wise;	iambic pentameter
2	2	If you can think---and not make thoughts your aim,	iambic pentameter
	4	And treat those two impostors just the same:	iambic pentameter
	8	And stoop and build'em up with worn-out tools;	iambic pentameter
3	2	And risk it on one turn of pitch-and-toss,	iambic pentameter
	4	And never breathe a word about your loss:	iambic pentameter
	6	To serve your turn long after they are gone,	iambic pentameter
4	2	Or walk with Kings---nor lose the common touch,	iambic pentameter
	4	If all men count with you, but none too much:	iambic pentameter
	6	With sixty seconds' worth of distance run,	iambic pentameter
	8	And---which is more---you'll be a Man, my son!	iambic pentameter

Appendix 3. Summary of Segmental Sound Features in the Poem

Summary of Assonance in the Poem

Stanza	Words	Vowels
1	you-you, losing-blaming-it, you-you, wait-waiting, lied-lies, hated-hating, look-good, too-too	/u:/, /ɪ/, /aɪ/, /eɪ/, and /ʊ/.
2	dream-dreams, make-aim, if-with-disaster, you-you, stoop-tools	/i:/, /eɪ/, /ɪ/, and /u:/.
3	risk-it-pitch, on-toss, and-and-at, a-about, can-and-and, long-gone, Will-which	/ɪ/, /ə/, and /æ/.
4	if-with, foes-you, if-fill-unforgiving-minute, with-sixty-distance, everything-in-it, is-be	/ɪ/, /u:/, and /i:/

Summary of Consonance in the Poem

Stanza	Words	Consonants
1	Losing-blaming, trust-doubt, yourself-all, but-doubting-too, wait-not-tired-waiting, being-hating, hated-don't-hating	/ŋ/, /t/, /l/
2	Can-make, make-aim, meet-disaster-Triumph, impostors-two, bear-hear, stoop-tools	/k/, /m/, /t/, /r/
3	On-one-turn, it-toss, and-and, again-beginnings, breathe-about, and-and, serve-your-turn-after, on-when-nothing-in	/n/, /t/, /d/, /b/, /r/
4	Count-none, if-fill-unforgiving, distance-run, earth-everything, that's-it	/n/, /f/, /n/, /ə/, /t/

Summary of Alliteration in the Poem

Stanza	Words	Consonants
1	You-your-you, you-yourself-you, lied-lies, don't-deal, hated-hating, took-talk-too	/j/, /l/, /d/, /h/, /t/
2	You-your, dream-dreams, make-master, you-your, think-thoughts, treat-two, you-you've, twisted-to-trap, for-fools, you-your, with-word	/j/, /d/, /m/, /t/, /f/, /w/
3	You-your, you-your, Will-which	/j/, /w/
4	You-your, King-common, foes-friends, men-much, sixty-seconds, more-Man-my	/j/, /k/, /f/, /m/, /s/, /m/

Pak Alip Bekerja dengan Sepenuh Hati: Idiom yang Berstruktur Kata Sifat dan Kata *Hati* dalam Bahasa Indonesia

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*Watak dan keadaan manusia
terletak pada hatinya.*

Abstrak

Tulisan ini menyajikan hasil penelitian tentang idiom yang berstruktur kata sifat dan kata hati dalam bahasa Indonesia. Melalui penelitian ini, ditemukan 83 idiom yang berstruktur kata sifat dan kata hati. Dari 83 idiom tersebut, berhasil diungkap berbagai watak dan keadaan jiwa yang baik dan yang tidak baik pada manusia. Dari 83 idiom tersebut, 25 idiom menyatakan watak yang baik, 16 idiom menunjuk watak yang tidak baik, 14 idiom melambangkan keadaan jiwa yang baik, dan 28 idiom menunjuk keadaan jiwa yang tidak baik.

Kata Kunci: idiom, kata sifat, hati, referen, kata majemuk idiomatis

Pendahuluan

Pak Alip (Dr. Francis Borgias Alip, M.Pd., M.A.) bekerja dengan *sepenuh hati*. Pak Alip selalu bekerja dengan sungguh-sungguh. Pak Alip itu orangnya *baik hati*. Pak Alip dengan *senang hati* bersedia menolong siapa pun yang membutuhkan bantuan kepadanya tentang bermacam hal, misalnya akreditasi, kurikulum, bahasa Inggris, penerjemahan. Pak Alip itu orangnya juga *lurus hati*. Pak Alip orangnya jujur. Itu antara lain kesan penulis terhadap Pak Alip selama penulis bertahun-tahun bekerja sama dan bergaul dengan beliau. Masih banyak kesan terhadap Pak Alip yang penulis alami yang mungkin juga dialami oleh orang lain (dosen, karyawan, dan mahasiswa). Hal yang menarik adalah bahwa kesan-kesan penulis terhadap Pak Alip cenderung terungkap dalam bentuk idiom dan idiom itu berstruktur kata sifat (*sepenuh, baik, senang, lurus*) dan kata *hati*. Hal inilah yang membangkitkan hasrat penulis untuk meneliti idiom yang berstruktur kata sifat dan kata *hati* dalam bahasa Indonesia.

Kata *hati* ternyata merupakan salah satu unsur pembentuk idiom yang sangat produktif dalam bahasa Indonesia. Dalam *Kamus Ungkapan Bahasa Indonesia* karya Badudu (1981) kata *hati* sekurang-kurangnya dipakai untuk membentuk 78 idiom. Dari penyimakan terhadap idiom dalam *Kamus Idiom Bahasa Indonesia* karya Chaer (1984), kata *hati* dipakai untuk menciptakan sekurang-kurangnya 296 idiom. Sekarang pembentukan idiom yang berunsur kata *hati* semakin produktif. Kita sering mendengar ungkapan seperti *mengajar dengan hati, memimpin dengan hati, bekerja dengan hati*, dan sebagainya.

Dilihat dari segi bentuknya, idiom yang dibentuk dengan kata *hati* terdiri atas idiom yang berbentuk kata, frasa, klausa, dan kalimat. Idiom yang berbentuk kata mencakup kata berimbuhan (misalnya *memperhatikan*), kata ulang (misalnya *hati-hati*), dan kata majemuk (misalnya *rendah hati* 'tidak sombong, tidak menonjolkan kehebatan diri')

(Chaer 1984: 148)). Idiom yang berbentuk frasa contohnya adalah *dari hati ke hati* ‘berbicara antarpribadi dengan jujur’ (Chaer 1984: 53). Idiom yang berbentuk klausa misalnya *mengambil hati* ‘mempersenang hati orang supaya disukai’ (Chaer 1984: 17). Idiom yang berbentuk kalimat misalnya *Tertusuk hatinya* ‘dia merasa sakit hati, perasaannya menjadi tidak enak’ (Chaer 1984: 64).

Dalam tulisan ini khusus dibahas tentang idiom yang berbentuk kata majemuk. Idiom yang berupa kata majemuk disebut pula kata majemuk idiomatis. Dari 296 idiom yang berunsur kata *hati* yang terdapat dalam *Kamus Idiom Bahasa Indonesia* karya Chaer (1984), kata *hati* digunakan untuk membentuk sekurang-kurangnya 134 kata majemuk idiomatis.

Ada berbagai kategori kata yang dapat bergabung dengan kata *hati* sehingga membentuk kata majemuk idiomatis. Kata *hati* dapat bergabung dengan kata sifat (misalnya *tinggi hati* ‘angkuh, sombong’ (Chaer 1984: 179), kata kerja (misalnya *memberi hati* ‘memanjakan, menurunkan kemauan (keinginan, kehendak, dsb); memnggembirakan; memberanikan’ (Chaer 1984: 33)), dan kata benda (misalnya *buah hati* ‘kekasih, yang disayangi’ (Chaer 1984: 36).

Dalam tulisan ini dikhususkan lagi pembicaraannya pada idiom yang berstruktur kata sifat dan kata *hati*. Ada dua hal yang dibahas dalam tulisan ini. Pertama, idiom yang mana saja yang berstruktur kata sifat yang diikuti kata *hati*. Hal kedua adalah referen yang ditunjuk oleh idiom yang berstruktur kata sifat dan kata *hati*. Sebagai contoh idiom *rendah hati*, *murah hati*, dan *lurus hati* ‘jujur’ (Chaer 1984: 109) menunjuk watak yang baik. Contoh yang lain adalah *tinggi hati*, *busuk hati* ‘jahat, pendengki’ (Chaer 1984: 42), dan *kecil hati* ‘penakut’ (Chaer 1984: 86) lebih menunjuk referen watak yang kurang baik. Jadi, masalah kedua yang dijawab dalam pembicaraan ini adalah referen apa saja yang ditunjuk oleh kata majemuk idiomatis yang berunsur kata *hati*. Kedua hal ini diuraikan secara terintegrasi.

Landasan Teori

Dalam bagian ini diuraikan pengertian istilah-istilah pokok yang dipergunakan sebagai landasan konseptual untuk membahas idiom yang berstruktur kata sifat dan kata *hati* dalam bahasa Indonesia. Konsep-konsep pokok yang dimaksud adalah idiom, kata sifat, kata *hati*, dan referen.

Yang dimaksud dengan idiom adalah “satuan-satuan bahasa (bisa berupa kata, frasa, dan kalimat) yang maknanya tidak dapat “diramalkan” dari makna leksikal unsur-unsurnya maupun makna gramatikal satuan-satuan tersebut” (Chaer 1990: 76). Makna idiom *murah hati* ‘suka memberi’ (Chaer 1984: 123), misalnya, tidak dapat diramalkan dari makna leksikal dan makna gramatikal kata *murah* dan kata *hati*. Contoh yang lain adalah makna idiom *mencuri hati* ‘berbuat baik sehingga orang lain menjadi cinta’ (Chaer 1984: 49-50) juga tidak dapat diramalkan dari makna leksikal dan makna gramatikal gabungan kata *mencuri* dan kata *hati*. Ada rumus yang dapat digunakan untuk membedakan konstruksi idiom dan bukan idiom. Rumus idiom adalah $A + B$ menimbulkan makna C, sedangkan rumus konstruksi bukan idiom adalah $A + B$ menimbulkan makna AB (Alwi 2003: 151). Makna idiom tercipta berdasarkan “kesepakatan diam” (*tacit agreement*) masyarakat pemakai bahasa.

Kata sifat atau adjektiva merupakan kata yang menerangkan kata benda. Dalam bahasa Indonesia, kata sifat mempunyai ciri dapat bergabung dengan kata *tidak* dan partikel seperti *lebih*, *sangat*, dan *agak* (Kridalaksana 1986: 57). Sebagai contoh kata *berat* dalam *berat hati* ‘merasa segan; enggan; kurang suka’ (Chaer 1984: 32) merupakan kata sifat karena dapat bergabung dengan kata *tidak*, *lebih*, dan *sangat* sehingga menjadi *tidak berat*, *lebih berat*, *sangat berat*, dan *agak berat*.

Dalam *Kamus Besar Bahasa Indonesia Pusat Bahasa Edisi Keempat* (2008:486-487) dikemukakan sekurang-kurangnya tujuh arti kata *hati*. Pertama, sebagai istilah dalam

bidang anatomi, kata *hati* berarti organ tubuh yang berwarna kemerah-merahan di bagian kanan atas rongga perut, gunanya untuk mengambil sari-sari makanan di dalam darah dan menghasilkan empedu. Kedua, kata *hati* berarti daging dari hati sebagai bahan makanan (terutama dari hati binatang sembelihan). Ketiga, kata *hati* mengandung arti jantung. Keempat, kata *hati* menunjuk arti sesuatu yang ada di tubuh manusia yang dianggap sebagai tempat segala perasaan batin dan tempat menyimpan pengertian (perasaan dsb). Kelima, kata *hati* berarti bagian yang di dalam sekali (tentang buah, batang, tumbuhan, dsb). Keenam, kata *hati* mengandung arti sifat (tabiat) batin manusia. Ketujuh, kata *hati* berarti apa yang terasa di dalam batin. Dari ketujuh arti kata *hati* tersebut, arti yang relevan dengan objek kajian ini adalah arti keempat, keenam, dan ketujuh.

Referen (*Referent*) adalah sesuatu yang ditunjuk oleh satuan bahasa. Sebagaimana dijelaskan oleh Ogden dan Richards (1989: 11), proses pembentukan makna melibatkan pikiran, simbol, dan referen. Simbol melambangkan pikiran dan karena itu di antara keduanya terdapat hubungan kausal. Pikiran dan simbol memiliki hubungan langsung yang ditunjukkan dengan garis lurus. Pikiran menunjuk referen dan karena itu di antara keduanya terdapat hubungan kausal juga. Antara simbol dan referen terdapat hubungan tidak langsung (karena harus melalui pikiran), tetapi hubungan kedua hal tersebut merupakan hubungan yang benar. Supaya terbentuk makna, hubungan simbol dan referen harus melalui pikiran atau referensi (Baryadi 2013: 49).

Metode Penelitian

Penelitian ini dilaksanakan melalui pengumpulan data, analisis data, dan penyajian hasil analisis data. Pengumpulan data dilakukan dengan metode simak, yaitu menyimak idiom-idiom yang berstruktur kata sifat dengan kata *hati* dalam bahasa Indonesia pada sumber data. Metode simak itu kemudian dilakukan dengan teknik catat, yaitu mencatat idiom-idiom yang berunsur kata kerja dalam bahasa Indonesia pada kartu data. Adapun sumber data yang digunakan adalah *Kamus Idiom dalam Bahasa Indonesia* karya Abdul Chaer (1984). Setelah dikumpulkan, data diklasifikasikan menurut kesamaan referennya.

Data yang sudah diklasifikasikan kemudian dianalisis dengan menggunakan metode agih dan metode padan. Metode agih adalah metode analisis data yang alat penentunya adalah bagian dari bahasa yang bersangkutan itu sendiri (Sudaryanto 2015: 15). Metode agih dalam penelitian ini diterapkan dengan teknik bagi unsur langsung (BUL), yaitu teknik dasar metode agih yang membagi satuan lingual datanya menjadi beberapa bagian atau unsur dan unsur yang bersangkutan dipandang sebagai bagian yang langsung membentuk satuan lingual yang dimaksud (Sudaryanto 2015: 37). Dalam hal ini yang dibagi menurut unsur langsungnya adalah idiom yang berstruktur kata sifat dan kata *hati*. Teknik lanjutan metode agih ini adalah teknik perluas yang digunakan untuk membuktikan apakah kata yang mendampingi kata *hati* merupakan kata sifat atau bukan. Alat yang dipakai untuk memperluas adalah kata *tidak*, *lebih*, *sangat*, dan *agak*. Jika kata yang mendampingi kata *hati* itu dapat diperluas dengan kata *tidak*, *sangat*, dan *agak*, kata tersebut termasuk kata sifat. Teknik perluas ini juga digunakan untuk membuktikan keidiomatisan kata majemuk (Wijana 2016: 34). Keidiomatisan kata majemuk tidak memungkinkan kata itu diperluas dengan atribut, misalnya *makan hati* 'bersedih' tidak dapat diperluas menjadi *makan hati ayam* karena maknanya akan berubah menjadi tidak idiomatis lagi.

Metode padan adalah metode yang alat penentunya di luar, terlepas, dan tidak menjadi bagian dari bahasa (*langue*) yang bersangkutan (Sudaryanto 2015: 15). Metode padan yang digunakan dalam penelitian ini adalah metode padan referensial, yaitu metode padan yang alat penentuannya adalah referen atau kenyataan yang ditunjukkan oleh bahasa atau referen bahasa (Sudaryanto 2015: 15). Dalam penelitian ini metode

padan digunakan untuk membuktikan referen yang ditunjuk oleh idiom yang berstruktur kata sifat dan kata *hati*. Misalnya idiom *lurus hati* 'jujur; terus terang barang katanya; dapat dipercaya' (Chaer 1984: 108) menunjuk watak yang baik, sedangkan idiom *tinggi hati* 'angkuh, sombong' (Chaer 1984: 179) merujuk pada watak yang tidak baik.

Analisis data menghasilkan daftar idiom yang berunsur kata sifat dan kata *hati* dan referen yang ditunjuknya. Daftar idiom dan referennya disajikan dalam bentuk tabel. Metode penyajian hasil analisis data ini disebut metode formal (Sudaryanto 2015: 241).

Hasil Kajian

Melalui penelitian ini, ditemukan 83 idiom yang berstruktur kata sifat dan kata *hati* dalam bahasa Indonesia. Referen yang ditunjuk oleh idiom yang berstruktur kata sifat dan kata *hati* adalah watak dan keadaan jiwa manusia. Dalam *Kamus Besar Bahasa Indonesia Pusat Bahasa Edisi Keempat* (2008: 1558, 6), watak atau karakter adalah sifat batin manusia yang mempengaruhi segenap pikiran dan tingkah laku, sedangkan keadaan adalah suasana; situasi yang sedang berlaku. Watak merupakan sifat batin manusia, sedangkan keadaan jiwa manusia merupakan suasana batin manusia. Watak dibedakan menjadi watak baik dan watak yang tidak baik. Demikian pula keadaan jiwa dibedakan menjadi keadaan jiwa yang baik dan keadaan jiwa yang tidak baik. Dengan demikian, berdasarkan referen yang ditunjuknya itu, 83 idiom tersebut dapat dibedakan menjadi empat kelompok, yaitu (i) idiom yang menyatakan watak yang baik, (ii) idiom yang menunjuk watak yang tidak baik, (iii) idiom yang menyatakan keadaan jiwa yang baik, dan (iv) idiom yang menyatakan keadaan jiwa yang tidak baik.

Idiom yang Menunjuk Watak yang Baik

Terdapat 25 idiom yang berstruktur kata sifat dan kata *hati* yang menunjuk watak yang baik. Berikut ini dipaparkan idiom yang dimaksud dalam tabel 1.

Tabel 1 Idiom yang Menunjuk Watak yang Baik

No	Idiom Kata Sifat + Kata Hati	Makna
1	baik hati	bertabiat baik (seperti pemurah, suka menolong, sopan, dsb) (Chaer 1984: 24)
2	bersih hati	suci; murni; tiada bercacat; tiada punya kehendak atau niat yang tidak baik (Chaer 1984: 33)
3	besar hati	1. bangga; girang; gembira; 2. tidak picik; mau menerima kritik; 3. angkuh; sombong (Chaer 1984: 34).
4	betul hati	lurus; jujur; dapat dipercaya (Chaer 1984: 34)
5	bulat hati	1. jujur (dapat dipercaya); 2. tetap dan sungguh hati; 3. seia sekata (Chaer 1984: 40).
6	kaya hati	pemurah; dermawan (Chaer 1984: 85)
7	keras hati	kemauan yang tetap dan teguh (Chaer 1984: 89)
8	kuat hati	1. teguh; kokoh pendiriannya; 2. tega; sampai hati (Chaer 1984: 92)
9	lapang hati	1. sabar; tidak pemarah; 2. senang; gembira (Chaer 1984: 98)
10	lembut hati	baik tingkah laku dan perkataannya; tidak pemarah (Chaer 1984: 101)
11	lempang hati	jujur; dapat dipercaya (Chaer 1984: 102)
12	lunak hati	mudah atau mau mendengar nasihat (petunjuk, dsb) (Chaer 1984: 108)

13	lurus hati	jujur; terus terang barang katanya; dapat dipercaya (Chaer 1984: 109)
14	putih hati	jujur; ikhlas; suka menolong (Chaer 1984: 144)
15	rendah hati	1. tidak sombong; tidak menonjolkan kehebatan diri; 2. Ikhlas (Chaer 1984: 148)
16	ringan hati	merasa puas; senang (Chaer 1984: 149)
17	sepenuh hati	dengan sungguh-sungguh (Chaer 1984: 137)
18	tahan hati	tetap dan kuat hati (dalam menghadapi bahaya, dsb); berani
19	tegap hati	tetap atau teguh hati (Chaer 1984: 163)
20	teguh hati	tidak mudah menyerah atau putus asa (Chaer 1984: 172)
21	tenggang hati	mengingat perasaan (hati) orang lain (Chaer 1984: 174)
22	terang hati	mudah mengerti; mudah belajar (Chaer 1984: 174)
23	tetap hati	tabah; tidak tergiur atau tergoda (Chaer 1984: 175)
24	tulus hati	benar-benar; jujur; tidak berpura-pura (Chaer 1984: 182)
25	tunggal hati	sepenuh hati; tetap hati; tanpa keraguan di dalam hati (Chaer 1984: 183)

Jika dikelompokkan lebih lanjut, idiom yang menunjuk watak yang baik itu cenderung ke arah watak (i) sabar dan pemurah (*baik hati, besar hati, kaya hati, lapang hati, lembut hati, tulus hati, ringan hati, rendah hati*), (ii) jujur (*bersih hati, betul hati, lempang hati, lurus hati, putih hati*), (iii) kuat atau tahan (*keras hati, kuat hati, tahan hati, tetap hati, teguh hati*), (iv) sungguh-sungguh (*tunggal hati,sepenuh hati*), (v) penuh pengertian atau tenggang rasa (*lunak hati, terang hati, tenggang hati*).

Idiom yang Menunjuk Watak yang Tidak Baik

Ada 16 idiom yang berstruktur kata sifat dan kata *hati* yang menyatakan watak tidak baik. Keenam belas idiom tersebut dipaparkan dalam tabel 2.

Tabel 2 Idiom yang Menunjuk Referen yang Tidak Baik

No	Idiom Kata Sifat + Hati	Makna
1	beku hati	1. kurang senang; 2. tidak bergairah; tidak menaruh minat (Chaer 1984: 30)
2	bengkok hati	tidak jujur; apa yang dikatakan tidak sesuai dengan yang ada di hati (Chaer 1984: 32)
3	berat hati	1 merasa segan; enggan; kurang suka; 2. tidak sampai hati; tidak tega; 3. keras dugaan bahwa....
4	buruk hati	tidak punya perasaan (Chaer 1984: 41)
5	busuk hati	jahat (pendengki, culas, suka mencelakakan orang, dsb) (Chaer 1984: 42)
6	buta hati	jahat; pendengki (Chaer 1984: 42)
7	cepat hati	1. tidak berperasaan; bengis; 2. Tidak insyaf (Chaer 1984: 42)
8	kecil hati	hilang keberanian; takut (Chaer 1984: 44)
9	kurang hati	tidak bersemangat (Chaer 1984: 94)
10	lemah hati	1.kurang teguh pendiriannya (imannya); mudah terpengaruh; mudah merasa kasihan; pengiba (Chaer 1984: 101)
11	muda hati	sudah tua tapi tingkah lakunya masih seperti orang muda (Chaer 1984: 121)

12	rapuh hati	1. mudah tersinggung; 2. lemah; tidak takut menghadapi sesuatu yang berat; cepat merasa iba, dsb (Chaer 1984: 147)
13	setengah hati	tidak sungguh-sungguh (Chaer 1984: 174)
14	tebal hati	bengis; tidak menaruh belas kasih (Chaer 1984: 171)
15	tegar hati	tidak mau menurut nasihat atau kata orang; keras kepala (Chaer 1984: 172)
16	tinggi hati	angkuh; sombong (Chaer 1984: 179)

Idiom (1) sampai dengan (16) dapat dikelompokkan lagi menjadi idiom yang cenderung menyatakan (i) mudah patah semangat (*beku hati, rapuh hati, lemah hati, kurang hati, kecil hati, rapuh hati*), (ii) tidak jujur (*bengkok hati*), (iii) keras kepala (*tegar hati*), (iv) sombong (*tinggi hati*), (v) tidak punya tenggang rasa, kejam (*buruk hati, buta hati, cepat hati, tebal hati*), (vi) tidak sungguh-sungguh (*setengah hati*), (vii) tidak suka (*berat hati*), dan (viii) tidak merasa diri (*muda hati*).

Idiom yang Menunjuk Keadaan Jiwa yang Baik

Ditemukan 14 idiom yang berstruktur kata sifat dan kata *hati* yang mengungkapkan keadaan jiwa yang baik. Berikut ini dikemukakan keempat belas idiom tersebut dalam tabel 3.

Tabel 3 Idiom yang Menunjuk Keadaan Jiwa yang Baik

No	Idiom Kata Sifat + Hati	Makna
1	aman hati	tidak khawatir (curiga, waswas, dsb) (Chaer 1984: 16)
2	berahi hati	menaruh cinta kasih (Chaer 1984: 32)
3	cenderung hati	menaruh kasih; kepada; suka akan; berpihak kepada (Chaer 1984: 47)
4	condong hati	menaruh kasih; kepada; suka akan; berpihak kepada (Chaer 1984: 47)
5	enak hati	senang; gembira; tenang pikiran; gelisah (Chaer 1984: 58)
6	geli hati	merasa hendak tertawa (Chaer 1984: 63)
7	hangat hati	merasa suka (senang, cinta, dsb) (Chaer 1984: 68)
8	lega hati	merasa senang; tidak khawatir lagi; tidak bingung lagi (Chaer 1984: 100)
9	lekat hati	1. karib; intim (tentang persahabatan); 2. cinta; kasih (Chaer 1984: 100)
10	nyaman hati	senang; gembira; tidak merasa khawatir (Chaer 1984: 127)
11	sedap hati	merasa suka atau suka (Chaer 1984: 155)
12	sejuk hati	merasa suka atau suka (Chaer 1984: 155)
13	senang hati	merasa senang (tenang, tidak jengkel) (Chaer 1984: 156)
14	suka hati	bembira di dalam hati (Chaer 1984: 156)

Keadaan jiwa yang baik yang dinyatakan oleh idiom (1) sampai dengan (14) mencakup keadaan (i) senang atau gembira (*aman hati, enak hati, geli hati, lega hati, nyaman hati, sedap hati, sejuk hati, senang hati, suka hati*) dan (ii) merasa cinta (*berahi hati, condong hati, cenderung hati, hangat hati, lekat hati*).

Idiom yang Menunjuk Keadaan Jiwa yang Tidak Baik

Dalam penelitian ini ditemukan 28 idiom yang berstruktur kata sifat dan kata *hati* yang menunjuk keadaan jiwa yang tidak baik. Kedua puluh delapan idiom tersebut dipaparkan dalam tabel 4.

Tabel 4 Idiom yang Menunjuk Keadaan Jiwa yang Tidak Baik

No	Idiom Kata Sifat + Hati	Makna
1	angus hati	1. marah; 2. sangat rindu (Chaer 1984: 21)
2	buntu hati	tidak punya perasaan (Chaer 1984: 41)
3	cabar hati	hilang keberanian; takut (Chaer 1984: 44)
4	cemas hati	merasa gelisah (takut; khawatir, dsb)
5	dingin hati	tidak gembira; tidak bersemangat; tidak menaruh perhatian (Chaer 1984: 54).
6	gaduh hati	selalu gelisah; tidak dapat tenang karena hati rusuh (Chaer 1984: 60).
7	gelap hati	sesat ke dalam tindakan yang penuh dosa (Chaer 1984: 63)
8	gelisah hati	sedih (Chaer 1984: 65)
9	gobar hati	sedih (Chaer 1984: 65)
10	jauh hati	merasa tersinggung (Chaer 1984: 79)
11	kecut hati	merasa gentar (Chaer 1984: 86)
12	keruh hati	perasaan kurang enak (kesal, agak jengkel, dsb)
13	kusut hati	perasaan kurang enak (kesal, agak jengkel, dsb)
14	larat hati	iba; sedih; pilu (Chaer 1984: 99)
16	patah hati	1. kecewa karena putus percintaan; 2. hilang keberanian; 3. tidak punya kemauan untuk berusaha lagi (Chaer 1984: 134)
17	pegal hati	kesal; jengkel (Chaer 1984: 135)
18	pilu hati	merasa sedih (Chaer 1984: 138)
19	rengat hati	gelisah; tidak tenteram; rusuh hati (Chaer 1984: 142)
20	rentan hati	mudah sekali merasa tersinggung (iba, kasihan, dsb) (Chaer 1984: 148)
21	retak hati	hilang kemauan (keinginan, kegairahan) (Chaer 1984: 148)
22	risau hati	perasaan gelisah (resah, rusuh, sedih, dsb)
23	sakit hati	merasa tidak senang (dendam, benci, dsb) karena dihinakan, dsb (Chaer 1984: 151)
24	sebal hati	merasa jengkel dan kesal (Chaer 1984: 155)
25	sedu hati	merasa sedih atau susah (Chaer 1984: 155)
26	silap hati	terlupa; tidak ingat apa-apa lagi (karena marah, kalah berjudi (Chaer 1984: 158)
27	tawar hati	hilang keberanian (Chaer 1984: 170)
28	wawas hati	ingat-ingatan buruk yang timbul dalam hati (seperti curiga, khawatir, dsb)

Bila dikelompokkan lagi berdasarkan kesamaan referennya, keadaan jiwa tidak baik yang diungkapkan oleh idiom (1) sampai dengan (28) terdiri atas (i) gelisah (*angus hati*, *buntu hati*, *cemas hati*, *gaduh hati*, *gelisah hati*, *rengat hati*, *rentan hati*, *waswas hati*), (ii) takut (*cabar hati*, *kecut hati*, *tawar hati*), (iii) sedih, tidak senang, atau kecewa (*dingin hati*, *gobar hati*, *keruh hati*, *kusut hati*, *larat hati*, *pilu hati*, *sedu hati*), (iv) mudah marah atau jengkel (*jauh hati*, *panas hati*, *pegal hati*, *rentan hati*,

sakit hati, sebal hati), (v) tidak semangat (*patah hati, retak hati*), dan (vi) sesat (*gelap hati*).

Penutup

Melalui penelitian ini, berhasil ditemukan berbagai idiom yang berstruktur kata sifat dan kata *hati* dalam bahasa Indonesia. Lewat penelitian ini, juga berhasil digali berbagai watak dan keadaan jiwa manusia yang diungkapkan oleh idiom-idiom tersebut. Dalam penelitian ini ditemukan 83 idiom tersebut terdiri atas 41 idiom yang menunjuk watak manusia dan 42 idiom yang menyatakan keadaan jiwa manusia.

Empat puluh satu idiom yang menunjuk watak terdiri dari 25 idiom yang melambangkan watak yang baik dan 16 idiom menyatakan watak yang tidak baik. Watak baik yang ditunjuk oleh 25 idiom itu adalah (i) sabar dan pemurah (*baik hati, besar hati, kaya hati, lapang hati, lembut hati, tulus hati, ringan hati, rendah hati*), (ii) jujur (*bersih hati, betul hati, lempang hati, lurus hati, putih hati*), (iii) kuat atau tahan uji (*keras hati, kuat hati, tahan hati, tetap hati, teguh hati*), (iv) sungguh-sungguh (*tunggal hati, sepenuh hati*), dan (v) penuh pengertian atau tenggang rasa (*lunak hati, terang hati, tenggang hati*). Watak tidak baik yang ditunjuk 16 idiom tersebut meliputi (i) mudah patah semangat (*beku hati, rapuh hati, lemah hati, kurang hati, kecil hati, rapuh hati*), (ii) tidak jujur (*bengkok hati*), (iii) keras kepala (*tegar hati*), (iv) sombong (*tinggi hati*), (v) tidak punya tenggang rasa, kejam (*buruk hati, buta hati, cepat hati, tebal hati*), (vi) tidak sungguh-sungguh (*setengah hati*), (vii) tidak suka (*berat hati*), dan (viii) tidak merasa diri (*muda hati*).

Empat puluh dua idiom yang menunjuk keadaan jiwa manusia terdiri atas 14 idiom yang menunjuk keadaan jiwa yang baik dan 28 idiom mengungkapkan keadaan jiwa tidak baik. Keadaan jiwa yang baik mencakup (i) senang atau gembira (*aman hati, enak hati, geli hati, lega hati, nyaman hati, sedap hati, sejuk hati, senang hati, suka hati*) dan (ii) merasa cinta atau penuh perhatian (*berahi hati, condong hati, cenderung hati, hangat hati, lekat hati*). Keadaan tidak baik pada jiwa manusia meliputi (i) gelisah (*angus hati, buntu hati, cemas hati, gaduh hati, gelisah hati, rengat hati, rentan hati, waswas hati*), (ii) takut (*cabar hati, kecut hati, tawar hati*), (iii) sedih, tidak senang, atau kecewa (*dingin hati, gobar hati, keruh hati, kusut hati, larat hati, pilu hati, sedu hati*), (iv) mudah marah atau jengkel (*jauh hati, panas hati, pegal hati, rentan hati, sakit hati, sebal hati*), (v) tidak semangat (*patah hati, retak hati*), dan (vi) sesat (*gelap hati*).

Idiom yang berstruktur kata sifat dan kata *hati* merekam berbagai watak dan keadaan jiwa manusia. Selain itu, idiom yang berstruktur kata sifat dan kata *hati* juga menunjukkan bahwa watak dan keadaan jiwa manusia itu terletak di hati. Hati menjadi tempat watak dan keadaan jiwa manusia. Oleh sebab itu, hati (*heart*) sangat mempengaruhi pikiran (*head*) dan tingkah laku manusia (*hand*). Sekarang ini kata *hati* semakin berkonotasi positif, yaitu segala watak yang baik (sungguh-sungguh, jujur, sabar) dan keadaan jiwa yang baik (gembira, semangat, penuh perhatian). Hal ini tercermin dari ungkapan *mengajar dengan hati, memimpin dengan hati, dan bekerja dengan hati* yang berarti mengajar, memimpin, dan bekerja yang didasarkan pada segala watak yang baik (sungguh-sungguh, jujur, sabar) dan keadaan jiwa yang baik (gembira, semangat, penuh perhatian). **Pak Alip telah mengajar dengan hati, memimpin dengan hati, dan bekerja dengan hati.** Selamat memasuki masa purnakarya Pak Alip. Semoga Pak Alip selalu sehat.

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The Structures of English Words

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Abstract

English words may consist of a root with one or more affixes, either prefixes or suffixes added concatenatively to the root. The concatenative addition of the affixes constitute the structures of the polymorphemic words. This study reveals that English polymorphemic words have 14 (fourteen) possible word structures with 1 to 4 affixes. Out of the 4849 polymorphemic English words studied, 3393 words have one suffix, 459 words have one prefix, 477 words have 2 suffixes, 252 words have one suffix₁ and one prefix₂, and 173 words have one prefix₁ and one suffix₂. The number of words with other suffixes and prefixes combinations are below 100.

A. Introduction

As many of its words consist of more than one morpheme, English can be considered as a polymorphemic words (Carstairs-McCarthy, 2002b). Polymorphemic English words consist a root and one or more affixes, which can be prefixes and suffixes added concatenatively (Bauer, 1988, Szymanek, 1989, Anderson, 1992). The affixes are added either to the beginnings or ends of the stems (Carstairs-McCarthy, 2002a).

The concatenative addition of prefixes and suffixes to a root in the formation of a word constitutes the structure of the word (Lieber, 2009). The structure of a word reflects the process of the formation of a word as it shows the stems with the first affix until the last one.

This paper is a research report on the structures of English words. The aim of the study was to find out the patterns of the combination of the word stems and the affixes which form the words successively. The data of the study were written works available in the internet. The works contained 157434 words and a total of 10984 different words. From the 10984 different words, 6045 were mono-morphemic words and 4849 poly-morphemic words

B. Word Structure

As has been discussed in the previous section, English polymorphemic words can formed by adding one affix, two affixes, three affixes, or four affixes. If a derived word consists of a root and two or more affixes, the affixes are not added simultaneously but are added one by one. Furthermore, the affixes which are added can be either a prefix and a suffix. Every addition of an affix to a stem forms a word, which in turn can become the stem of another a derived word.

The step-by-step addition of affixes to form poly-morphemic words and the types of affixes which are added result in different word structures. In this research, nine word structures are identified.

Table 1: English Word Pattern

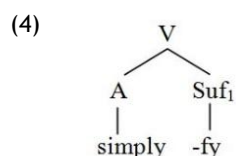
No	Pattern	Examples	Number of Occ.
1.	Stem 1	abandonment, ability, absolutely	3393
2.	1 Stem	abnormal, autobiography, biochemical	459
3.	Stem 1 2	accountability, actualization, adaptational,	477
4.	2 Stem 1	beloved, deacidify, deactivate	252
5.	1 Stem 2	abnormality, autobiographical, decomposition	173
6.	2 1 Stem	disembody, undiscourage	2
7.	2 Stem 1 3	demobilization, disheartened, disorganized	40
8.	Stem 1 2 3	additionally, centralization, constitutionalize	29
9.	1 Stem 2 3	disapprovingly, disarmingly, disconcertingly	6
10.	2 1 Stem 3	disembodiment, undiscouraged	2
11.	3 Stem 1 2	bidirectional, decaffeinated, dechristianize	16
12.	3 1 Stem 2	irreplaceable, unforeseen	2
13.	Stem 1 2 3 4	operationalization	1
14.	4 Stem 1 2 3	undifferentiated	1
T o t a l			4849

The first word structure, which has the number of occurrence 3393, is *stem + suffix1*. The words in (3) has a stem-1 structure.

- (3) a. simplify, realize, whiten
 b. denial, placement, writer, kingdom
 c. dangerous, beautiful, sandy, cyclic

The words in (3a) are verbs, the words in (3b) are nouns, and the words in (3c) are adjectives. They are formed by adding a suffix to the stem.

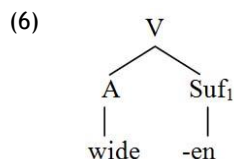
The structure of the words in this pattern can be represented in the following diagram.



The second word pattern, which has the number of occurrence of 459, is *prefix + stem*. The words in (5) have the pattern.

- (5) a. redefine, endanger, unzip
 b. bicycle, disorder, misfortune
 c. dishonest, unhappy, incorrect

The words in (5a), (5b), and (5c) are verbs, nouns, and adjectives. The structure of the words can be represented in the following diagram.

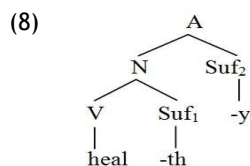


Most of the words formed in this pattern are adjectives and verbs because the prefixes mostly function to form the negative forms of the already existing verbs and adjectives. Only a few nouns which have a negative meaning are formed from the nouns.

The third word pattern, which has the number of occurrences 477, is **stem + suffix1 + suffix2**. The words in this pattern are formed by adding a suffix to monomorphemic words and by adding the second suffix to the derived words. The words in (7) are in this pattern.

- (7) a. centralize, industrialize, Americanize
 b. actualization, productivity, originality
 c. educational, truthful, generalizable
 d. carefully, emotionally, enquiringly

The words in (7a), (7b), and (7c), and (7d) are verbs, nouns, adjectives, and adverbs respectively.

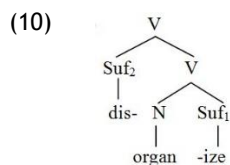


Most of the words in this pattern are nouns and adverbs, which are formed by adding the suffix *-ly* to adjectives. The nouns are formed from adjectives using the suffixes like *-ity*, *-ness*, and *-ation*. The adjectives in this pattern are formed with the suffixes *-al*, *-ic*, *-ical*, *-able*, or *-ful*. The number of verbs is very small, only 14, and the verbs are formed with the suffix *-ize*.

The fourth word pattern, with the number of occurrences 253, is **prefix2 + stem + suffix1**. The words in this pattern are formed by adding a suffix to the monomorphemic words and then by adding a prefix to the derived words. The words in (9) are in the pattern.

- (9) a. dirorganize, devitalize, embrighten
 b. maladjustment, unemployment, nonexistent
 c. dissatisfied, unmarried, inarguable

The words in (9a), (9b), and (9c) are verbs, nouns, and adjectives respectively. The structure of the words in this pattern can be shown in the following diagram.



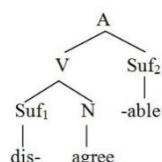
Most of the words in this pattern have a negative meaning, they are mostly adjectives. The adjectives are formed by adding a negative prefix like *dis-*, *in-*, *non-*, or *un-* to already existing adjectives. The verbs are mostly formed with the prefix *dis-* or *de-* to verbs which are formed with *-ize* and with the prefix *em-*, and the nouns, which are only 6, are formed with prefix *mal-*, *un-*, *non*, *pre-* and *over-*.

The fifth word pattern, which has the number of occurrence of 173, is **prefix1 + stem + suffix2**. The words in this pattern are first formed by adding a prefix to monomorphemic words and then adding a suffix to the derived words. The words in (11) are in this pattern.

- (11) a. disagreeable, replaceable, distrustful
b. immorality, uncertainty, disintegration

The words in (11a) are adjectives, and the words in (11b) are nouns. The following is the structure of the words in this pattern.

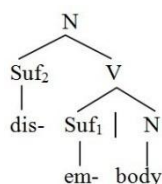
(12)



No verbs are formed in this pattern. The reason for this is that most English prefixes form a negative meaning (like *dis-*, *de-*, *in-* and *un-*), repetition (*re-*), space (like *pre-* and *post-*). When such prefixes added to a monomorphemic words, they form verbs or adjectives, and when a suffix is added, the addition produces either adjectives like in (11a) or nouns like in (11b).

The sixth word pattern is **prefix2 + prefix1 + stem**. The number of words which are formed in this pattern is 2, and the words are *disembody* and *undiscourage*. The structure of the word *disembody* can be represented as follows:

(13)



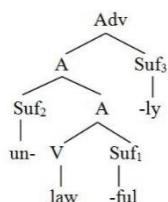
The words *disembody* is formed, first, by adding the prefix *em-* to form the word *embody* and then by adding the prefix *dis-* to the derived word. The word *undiscourage* is formed by adding the prefix *dis-* to form the word *discourage* and then adding the prefix *un-* to form the word *undiscourage*.

The seven word pattern is **prefix2 + stem + suffix1 + suffix3**. The number of words which are formed in this pattern is 40, and the derived words are adverbs, nouns, or adjectives like in (14).

- (14) a. unlawfully, independently, immovably
b. independence, uninterruptability, unimaginativeness
c. disheartened, disorganized, enlightened

The words in (14a), (14b), and (14c) are adverbs, nouns, and adjectives respectively. The adverbs and nouns are formed in the same way. First, the first suffix is added to monomorphemic words (either nouns or verbs) to form adjectives. Then a negative prefix is added to form new adjectives, and finally the adverb suffix *-ly* to form adverbs or the nominalization suffix *-ence*, *-ity*, or *-ness* added to form nouns. The adjectives in (14c), the only adjectives in this pattern, are formed by adding the suffix *-ed* to verbs which are formed by adding the suffix *dis-* or *em-*. The stems of the derived verbs also have the category of verb, *hearten*, *organize*, and *lighten*, and these later verbs are formed from nouns by adding the suffix *-en* or *-ize*. The following is the structure of the words in this pattern.

(15)



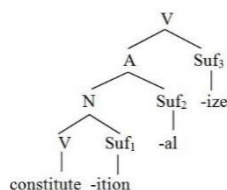
The eighth pattern, which has the number of occurrence of 29, is **stem + suffix1 + suffix 2 + suffix3**. The words in (16) have the pattern.

- (16) a. constitutionalize, operationalize
 b. generalizability, industrialization
 c. additionally, healthily

The verbs *constitutionalize* and *operationalize* in (16a) are formed by adding the suffixes *-ion*, *-al*, and *-ize* successively to form the words *constitution*, *constitutional*, and *constitutionalize*, *operation*, *operational*, and *operationalize*. The nouns *generalizability* is formed by adding the suffixes *-ize*, *-able*, and *-ity* successively to the word *general* to form the words *generalize*, *generalizable*, and *generalizability*, and the noun *industrialization* is formed by adding the suffixes *-al*, *ize*, and *-ation* successfully to form the words *industrial*, *industrialize*, and *industrialization*. The adverbs *additionally* and *healthily* in (16b) are formed in the same way, namely by adding the suffixes successively.

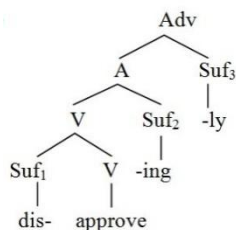
The structure of the words in this pattern be represented as follows.

(17)



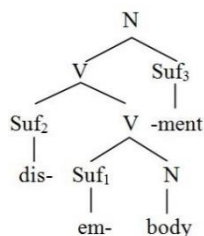
The ninth word pattern, which only comprises 6 words, is **prefix1 + stem + suffix2 + suffix3**. The words which belong to this pattern are *disapprovingly*, *disarmingly*, *disconcertingly*, and *discreditably*. The words are all adverbs which are formed by adding *-ly* to *-ing* or *-able* adjectives, which are in turn formed from verbs. The following is the structure of the words in this pattern.

(18)



The tenth word pattern is **prefix2 + prefix1 + stem + suffix3**. This pattern only comprises of 2 words, the noun *disembodiment* and the adjective *undiscouraged*. These two words are formed from the only two words which have word pattern 6 (prefix2 + prefix1 + stem), by adding a suffix, namely *-ment* and *-ed* respectively. The following is the structure of the words in this pattern.

(19)

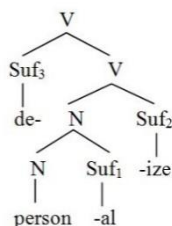


The eleventh pattern, which comprises 16 words, is **prefix3 + stem + suffix1 + suffix2**. The words in (20) are in this pattern.

- (20) a. denationalize, depersonalize, despiritualize
b. unbusinesslike, unexceptional, unhealthy

Almost all the words in this pattern are either verbs like in (20a) or adjectives like in (20b). With the exception of *bidirectional* and *prerevolutionary*, all the verbs and adjectives are formed with a negative prefix *de-* or *un-*. Besides the verbs and adjectives, there is one noun which belong to this pattern, namely noun *subvocalization*. The structure of the words in this pattern can be shown in the following pattern.

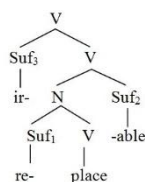
(21)



The twelfth word pattern is **prefix3 + prefix1 + stem + suffix2**. This pattern only comprises 2 words, namely *irreplaceable* and *unforeseen*. The word *irreplaceable* is formed by adding the prefix *re-* to the word *place* to forming *replace*, adding the suffix

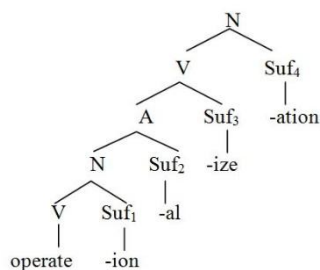
-able to forming *replaceable*, and finally adding the negative prefix *ir-*. Similarly, the word *unforeseen* is formed by adding the prefix *fore* to form *foresee*, adding the suffix *-en* to form *foreseen*, and finally adding the prefix *un-* to form *unforeseen*. The following is the structure of the word pattern.

(22)

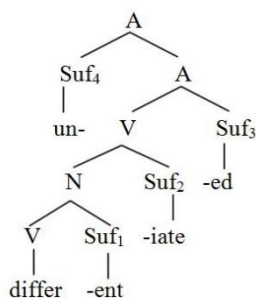


The thirteenth and fourteenth word patterns are similar in that they contain four affixes, namely **stem + suffix1 + suffix2 + suffix3 + suffix4** and **prefix4 + stem + suffix1 + suffix2 + suffix3**. The two patterns are only different in the last affix, namely a suffix in pattern thirteen and a prefix in pattern fourteen. The structures of word pattern thirteen and fourteen can be represented with diagram (23) and (24) respectively.

(23)



(24)



The last two patterns each only comprise one word, namely *operationalization* and *undifferentiated* respectively. The word *operationalization* is formed by adding the suffixes *-ion*, *-al*, *-ize*, and *-ation* successively to the word *operate* form the words *operation*, *operational*, *operationalize*, and *operationalization*. The word *undifferentiated* is formed by adding the suffes *-ent*, *-ate*, and *-ed* successively to the word *differ* to form the words *different*, *differentiate*, *differentiated*, and finally adding the prefix *un-*.

The fourteen word patterns discussed above can be displayed in table 4. In the table the word *prefix* and *suffix* are not written, and only their number is given. A number before *stem* shows a prefix, and a number *stem* shows a suffix.

From the discussion above, it can be concluded that most of English derived words are formed with a suffix. The number of derived words which are formed by adding a suffix is 4121, and the number of derived words which are formed by adding a prefix is 728.

C. Conclusion

After the analysis of the data, some conclusions can be made.

1. Of 10,984 studied in this research, 54.3% are mono-morphemic words, and the rest are polymorphemic words which are formed with one affix (35.2%), two affixes (8.2%), three affixes and four affixes smaller than 1%.
2. Most of the derived words are formed with suffixes (4121 or 85%), and only 728 (15%) are formed with prefixes. Most of the suffixes form new words with a different category or a completely different meaning, and most of the prefix only add a new meaning like a negative meaning (*dis-*, *un-*, and *a-*) or locational meaning (*sub*, *over*, and *under*).
3. English has 14 (fourteen) word structure for its derived words, namely S1 (*happiness*, *commitment*, and *health*, 1S (*unhappy*, *discontinue*, and *pretest*), S12 (*acceptability*, *healthy*, and *industrialize*), 2S1 (*unacceptable*, *illogical*, and *mismanagement*), 1S2 (*beloved*, *deacidify*, and *deactivate*), 21S (*disembody* and *undiscourage*), 2S13 (*demobilization*, *disheartened*, and *disheartenment*), S123 (*additionally*, *centralization*, and *conceptualization*), 1S23 (*disapprovingly*, *disarmingly*, and *disconcertingly*), 21S3 (*disembodiment* and *undiscouraged*) 31S2 (*bidirectional*, *decaffeinated*, and *dechristianize*), S1234 (*operationalization*), 4S123 (*undifferentiated*).

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Verb Movements in German

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Introduction

German is an SOV language. The data of German sentences show that there are differences of the syntactic argument order on the surface structure between the embedded clauses and the matrix clauses. In the embedded positions, a clause is SOV. The clausal argument is assumed to be originally in the object position, sister to the verb, and then obligatorily extra-posed, moved to the right, a position adjoined to V. From the following data set, the structure of the embedded clause in German can have a Complementizer, the Subject, the Object and the main verb. (CSOV), and the order of the verb following the object shows that if all of them are present: main verb precedes the Auxiliary verb, and the Auxiliary verb precedes the Modal. Different from English, the I or Inf is on the right side. When the Complementizer is absent in the embedded clause, a verb can move to the C.

The analysis shows that the syntactic patterns of German sentences are different from English in several aspects. In German, the main verb can raise not only to I, but also to C, in wh-questions or declaratives. In English, a modal or an auxiliary raises to C in questions, and main verbs do not raise to I or C. In German, the embedded clauses with an overt C “that” is followed by SOV pattern, and the V is in the order: main verb, Auxiliary verb, and Modal. In English the verb phrase is in the order: Modal, Auxiliary verb, main verb. In German, when the embedded clause does not have an overt C, any maximal projections can raise to [spec, CP], it can be the object NP, the subject NP, or the AdvP, as long as the finite verb surfaces as the second constituent in the clause. Ungrammaticality is the result of movements that have the surface order where the finite V is not at the second position. All the movements in the sentences follow the like-moves-to-like principle, where a head can only move to a position where heads may be generated by the phrase structure rules (head positions), and maximal projections can only move to a position where maximal projections may be generated by the phrase structure rules (specifier or complement positions).

The Phrase Structure Rules in German are:

- (a) $XP \rightarrow (YP) X'$
- (b) $X' \rightarrow X (ZP)$

However, for VP and IP, the phrase structure rules are:

- (c) $VP \rightarrow (NP) V'$
- (d) $V' \rightarrow (ZP) V$
- (e) $IP \rightarrow NP I'$
- (f) $I' \rightarrow VP I$

The Embedded Clauses: SOV

From the sentences in (1), the syntactic structure of the embedded clauses with the overt C “that” are SOV. From the examples, we see that the syntactic arguments and elements of the verbs can be categorized as follows:

Table (1) the possible word order of the embedded clauses with an overt Complementizer:

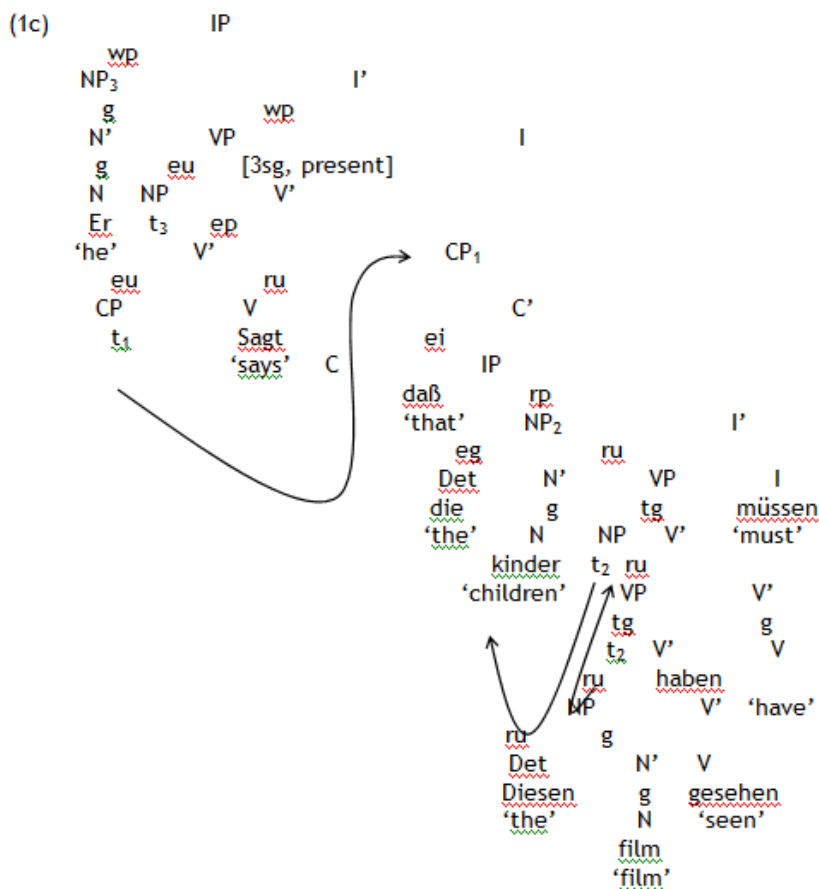
1	C	S	O	main verb: sahen 'saw'		
2	C	S	O	main verb: gesehen 'seen'	Auxiliary verb: haben 'have'	
3	C	S	O	main verb: gesehen 'seen'	auxiliary verb: haben 'have'	Modal: müssen 'must'.

The examples of sentences are as follows:

- (1) a. Er sagt, daß die Kinder diesen Film sahen.
 He says, that the children this film saw.
 'He says that the children saw this film.'
- b. Er sagt, daß die Kinder diesen Film gesehen haben.
 he says, that the children this film seen have.
 'He says that the children have seen this film.'
- c. Er sagt, daß die Kinder diesen Film gesehen haben müssen.
 he says, that the children this film seen have must.
 'He says that the children must have seen this film.'

The NP subject is originally on VP-internal, the [Spec, VP], then raised to the higher [Spec, VP] and ends up in the [spec, IP] of the lower clause. The Modal müssen 'must' is on the Infl of the lower or embedded clause. The tree- structure of 1c is as follows.

- (1c) Er sagt, daß die Kinder diesen Film gesehen haben müssen.
 he says, that the children this film seen have must.



The Matrix Clauses: V2

The following data illustrate the word order possibilities in German matrix clauses. If in the embedded clauses, the pattern of the order is SOV, the patterns in the matrix clauses also show possible SOV, SVO, Adv-VS, OVS, Wh-P-VS. To account for these different syntactic orders, the analysis involves movements of the NPs (Subjects and Objects NPs), the Verbs, and the AdvP.

By the like-moves-to-like principle, movements from head-to head are legitimate and the maximal projections can occupy the positions of the specifier or complement of the positions we specify in the phrase structure rules. In the following analysis, the movement involved is the movement from the head V to the head I, and then from the head I to the head C. When [spec, CP] is empty, it can be the landing site of maximal projections of an NP, or an AdvP.

Table (2) the possible word order of the matrix clauses with an Adverbial Phrase (Adv). The finite verb has been shaded, for sentences in (2).

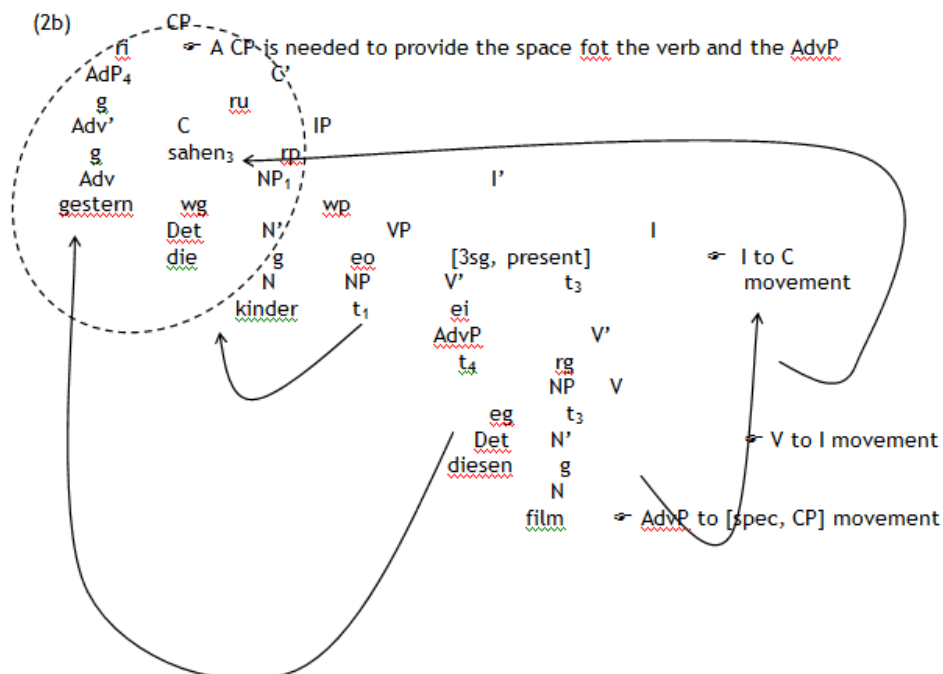
a	S	main verb: sahen 'saw'	O	Adv	
b	Adv	main verb: sahen 'saw'	S		
c	S	auxiliary verb: haben 'have'	O	main verb: gesehen 'seen'	
d	O	auxiliary verb: haben 'have'	S	main verb: gesehen 'seen'	
e	S	Modal: müssen 'must'	O	main verb: gesehen 'seen'	auxiliary verb: haben 'have'
f	Q(NP/O)	auxiliary verb: haben 'have'	S	main verb: gesehen 'seen'	

Before we analyze the movements involved, we see that the finite verbs in the sentences, whether it is the modal, the main verb, or the Auxiliary verb, will occupy the second position of the sentences. In literature, German is referred to as Verb-second or V2 language. Therefore, the following sentences are grammatical examples, because the finite verbs are in the second position:

- (2)
- Die Kinder sahen diesen Film gestern.
The children saw this film yesterday.
 - Gestern sahen die Kinder diesen Film.
Yesterday saw the children this film.
 - Die Kinder haben diesen Film gesehen.
The children have this film seen.
 - Diesen Film haben die Kinder gesehen.
This film have the children seen.
 - Die Kinder müssen diesen Film gesehen haben.
The children must this film seen have
 - Was haben die Kinder gesehen?
What have the children seen?

By looking at the possible orders, all the finite verbs in the matrix clause are at the second position and it can be preceded by a Subject, Object, Adverb Phrase, or a Question-word or Question Phrase (NP). If German is like English, we may want to assume the matrix clause is an IP. However, if we only have IP, there are no positions for the movement of the verb so that the verb can precede the subject NP "die Kinder". One possible solution is by having a CP, so the verb can move to C and in (2)a, c, and e, the subject NP can move to the [spec, CP], in (2)b, the AdvP can move to the [spec,CP], and in (2)d, the object NP can move to the [spec,CP]. These movements result are legitimate and result in grammatical sentences.

The tree-structure of (2)b can be drawn as follows:



In the following sentences, when the finite verbs are not at the second position, the sentences are ungrammatical. Sentence (g), there are two elements that precede the finite verb: The Object and the Subject. In sentence (h), there is nothing preceding the finite verb, so it is also ungrammatical.

- (2) g. * Diesen Film die Kinder haben gesehen.
 This Film the children have seen.
 h. * Haben die Kinder diesen Film gesehen.
 Have the children this film seen.

Different from English, in German, when the finite verb is raised from V to I and then to C, an NP of the Subject or the Object or the Adverb Phrase need to precede the verb. Therefore, the matrix clauses in German, whether they are wh-questions or declaratives, have a CP structure. In English, declaratives are IPs and questions are CPs. In English, main verb does not move to C, but in German, main verb can move to C. In English, only a wh-phrase of wh-questions can move to [spec, CP]. Subject or Object NPs or AdvP do not move to [spec, CP], but in German, they can.

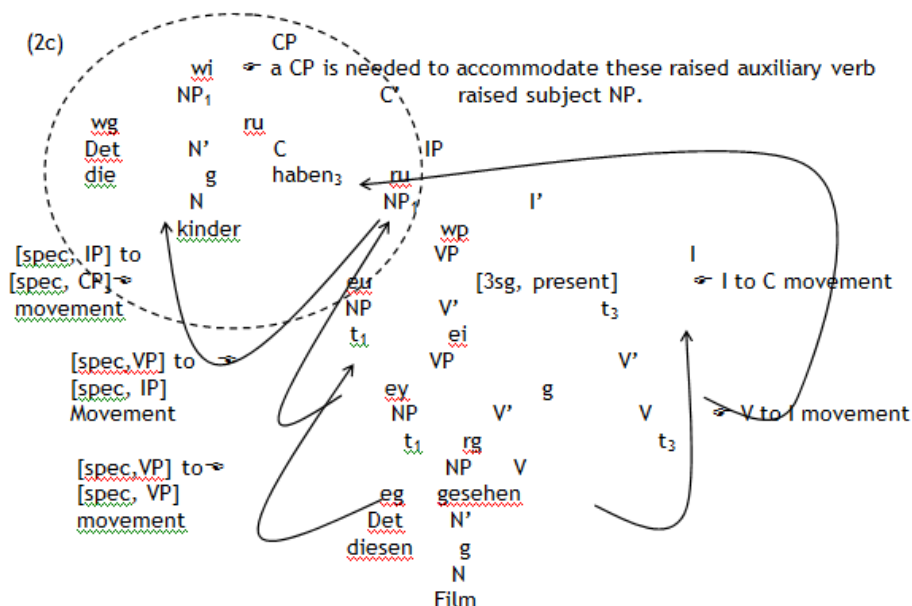
In sentence (2) g, as the object NP is raised to [spec, CP], the finite verb "have" has to move to C, so that the finite verb will occupy the second position in the sentence. If it does not raise, the result is it is in the third position, which causes the sentence to be ungrammatical. In sentence (2) h, if the finite verb is raised to C, one of the following maximal projections needs to move to [spec, CP], so that the finite verb will be the second position. Otherwise, the finite verb is at sentence initial, and the sentence is ungrammatical, as (2) h.

The analysis on the movements for the grammatical sentence 2c:

- The Subject NP moves from the [spec, VP] to the higher [spec, VP], and continues moving to the [spec, IP], and finally lands at [spec, CP].
- The verb “haben” ‘have’ moves from the V position to the I, and then to C.

Sentence 2c has the following tree structure:

(2c) Die Kinder haben diesen Film gesehen.

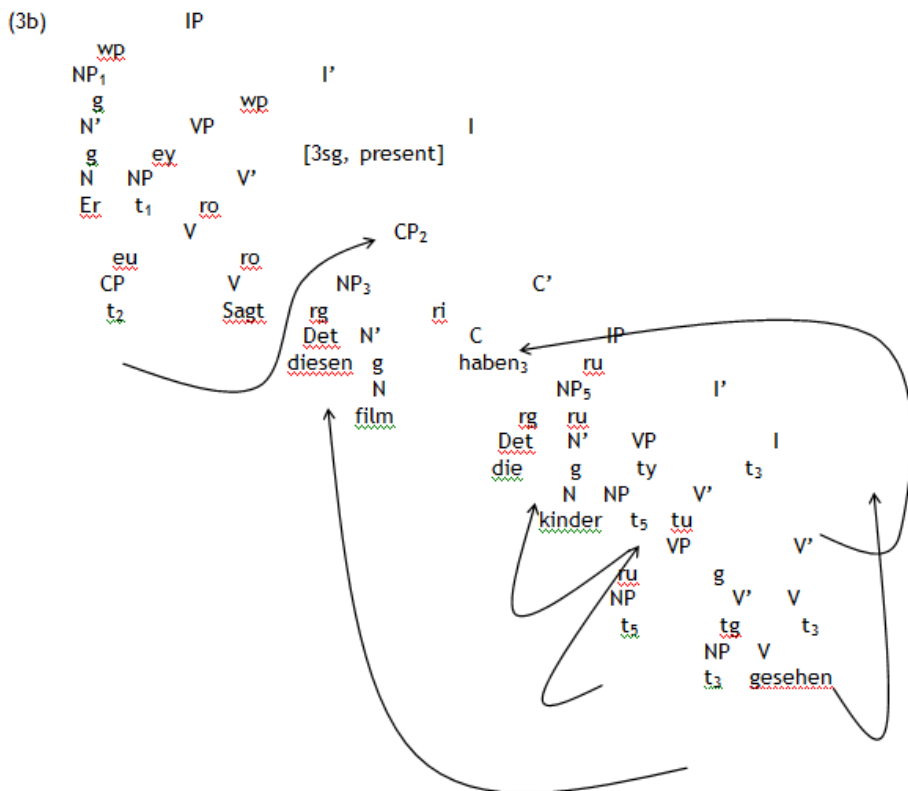


Different from sentences in (1) where there is an overt C in the embedded clauses, the following embedded clauses do not have an overt C. The possibilities for embedded clauses are no longer only SOV, but they can extend to variations like a matrix clause:

 - Er sagt, die Kinder haben diesen Film gesehen
He says, the children have this film seen
 - Er sagt, diesen Film haben die Kinder gesehen
He says, this film have the children seen

The tree structure for 3b:

 - Er sagt, diesen Film haben die Kinder gesehen
He says, this film have the children seen



Why are the following sentences ungrammatical?

- (3) c. *Er sagt, daß die Kinder haben diesen Film gesehen
He says, that the children have this film seen
b. *Er sagt, daß diesen Film haben die Kinder gesehen
He says, that this film have the children seen

In sentence (3) c, when the C is occupied by the Complementizer "that", the embedded clause will have an SOV pattern. Starting from the analysis of sentences in (1), we have posted the position of I on the right. This position is confirmed to be a correct position. If it had been on the left side, it will predict this sentence as grammatical, while in fact, this sentence is ungrammatical. The Auxiliary "have" can only be raised to I, and the result is a sentence like 1b. Posting the I on the right is correct as it will predict sentence (3)c as ungrammatical because there is no position for the verb "haben" between the subject NP [spec, IP] and the Object NP.

In sentence (3)d, when the C is occupied by the complementizer "that", the embedded clause will have an SOV pattern. The order of the arguments are no longer as free as when there is no C "that". This sentence is ungrammatical because there is no space for the auxiliary verb and the Object NP should occupy its position before the main verb seen.

Conclusions

The syntactic patterns of German sentences are different from English in several aspects. In German, the main verb can raise not only to I, but also to C, in questions or declaratives. In English, modal and Auxiliary raises to C in questions, and main verbs do not raise to I or C. In German, the embedded clauses with an overt C “that” is followed by SOV pattern, and the V is in the order: main verb, Auxiliary verb, and Modal. In English the verb phrase is in the order: Modal, Auxiliary verb, main verb. In German, when the embedded clause does not have an overt C, any maximal projections can raise to [spec, CP], it can be the object NP, the subject NP, or the AdvP, as long as the finite verb surfaces as the second constituent in the clause. Ungrammaticality is the result of movements that have the surface order where the finite V is not at the second position. All the movements in the sentences follow the like-moves-to-like principle, where a head can only move to a position where heads may be generated by the phrase structure rules (head positions), and maximal projections can only move to a position where maximal projections may be generated by the phrase structure rules (specifier or complement positions).

The Phrase Structure Rules in German are: $XP \rightarrow (YP) X'$ and $X' \rightarrow X (ZP)$. However, for VP and IP, the phrase structure rules are: $VP \rightarrow (NP) V'$, $V' \rightarrow (ZP) V$, $IP \rightarrow NP I'$, and $I' \rightarrow VP I$.

Transitivity Analysis of Language in News with Reference to Corby's Parole

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Introduction

Language serves many functions in our lives. By using language, not only can we inform each other but we can also do things and be things. It allows us to do things such as making promises, proposing someone, arguing, warning, and praying. It also enables us to be things by allowing us to take on different socially significant identities such as to speak as doctors, teachers, lawyers or as common people (Gee, 2011).

This fact shows that there is a connection between saying, doing and being and because of this, if we want to understand anything fully, we need to know who is saying it and what the person saying it is trying to do. Gee (2011: 2) explains that when we use language we enact certain practices which in turn give meaning to our saying, doing and being. In these practices, we risk ourselves to be seen as the winner or loser. Winning the practice means a social good and it is the stuff of politics. In other words, we can say that the use of language is political because when we use language, social goods and their distribution are always at stake.

The case related to Schapelle Leigh Corby is also political since it involves two nations: Indonesia and Australia. Schapelle Leigh Corby, who is an Australian, was convicted of drug smuggling in Indonesia. She was sentenced to 20 years in jail by Denpasar District Court and imprisoned in Kerobokan Prison. In 2012 she was granted five-year reduction and in February 2014, she was released on parole after serving nine years in jail. Her case has been a major focus of attention for either the Indonesian or the Australian media.

Many Indonesian politicians consider that releasing Corby is inappropriate that it undermines the Indonesian tough drug laws. Eva Kusuma Sundari, a member of the Indonesian House Representative's commission III, described it as a clemency sale. Furthermore she said that Indonesian government should not tolerate any drug smugglers. (theguardian.com, Monday 10 February 2014). Another politician, Bambang Soesatyo, who is also the member of commission III, stated that the exemption of Corby is given to eliminate the potential threat of the Australian Signals Directorate. It is taken so that they will not spread the result of the spying to the press. He said that this decision is undignified. (Koran Sindo, 11 February 2014).

Australian people consider this case in some different ways. An article written by Sophie Brown which was published in CNN 10 February 2014 describes that an opinion poll found 90% of the respondents believe that Corby is innocent. Meanwhile, Philip Dorling in his article which was published in *The Sydney Morning Herald*, 17 February 2014 stated that, based on a poll conducted to almost 1000 adults, only 19 per cent of Australians think that Corby is innocent, 40 per cent support her release on parole, and 30 per cent opposed it.

These different opinions on Corby's case stimulate the researcher to conduct a study on how newspapers, especially the newspapers in Indonesia and Australia, reported this case. Eriyanto (2001: 36) stated that media helps the dominant to spread their ideas, control other parties, and shape the consensus among the members of the community. Through the media, the dominant ideology, what is good and what is bad are placed.

This research attempts to observe how different newspapers published in Indonesia and Australia presented the news about Schapelle Leigh Corby. This research used four online articles published by the Jakarta Post, the Jakarta Globe, the ABC, and the News on February 7th, 2014. The analysis of the transitivity is significant to identify the stand taken by the writers of the articles because looking closely at the structure of language used in a discourse can help us uncover different ways of saying things, doing things, and being things in the world.

Analysis

The Analysis of the Title

The title of the article published by the Jakarta Post is *House Rejects Parole for Corby*. The predicate of this clause is *reject*. It means to refuse to believe, accept, or consider something (www.merriam-webster.com/dictionary/reject). It is a two-valency verb. This verb requires two arguments. They are *House* as the Agent and *parole for Corby* as the Theme. This title is in active voice which focuses on what is done by the subject of the clause. It directly says that the members of the House of Representatives play a role of the doer of a particular action, rejecting the parole given to Corby.

The Jakarta Globe published an article entitled *Australian Media Overdrive as Indonesia Grants Schapelle Parole*. This title consists of two clauses. The first clause is *Australian Media Overdrive*. The predicate of this clause is *be overdrive*, which means be in a state of heightened activity (www.merriam-webster.com/dictionary/overdrive). It can be said that the Australian Media are in the state of great activity to wait for the news about the parole grant for Corby. The second clause is *Indonesia Grants Schapelle Parole*. The predicate of this clause is *grant*. It means to give something legally (www.merriam-webster.com/dictionary/grant). This verb requires three arguments. In this clause they are Indonesia as the Agent, parole as the Theme, and Schapelle as the benefactive. Both clauses in the title are in active voice. This title clearly says that Australian Media do something in relation to what the Indonesian government does to Schapelle Corby.

Different from the title of the articles published in Indonesia, both of the articles published in Australia are in passive voice. The title of the article published by News is *Scapelle Corby Granted Parole from Bali Prison*; and the title published by ABC is *Scapelle Corby Granted Parole in Bali after Nine Years in Jail*. The predicate of both titles is the verb *grant*. The articles use passive voice because it emphasized the action done to Corby since a sentence in passive voice de-emphasizes the role of the agent in the situation being described. It also enables the writer to make a statement sounds objective especially when the agent of the action cannot be identified or not clear enough. Meanwhile, the use of active voice in the articles published in Indonesia emphasizes that the Indonesian government does something to Corby; that is giving her parole.

The Analysis of the Content

The transitivity analysis helped the writer to identify the processes, participants, and also the circumstances applied in the articles. The summary of the processes applied in the articles is presented in the following table.

Table 1. The summary of the processes

No	Processes	The Jakarta Post		The Jakarta Globe		The ABC		The News	
		Number	%	Number	%	Number	%	Number	%
1	Material	22	63	34	54	18	44	18	41
2	Mental	0	0	3	5	6	15	4	9
3	Relational	4	11	16	25	10	24	11	25
4	Verbal	9	26	7	11	7	17	8	18
5	Behavioral	0	0	0	0	0	0	1	2
6	Existential	0	0	3	5	0	0	2	5
Total		35	100	63	100	41	100	44	100

The table shows that all articles in the selected online newspapers utilize a different percentage of the processes. The material process dominates the percentage of the processes. Two articles, namely the ones taken from the Jakarta Post and News use the existential process, but the other two do not use any existential process. Meanwhile there is no article that employs the behavioral process. Based on these data the detail discussion on the processes will only cover the material, mental, relational, verbal, and existential process.

a. Material Process

As shown in table 1, material process dominates the number of all processes applied in the article. Material processes concern with the process of doing or happening and may have either a participant, namely an Actor; or two participants, namely an Actor and a Goal (Halliday, 2014). The following table shows the choice of the participants.

Table J.2. The Percentage of the Participants in Material Clauses

No	Processes	The Jakarta Post		The Jakarta Globe		The ABC		The News	
		Number	%	Number	%	Number	%	Number	%
1	Actor - Goal	14	64	4	12	12	67	8	44
2	Actor	0	0	10	29	0	0	8	44
3	Goal	8	36	20	59	6	33	2	12
Total		22	100	34	100	18	100	18	100

Table 2 shows that the newspapers choose different participants with different percentage. In the Jakarta Post there is no Actor as a single participant. But, in the News, this role dominates the percentage (56%). The occurrence of Actor and Goal dominates the percentage in The Jakarta Post (64%) and the ABC (67%). In The Jakarta Globe, the occurrence of Goal dominates other roles (59%).

The Actor-Goal participants occur in the doing process. In The Jakarta Post, the Actor-Goal participants appear most. The examples are as follows.

- (1) This tainted the nation's effort to be drug free. (JP/Process/5)
- (2) We will give her no special treatment. (JP/Process/18)

In (1), the predicate is *taint* which means to hurt or damage the good condition of something, or to make something dangerous by adding something harmful or undesirable to it (www.merriam-webster.com/dictionary/taint). The pronoun *this* is the participant doing the action *taint* and *the nation's effort to be drug free* is the goal. Based on the context, it refers to the government policy to release Corby. Thus, the government policy makes the nation's effort to be drug free in a dangerous position.

The pronoun *we*, which refers to Indonesian government, acts as the Actor in (2). It performs the action *give*, which means to grant or bestow by formal action (www.merriam-webster.com/dictionary/give). Thus, the action is extended to the Goal, *no special treatment*. Meanwhile, the pronoun *her* plays a role as the Beneficiary. By employing this pattern the writer of the article wants to show that Indonesian government does not give Corby any special treatment, that the government gives her parole based on the regulation not because she is special.

The Actor-Goal participant can also be found in the Jakarta Globe. The examples of the clause which have an Actor and a Goal are presented below.

- (3) We uphold the law without looking at who the person involved is. (JG/Process/11)
- (4) We do not seek popularity. (JG/Process/15)

In both examples, *we* acts the Actor. In (3), the Actor does the action *uphold*. This verb is a transitive verb. Therefore, it needs a Goal which is realized by the noun phrase *the law*. The circumstance *without looking at who the person involved is* explains the situation of the process. In (4), the predicate is *seek*. This verb is also an intransitive verb which requires a Goal, namely *popularity*. From these two examples, it can be seen that Indonesian government gives the parole because they uphold the law. They conduct the action for the sake of upholding the law not popularity.

The Actor-Goal participants also appear in the article published by the ABC. Some examples are as follows.

- (5) We enforce the law. (ABC/Process/12)
- (6) She has always maintained her innocence. (ABC/Process/33)

In (5), the Actor is performed by the pronoun *we*. It refers to the Indonesian government. The verb *enforce*, as the predicate, means to make (a law, rule) active or effective (www.merriam-webster.com/dictionary/enforce). This verb requires two arguments. Therefore, the action is extended to another participant, a Goal. In this example, the noun phrase *the law* acts as the Goal of the predicate. Based on this analysis, it can be seen that the grant given to Corby is based on the law.

The Actor in (6) is the pronoun *she* which refers to Corby. It does the action *maintain*. This verb also requires two arguments. Thus, it needs the presence of a Goal. In (6), the goal is *her innocence*. The circumstance *always* gives more information on the frequency of the action.

There are six clauses which have Actor-Goal participants in the article published by the News. Some examples are presented below.

- (7) Corby has fulfilled the substantive and administrative requirements set by ministry regulation number 21 of year 2013. (N/Process/10)
- (8) I haven't receive the letter as of now. (N/Process/21)

In (7), Corby acts as the Actor who does the action *fulfill*. The verb *fulfill* means to do what is required by (www.merriam-webster.com/dictionary/fulfill). As a transitive verb, *fulfill* requires two arguments. Therefore, it also needs a Goal. In (7), the Goal is *the substantive and administrative requirements set by ministry regulation number 21 of year 2013*. By using this pattern, it can be seen that the writer wants to emphasize that Corby has fulfilled the requirements that make her qualified to be given parole.

The pronoun *I* is the Actor in (8). It refers to the boss of Bali's Kerobokan Prison. The Actor does the action *receive*. This verb is also a transitive verb. It needs something which is being received by the Actor. Thus, *the letter* acts as the Goal since this is the thing which should be received by the Actor. The circumstance *as of now* gives the information about the time.

The role of an Actor as the only participant occurs when the process is presented by intransitive verbs. There is no clauses whose an actor as a single participant in the article published by the Jakarta Post and ABC. In the Jakarta Globe, there are 10 clauses which have an Actor as the only participant. The example is presented below.

- (9) A scrum of Australian journalists crowded outside Kerobokan prison on Friday.
(JG/Process/20)

A scrum of Australian journalists is the Actor who do the action crowd. Outside Kerobokan prison and on Friday are the circumstances which give further information about the place and the time of the action.

This role can also be found in the article published by the News. The example is as follows.

- (10) Almost ten years she has lived here. (N/Process/30)

In this example, the Actor is the pronoun *she* which refers to Corby. The predicate *live* also has other participants, they are almost ten years and here. Both of them are the circumstances which explain the time and the place where the action takes place.

The last role which occurs in the material process is a Goal as the only participant. This appears in passive clauses. The goal which occurs as a single participant can be found in all articles. The examples are as follows.

- (11) She was detained in Kerobokan Penitentiary in Bali. (JP/Process/24)
(12) Corby was sentenced to 20 years in jail in 2005. (JG/Process/18)
(13) She was found guilty in May 2005. (ABC/Process/36)
(14) She was first jail. (N/Process/4)

In the above examples, the goal are performed by *Corby* and the pronoun *she* which refers to Corby. The circumstances in Kerobokan and in Bali give information about the place. The circumstances in 2005 and in May 2005 explain when the actions take place. While 20 years in jail gives the information on how long Corby will be in jail.

b. Mental Process

The second type of process is Mental process which is differentiated further into four types: cognition, affection, perception, and volition. The following table displays the summary of the mental process classification.

Table 3. The Percentage of the Mental Process Classification

No	Processes	The Jakarta Post		The Jakarta Globe		The ABC		The News	
		Number	%	Number	%	Number	%	Number	%
1	Cognition	0	0	0	0	1	20	3	60
2	Emotive	0	0	0	0	0	0	0	0
3	Perception	0	0	0	0	2	40	0	0
4	Desiderative	0	0	3	100	2	40	1	20
Total		0	0	3	100	5	100	4	100

The occurrence of clauses with mental process is not as many as the occurrence of clauses with material process. The table above shows that the articles use different strategies regarding the clauses with mental process.

There is no clause with mental process in the article published by the Jakarta Post. In the article published by the Jakarta Globe there is only a clause with the cognition mental process. There are 1 cognition, 2 perceptions, and 2 desiderative in the article published by the ABC. Whereas in the article published by the news, there are 3 cognitions and 1 desiderative. The examples of each type are presented below.

(15) We don't know. (N/Process/33)

(16) We don't look at who that person is. (ABC/Process/13)

(17) I don't want to talk specifically about Schapelle. (JG/Process/6)

Example (15) is a cognition. A cognition dominates the application of mental process in the article published by the News. The mental process is realized by the verb *know*. The phenomenon of this verb is not mentioned specifically after the verb. But from the context, it can be concluded that the phenomenon is whether Corby will be granted parole or not. Therefore, clause (15) describes that the Senser, the pronoun *we*, which refers to Corby's family, do not recognize whether the parole application had been granted or not.

A perception can only be found in the article published by the ABC. The example is clause no (16). The perception in this clause is marked by the action *look*. The Senser is the pronoun *we* which refers to Indonesian government and the phenomenon is *who that person is*. It can be concluded that Indonesian government does not consider who the person is when they decide whether a person will be granted parole or not.

Example (17) is a desideration. Halliday (2014) states that a desideration is marked by verbs such as *want*, *wish*, *like*, *plan*, etc. In (17), the mental process is realized by the action *want*. The Senser is *I* which refers to Amir Syamsudin, the Justice Minister of Indonesia.

c. Relational Process

Haliday (2014) explains that relational process can be classified further into attributive, identifying, and possessive. The following table displays the occurrence of relational process.

Table 4. The Occurrence of the Relational Process Classification

No	Processes	The Jakarta Post		The Jakarta Globe		The ABC		The News	
		Number	%	Number	%	Number	%	Number	%
1	Attributive	3	75	11	69	10	100	10	91
2	Identifying	0	0	2	12	0	0	0	0
3	Possessive	1	25	3	19	0	0	1	9
Total		4	100	16	100	10	100	11	100

Table 4 shows that each article applies different strategies in using the relational process. The attributive process dominates the occurrence in all articles. The identifying process only occurs in the article published by the Jakarta Globe. Whereas, the possessive process does not exist in the article published by the ABC.

In the article published by the Jakarta Post, the attributive relational process occurs in 3 clauses. One of the clauses is as follows.

(18) Corby was among around 900 drug convicts up to parole. (JP/Process/8)

An attributive process has two participants. They are a Carrier and an Attribute. An Attribute is the entity that characterizes the Carrier. In an attributive, the relationship between the participants is formulated in “a is an attribute of x” and it is not reversible (Halliday, 2014). Example (18) is a circumstantial attributive process and therefore the relationship between the participants can be formulated into “x is at a”. Based on this notation, it can be said that Corby, the Carrier, is at a particular position, which is *among around 900 drug convicts up to parole*.

The attributive relational process also occurs in the article published by the Jakarta Globe as what can be seen in the following example.

(19) We are not afraid of critics. (JG/Process/16)

In (19), we, which refers to Indonesian government, is the Carrier and afraid of critics is the Attribute. By using this pattern the article wants to emphasize that the Indonesian government is not afraid of being criticized by other parties.

The attributive relational process can also be found in the article published by the ABC and the News. The followings are the examples taken from the two articles.

(20) We are a dignified nation. (ABC/Process/11)

(21) Corby has been eligible for parole for the past 18 months. (N/Process/31)

The Carrier we in (20) refers to Indonesia. The Attribute is a dignified nation. Clause (20) indicates that Indonesia is a nation which has dignity or the quality of being worthy of honor or respect. Meanwhile, in (21) the Attribute eligible for parole for the past 18 months is assigned to the Carrier Corby. Another participant, a Circumstance of time, is also found in (21). This participant gives information about the process.

Identifying relational process can be found in the articles published by the Jakarta Globe, the ABC, and the News. The example is as follows.

(22) A condition of the 36-year-old's parole is that she will have to live in Bali with her sister until 2017. (JG/Process/23)

The characteristic of an identifying relational process is reversibility that the participants can be reversed. The participants in an identifying relational process are realized by a Token and a Value. In (22) the Token is *a condition of the 36-year-old' parole* and the Value is *that he will have to live in Bali with her sister until 2017*.

The possessive relational process occurs in the articles published by the Jakarta Post, the Jakarta Globe, and the News. The examples are provided below.

(23) We have no reason to refuse a parole request if the inmate has fulfilled all the necessary requirement. (JP/Process/9)

(24) Our nation has our own dignity. (JG/Process/10)

- (25) The family still had no news about whether parole had been granted.
(N/Process/29)

In (23), the Possessor is *we* and the Possessed is *reason to refuse a parole request if the inmate has fulfilled all the necessary requirement*. In (24), the nominal *our nation* acts as the Possessor and *our own dignity* is the Possessed. The nominal *the family* plays a role as the Possessor in (25) and *news about whether parole had been granted* functions as the Possessed.

Based on the analysis of the relational process, the attributive relational process dominates the occurrence of the relational process. This domination shows that the participants of the process cannot be separated.

d. Verbal Process

A verbal process is related to the process of saying. There are three possible participant involved in a verbal process. The first participant is the Sayer. It is the one who says. The second is a Receiver, the participant whom the Sayer directs what is said. The last is a Verbiage. This participant is what is said or the message that the speaker wants to convey. The relationship between the participants can be Sayer-Verbiage, Sayer-Receiver-Verbiage, or Sayer-Receiver. The following table shows the distribution of the verbal process in the articles.

Table 5. The Occurrence of the Verbal Process Classification

No	Participants	The Jakarta Post		The Jakarta Globe		The ABC		The News	
		Number	%	Number	%	Number	%	Number	%
1	Sayer-Verbiage	9	100	6	86	6	86	7	88
2	Sayer-Receiver-Verbiage	0	0	1	14	1	14	1	12
Total		9	100	7	100	7	100	8	100

The table show that the Sayer-Verbiage participants dominate the occurrence of the verbal process in all of the articles. The Sayer-Receiver-Verbiage participants only occur once in the articles published by the Jakarta Globe, the ABC, and the News. It does not occur in the article published by the Jakarta Post.

Clauses containing the Sayer-Verbiage participants can be found in the following data.

- (26) Amir said he would review the correctional board's recommendation.
(JP/Process/25)
- (27) They said a decision to grant her early release would run counter to Jakarta's tough anti-drugs laws. (JG/Process/52)
- (28) He said Corby's review has been completed. (ABC/Process/4)
- (29) Indonesia's Justice Minister confirmed he has signed her parole papers.
(N/Process/2)

The verbal process in (26) is marked by the verb *say*. The Sayer is Amir, the Justice Minister of Indonesia and the Verbiage is *he would review the correctional board's recommendation*. The Verbiage is in the form of a clause.

In (27), the verbal process is also marked by the verb *say*. The Sayer is performed by pronoun *they* which refers to eight lawmakers who handed a letter of protest to Amir. The Verbiage is *a decision to grant her early release would run counter to*

Jakarta's tough anti-drugs laws. The verb *say* also marks the verbal process in (28) in which the Sayer is *he* which refers to the Indonesia's Justice Minister and the Verbiage is *Corby's review has been completed*. Meanwhile, in clause (29), the verbal process is marked by the verb *confirm* which means to tell someone that something has happened. Therefore it is included in the verbal process. In this clause the Sayer is *Indonesia's Justice Minister* and the Verbiage is *he has signed her parole papers*.

The Sayer-Receiver-Verbiage participants occur in three articles. They are found in the following clauses.

- (30) She told reporters she had received no indication of what Amir's decision might be. (JG/Process/32)
- (31) He told media he wanted copies of the original parole document sent to him. (ABC/Process/17)
- (32) Justice Minister Amir Syamsuddin told a press conference in Jakarta Corby's parole application was on of 1291 he had processed in the past three days. (N/Process/6)

The Receiver is whom the speaker says to. Therefore the Receiver of (30) is *reporters*. In (31), the Receiver is *media* and in (32) the receiver is *a press conference*. In (32), there is another participant. It is a Circumstance of place, *in Jakarta*. It explains where the press conference takes place.

e. Behavioral Process

A behavioral process is a process of physiological and psychological behavior (Halliday, 2014). This process only occurs once in the article published by the News.

- (33) Corby's sister smiled as she climbed on board a motorbike behind husband Wayan. N/Process/28

The behavioral process in this clause is marked by the verb *smile*. The Behavior is Corby's sister. There is a Circumstance of time, *as she climbed on board a motorbike behind husband Wayan*.

f. Existential Process

An existential process describes that something exists or happens. The clauses with an existential process can be found in the articles published by the Jakarta Globe and the News. The clauses are as follows.

- (34) There have been claims that the bidders would pay as much as Aus\$3 million (\$2.7 million). (JG/Process/38)
- (35) There was a postcard from Australia. (N/Process/39)

The Existent of clause (34) is *claims that the bidders would pay as much as Aus\$3 million (\$2.7 million)*. Whereas in (35), the Existent is *a postcard from Australia*.

Based on the analysis of the ideational function, it can be seen that the actions in the articles are presented in different processes which show the meaning of the actions. The relationship between the participants involved in the process can reveal their roles in the actions which is described. The presence of Circumstances such as Circumstances of time and place gives more information about the detail of the action.

Discussion

The analysis on the linguistic features of the title and the content of the articles reveals that the articles present different ideologies. The article published by the Jakarta Post has more negative attitude toward the decision of the Indonesian Government to grant Corby parole. It can be seen from title and the linguistic features of the content.

The title chosen by the Jakarta Post is “House Rejects Parole for Corby”. It is written in an active voice. This title puts *House* in first, as the subject of the clause. It expresses that *House* is the Actor of the action. It means that the focus of the clause is what the House does toward the parole grant to Corby.

The negative attitude can also be seen from the material process. The clause revealing the negative attitude toward the parole is as follows.

- (36) The government would be betraying its people by not punishing a serious criminal offense to the fullest extent of the law. (JP/Process/2)

The Actor in (36) is *the government*. The action *betray* means to hurt someone by doing something morally wrong (www.merriam-webster.com/dictionary/betray). The Goal is *its people*. There is a Circumstance of matter, *by not punishing a serious criminal offense to the fullest extent of the law*. The clause reveals that the government was the figure who would be betraying the Indonesian people by giving the parole.

The negative attitude can also be seen from the relational process in the following clause.

- (37) The government is being hypocritical.

The attributive relational process in the above clause have a Carrier and an Attribute. The Carrier is *the government* and the Attribute is *hypocritical*. This pattern reveals that the government was the figure who behaved in a way that disagreed with the beliefs that they pretended to have.

The Jakarta Globe has more positive attitude toward the case. It can be seen from the title “Australian Media in Overdrive as Indonesia Grants Schapelle Parole”. The second clause of this title “Indonesia Grants Schapelle Parole”, is a material process. As stated in the previous analysis the process is marked by the verb *grant*. The Actor is performed by *Indonesia* which refers to Indonesian government. The Goal is *parole* and Schapelle acts as a Beneficiary. This clause is in an active voice which is stronger and directly shows what the Actor does.

The material process shown in the following clause also reveals the positive attitude toward the case.

- (38) Convicted drug trafficker Schapelle Corby will soon walk free from a notorious Bali Prison (JG/Process/1)

In (38) the Actor is *convicted drug trafficker Schapelle Corby*. There is no Goal employed in this clause. Other participants are a Circumstance of time, *soon* and a Circumstance of place *from a notorious Bali Prison*. This clause describes that Corby will be released soon. The use of a modal operator *will* also strengthens this attitude since it shows high probability.

Another clause that supports the positive ideological perspective of the article is shown in the following clause.

- (39) Indonesia's Justice Minister confirmed on Friday that she had been granted parole (JG/Process/2)

Based on the analysis on the verbal process, it can be seen that the Sayer in (39) is *Indonesia's Justice Minister* and the Verbiage is *that she had been granted parole*. The Circumstance of time *on Friday* explains when the confirmation took place. This clause also contain a material process that the Indonesian government had granted Corby a parole. Here it can be seen that the Indonesia's Justice Minister stated that the parole grant is true.

The article published by the ABC also has a positive ideological perspective toward the case. The title of the article is "Schapelle Corby Granted Parole in Bali after Nine Years in Jail". This clause is a material process in which the process is marked by the action *grant*. Schapelle Corby is the goal of the process. *In Bali* is a Circumstance of place and *after nine years in jail* is a Circumstance of time. This title is written is a passive construction. The passive voice implies that the subject of the clause, Schapelle Corby, receives an action. In this case the Indonesian government as the Actor is assigned a less prominent role.

The positive attitude toward the parole grant can also be seen in the following clause.

- (40) She has fulfilled all the substantial terms as required under Indonesian law (ABC/Process/15)

Clause (40) contains a material process which is marked by the action fulfill. The Actor of the action is *she* which refers to Corby and the Goal is *all the substantial terms as required under Indonesian law*. This clause shows that Corby has accomplished all requirements needed for the parole application.

The positive attitude is also revealed from the relational process such as found in the following clause.

- (41) It is not the compassion of the minister or the government (ABC/Process/9)

The above clause has two participants. They are *it*, which refers to the parole grant, as the Carrier and *the compassion of the minister or the government as the Attribute*. This clause emphasizes that the parole grant is given purely based on the regulation/law not based on the compassion of the minister or the government.

The last article which is published by the News also has a positive attitude toward the parole grant. The title of the article is similar to the one written in the article published by the ABC, that is "Schapelle Corby Granted Parole from Bali Prison". This title also focuses on the fact that Schapelle Corby has received the parole.

The following clause also reveals the positive attitude.

- (42) She is almost certainly spending her last weekend behind the walls of Bali's Kerobokan Prison (N/Process/5)

There are two participants in this clause. The first is *she* which acts as the Actor and *her last weekend behind the walls of Bali's Kerobokan Prison* as the Goal. The process is marked by the action *spend* which means to allow time to pass in a particular place (www.merriam-webster.com/dictionary/spend). This clause shows that Corby will be released soon since that time was the last week for her to stay in the prison. The use of the mood adjunct *certainly* also supports this because it shows high probability.

The positive attitude can also be seen from the following clause.

(43) She is happy. (N/Process/37)

Clause (43) is an attributive relational clause which has *she* as the Carrier and an adjective *happy* as the attribute. This clause shows that Corby feels pleasure and enjoyment because she will be released from the prison.

Conclusion

The transitivity analysis shows that the articles on Corby's parole utilize the material, mental, relational, verbal, behavioral, and existential processes in different ways. The material process dominates the occurrence of the processes in all of the articles. The material clauses are used to reconstruct the events related to Corby's parole. The Actor - Goal participants occurred most in all articles except in the article published by the Jakarta Globe. It reveals that the actions conducted by the actor were extended toward other participants.

Based on the analysis it can be concluded that the articles published by the Jakarta Post and the Jakarta Globe emphasizes the fact that the Indonesian government has granted Corby parole by choosing to write the title in active voice. While the articles published in Australia tends to put the emphasis on what happened to Corby by writing the title in passive voice.

The analysis on the ideological perspective of the article toward the parole grant shows that the Jakarta Post shows a negative attitude toward the government decision to grant Corby parole. While the other articles show a more positive attitude toward this decision. Both articles published by Australian newspapers show more sympathetic attitude because Corby is an Australian most of their readers are Australians.

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The Use of Metaphors in Indonesian Plant Names

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Abstract

This research deals with metaphorical expression of plant names in Indonesian with regards to forms, locus of metaphors, source domains, similarity and association between source domain and target domain, and socio cultural factors which underlie their existence. By using and classifying data collected on the basis of the researcher's knowledge added with ones found in Indonesian standard dictionary and other relevant sources, this investigation reveals that metaphorical plant name forms in Indonesian can be classified into word (either mono morphemic or poly morphemic word), idiomatic phrase, and idiomatic sentence whose metaphorical locus can be total (on the whole of expression) or partial (on the head or attribute of the expression). The source domains of the metaphors can refer to human, animal, plant, object, disease, character, and supra natural creature. The metaphorical similarities and associations are based on resemblance of form, size, physical nicety, superiority, characters, growing place, effectiveness and use. Finally, socio cultural factors which underlie their existence include agricultural society, the breadth of forest and ocean, post marriage residence, traditional therapy, world, and modern life.

Keywords: Plants, Metaphor, Source domain, Target Domain, and Idiom

Introduction

Metaphorical expressions are pervasive in human language. Without metaphor, it can be conceived that human languages are almost impossible to develop. Nearly all human activities need metaphorical expressions in order to be able to conduct them effectively. Accordingly, the existence of metaphors can be found in all domains of language use. This paper will focus its attention on the use of them in Indonesian plant naming practices.

Theoretically, metaphor is used by the speakers in any language to say something in other way on the basis of similarity (ground) and associations which lies between the source domain (vehicle) and the target domain (tenor) (Kovecses, 2006, 347). The meaning of metaphors can not be directly achieved by the expressions but through the interpretation of them and their referents in specific ways (Wahab, 1995, 5). By metaphors, the large possible number of vocabularies in a language which may have can be reduced because the speakers do not necessarily use specific terms any time they want to name different objects. As a result, it reduces the burden of human memory because objects can be called by words that already exist in the language vocabulary as long as they share certain kind of similarities in the meaning of existing words and the reality they refer to (See Ullmann, 1970. 168; Wijana, 1995, 166).

Plants are inseparable from human life. Unlimited numbers of human basic need largely depend on plants. People use plants as source of foods for sustaining their life, medicines to heal various kinds of disease, fresh air for their respiration, shelters,

especially in the early human history, for protecting them from sun heat and rain, and many others. This facts are certainly not denying that several plants contain toxic that people must avoid because of their harmful substance they may bring. In order to be able to live together with in harmony, people should have abilities to recognize and differentiate among various kinds of plants growing in their surrounding by giving names. Plant naming practices arises new metaphors. The large numbers of plants species in one hand and the limited language vocabulary on the other, will restrict speakers of any language to create new terms for each plant species. Accordingly, several plants must be named by readily existing words through cognitive or conceptual reasoning.

Metaphors is not simply an ornamental aspect of language, but a fundamental scheme of language by which people conceptualize the word and their own activities (Gibbs, Jr., 2008, 3). Because a language expression are tightly related to the cultural aspects of the society, the cultural influence on the metaphorical expressions existing in a language is undeniable. Consequently, various metaphorical expressions, no exception plant naming practices, found in certain language are essentially products of cultural practices.

The extensive use of metaphorical expressions to name plant species in Indonesian make possible to formulate several research problems that this short research paper will provide the answers. Those problems are concerned with the following four issues: 1. the linguistic forms used to express metaphorical Indonesian plant names; 2. parts of the expression that convey metaphorical sense; 3. various source domains exploited to create the metaphorical plant names in Indonesian; 4. The similarity basis between the source domain and the target domain; and 5. Various social factors that underlie the existence of those metaphorical plant names.

Although the studies on metaphors have been excessively carried out by a number of scholars on a wide range of fields, such as Winter (2008, 363-379) on law, Kennedy (2008; 447) on art, Zbikowsky (447-460) on music, and Semino and Steen (2008; 232-260) on literature, the studies on them in relation to botanical field, particularly their application for naming plants are considered rare. As far as studies on metaphors in Indonesian are concerned, several studies have been done, but non of them are about Indonesian plant names. For Instance the studies carried out by Nuryatiningsih (2004), Wijana (2015, 3-13), Wijana (2016, 1-5), Pasaribu (2013; 785-795) are successively concerned about the use of metaphorical expression in relation with human body parts, colors, source domains of Indonesian adolescent slangy words, and love. Hay Yan (2015) in her dissertation draft concerning the comparison of Chinese and Indonesian Animal Idiomatic expressions, has merely mentioned several Indonesian idiomatic expressions for naming plants such as kuping gajah (*Anthurium crystallinum*) that literally means elephant's ear', kumis kucing (*Orthosiphon grandiflorus*) that literally means cat's moustache' on the basis of shape similarity. For all these reasons, this preliminary study will hopefully give its contribution on how Indonesian speakers set their mind in constructing metaphorical expressions for naming plants (tree, bush, grass, etc.) that grow on their surroundings, specifically in relation with several basic issues already mentioned above.

Method

This research begins with data collection conducted by listing metaphorical Indonesian plant names and finding their botanical taxonomy names by using Indonesian Standard Dictionary. This dictionary is also exploited for extending data collection by collecting all Indonesian plants. However, only plants names with metaphorical characteristics are considered as data. Further, the data collection is classified based on their linguistic forms, the locus of metaphorical expression, the source domains used to

conceptualized the intended meanings, the similarities that underlie the source domains and the target domains. Eventually, several attempts are also done in order to explain the influence of socio cultural back grounds to the existence of Indonesian metaphorical plant name expressions.

Research Findings

The following description is the research findings on the forms of expression, parts of expression that convey metaphorical senses, and various source domains of metaphorical expression, the similarity bases and associations underlying between the source and the target domain, and various socio cultural factors that take a part that influence their existence.

Forms of Metaphorical Plant Names

With regards to the forms, the plant names that are expressed metaphorically can take at least three forms. Those are word, idiomatic phrase, and idiomatic sentence.

Words of the metaphorical plant names can simply be classified into 2 main categories. First, mono morphemic words, such as kesumba (*Bixa orollena*) 'a small tree, about 8 m high with seeds for food coloring', nila (*Indigofera suffruticosa*) 'a plant that produces indigo substance for textile coloring', Cenderawasih (*Phyllanthus*) 'long bending branched plant, similar to bird of paradise tail'; Second, poly morphemic words that can be further categorized into 3 sub types. First, poly morphemic words with suffix -an, such as rambutan (*Nephelium lappaceum*), durian (*Durio zibethinus*), etc. Here, -an functions to form noun to mean 'fruit that has duri 'prickle, spike, thorn', rambutan 'Nephelium tree bearing fruit similar to lychee', etc.; Second, poly morphemic word with simple reduplication such as lidah-lidah (*Alangium ebanaceum*) 'a yellow hard wood tree used for building material'. This plant is named on the basis of certain similarity of its leaf with the shape of lidah that literally means 'tongue'. The other example is Sendok-sendok 'spoon like leaved plant'. Here, the reduplication is semantically functioned to mean 'to be like or unreal' because the literal meaning of sendok is 'spoon'. Third, polymorphemic word with reduplication combined with -an, such as teh-tehan (*Acalyoha siamensis*) 'plant with strong stalks and close/dense branches that usually grown for fence'. Teh is Indonesian word for 'tea', so after the reduplication process, teh-tehan literally means 'plant with physical appearance similar to 'tea plant'. There are also some plants names which are diachronically assumed coming from definite article si that means 'someone who is easy to get', and sometime change their forms through neutralization process to be se. Presently these plant names are no longer treated as a phrase but a single word, for examples sikejut/sekejut (*Mimosa pudica*) 'plant that will be withered when the leaves get touched', sedingin (*Bryophyllum pinnatum*) 'plant that is commonly used for healing fever', simalu/semalu (*Mimosa pudica*) 'plant that will be withered when the leaves get touched', and sitawar/setawar/setabar (*Costus specionus*) 'green plant that grows in damp place, used for medicine'. The literal meaning of the base words kejut, dingin, malu and tawar/tabar are 'surprised', 'cool', 'ashamed', and 'neutral, plain' respectively.

Idiomatic phrase is any phrase with idiomatic meaning that merely has a cognitive relation to the literal meaning of its parts. It may consist of two or more words, such as bayam badak (*Amaranthus amoenus*) 'wide/big leaf spinach', bunga matahari (*Helianthus annuus*) 'sun flower', lidah buaya (*Aloevera*) 'plant belonging to Liliacea family, with long thick leaf similar to sword and flabby flesh, with mucus for washing hair', kaktus bola emas (*Echinocactus grusoni*) 'big, yellow color, round shape Mexican cactus with strong prickle', etc. Bayam badak and lidah buaya consist of two words whereas bunga matahari and kaktus bola emas consist of three words. Bayam badak

has two parts bayam ‘spinach’ and badak ‘rhinoceros’, and lidah buaya consists of lidah ‘tongue’ and buaya ‘crocodile’. Bunga mata hari has three parts bunga ‘flower’, mata ‘eye’, and hari ‘day’, so do kaktus bola emas in which kaktus means ‘cactus’, bola ‘ball’, and emas ‘gold’. Idiomatic sentence is any predicative construction whose meaning can not be literally traced from its parts. Like idiomatic phrase, the meaning are also cognitively related. From the large number of data there is only one Indonesian plant name that meets this criteria, i.e nona makan sirih (*Clerodendrum thomsonianum*) ‘a creeping plant belonging to Lamiaceae family’ in which nona literally mean ‘miss, unmarried woman’, makan ‘chew’ and sirih ‘betel leaf’. So, nona makan sirih which literally means ‘unmarried woman chews betel leaf’ is conceived similar to the appearance of the plant.

Parts of Expression that Convey Metaphorical Sense

This section will discuss part of the expression on which the metaphorical sense is located. After having carefully examined the data collection, the locus of metaphorical sense of the plant names can be on the whole of the expression, on the head of construction, and on the attribute or modifier of construction. The plant names such as cocor bebek (*Bryophyllum Pinnatum*) ‘duck beak leaved plant’; lidah mertua (*Sansiviera trifasciata*) ‘plant with pointed leaves similar to sword’, gelombang cinta (*Anthurium ferrience*) ‘plant with big and wavy leaves’, kumis kucing (*Orthosiphon grandiflorus*) ‘plant with soft hairy leaves and violet white color flower similar to cat moustache’, etc. place their metaphorical sense on the whole expression. Cocor bebek literally means ‘duck beak’, lidah mertua ‘father/mother in law’s tongue’, gelombang cinta ‘weave of love’, and kumis kucing ‘cat whiskers’.

Meanwhile the Indonesian plant names such as dara jingga ‘tomato variety with big orange fruit’ and akar gerip putih (*Paremeria barbata*) ‘creeping plant twisting other trees like a weaving rope, with hard wood skin, and easy to break when it get dried, commonly used for medicine’ put their metaphorical expressions on the head of construction dara ‘young girl’ and akar gerip ‘slate pencil root’. The phrase attributes jingga ‘orange’ and putih ‘white’ still maintain their literal meaning. Dara jingga is a new breeding tomato variety, and it got its name from Megawati Soekarno Poetri, the fifth Indonesian president.

The most common type of metaphorical expression locus is on the attribute or modifier of phrase construction. Plant names such as anggrek bulan (*Phalaenopsis amabilis*) ‘orchid variety with round and big petals’, cendawan bulan ‘white and big mushroom’ and Bambu batu (*Dendrocalamus strictus*) ‘green Indian bamboo with thick and strong wood’ have their metaphorical parts on the attributes, bulan, bulan and batu respectively in which bulan literally means ‘moon’ and batu means ‘stone’. The other examples of Indonesian plant names of having attributive metaphorical constructions are kelapa dara ‘nearly bearing fruit coconut’, benalu api (*Loranthus crasus*) ‘parasite that destroyed surrounding’, bunga bangkai (*Amorphophallus titanum*) ‘plant that blooms once in 1 up to 3 years’, etc. The attributes dara, api, and bangkai literally means ‘moon’, ‘stone’, and ‘carcass’.

Source Domains of Indonesian Plant Name Metaphorical Expressions

In order to facilitate the speakers conceptualizing the target domains of any metaphorical expressions, various source domains are exploited. As far as plant names are concerned, those source domains can be classified into several categories. Those are human being, animal, plant, object, supra natural spirit, and disease.

Human Being

Human being as the closest environment for the speakers of any language is one of important sources domains for the metaphorical plant names creations. Human being for this matter may involve the person itself or its various things possible to be attached, such as status, physical appearance, body part, etc. For examples pinang raja (*Cyrtostachys lakka*) 'areca nut tree that has red stem and leaf rib', jeruk jari Buddha (*Citrus medica*) 'Bumpy orange with flesh neatly shaped like fingers', and pakis haji 'palm tree of 6 meter high, growing on the coast or the surrounding areas'. Here raja which literally means 'king', jari buddha 'Buddhist fingers', haji 'pilgrim' consecutively refer to human status, body parts, and physical appearance. The other examples are tali putri (*Convolvulaceae*) 'parasite with physical appearance similar to yellow thread', Lumut hati (*Utricularia flexuosa*) 'heart shaped moss', bunga kelentit (*Clitoria ternatea*) 'flower with physical appearance similar to clitoris', etc. in which putri literally means 'girl, prince', hati 'heart' and klentit 'clitoris' all of them refer to human and human body parts.

Animal

Apart from of human being, animals of various kinds living in the surrounding of human environment are often used as source domains of the metaphorical Indonesian plant names. Animals exploited to name plants cover many kinds of animal including pets and cattle (kucing 'cat', kebo 'buffalo', ayam 'cock', etc.), other animals or insects close to human life (tikus 'mouse', semut 'ant', burung 'bird', etc.), mythological animals (naga 'dragon', duyung 'mermaid'), and wild animals (macan 'tiger', banteng 'bull', and anoa 'dwarf buffalo'). The use of them can be found in the following Indonesian plant names: akar kucing (*Toddalia ucleata*) 'creeping plant of about 20 m high and 20 m long, and bitter taste of all parts, can be used for stimulator drug and healing fever', lempuyang kebo (*Zingiber zerumber*), 'medicinal ginger that has big rhizomes', dadap ayam (*Erythrina variegata*) 'a bending tree of 20 meter high, extensively grown for hedge with white and soft wood', kuping tikus (*Auricularia buliard*) 'ear mouse like edible mushroom', cendana semut (*Exocarpus latifolia*) 'small tree about 15 m with wood used to make kris handle and sheathe', delima burung (*Memecylon caloneuron*) 'small plant with low branch, rare pickle, shiny green leaf, and yellowish or dark red fruit, edible when it is ripe', buah naga (*Hyocereus polyzus*) 'dragon fruit', janggut duyung (*Gracilaria lichenoides*) 'seaweed for making jelly', jeruk macan (*Citrus maxima*) 'Balinese orange with flesh neatly structured like a tiger claw', kacang banteng (*Arachis hypogola*) 'big legume bean', kacang anoa (*Arachis hypogola*) 'bean with clear streak'. The head of the idiomatic phrases akar, lempuyang, dadap, kuping, cendana, delima, buah, janggut, jeruk, and kacang literally mean 'root', 'ginger', 'flowering trees of erythrina', 'ear', 'sandalwood', 'pomegranate', 'fruit', 'beard', 'orange', and 'bean'.

Plant

Some already existing plant names can also be used to be the source domains of Indonesian metaphorical plant name expressions. So, all parts of the expressions refer to 'plant'. In Indonesian ubi kelapa (*Dioscorea alata*) 'climbing plant of 10 m high and light violet bulb flesh' in which ubi literally means 'cassava' and kelapa means 'coconut'; cili padi (*Capsicum frutescens*) 'hot small chilly' in which cili means 'chilly' and padi means 'rice'; jeruk kates (*Citrus papaya*) 'orange that has long shape and tip like nipple' in which jeruk means 'orange' and kates means 'papaya', pepaya semangka (*Carica papaya*) 'papaya that has yellow color and sweet taste' in which pepaya means 'papaya' and semangka means 'water melon'; and pisang raja serai

(*Musa textilis*) 'rather long shape and big banana with yellow skin and sweet smell', in which *pisang raja* means 'big and yellow banana' and *serai* means 'lemon grass'.

Object

There are quite a lot of Indonesian metaphorical plant names exploiting objects as their source domains. Those source domains might be related to food such as nasi 'rice', mentega 'butter', telur 'egg', etc. as found in the following plant names: nasi-nasi (*Memecylon edule*), 'tree of height reaching 20 m, with big trunk, and bending branches', kentang mentega (*Echinocactus grusoni*) 'potato that has yellow tuber and flesh', tebu telur (*Saccharum officinarum*) 'joint less stalk sugar cane that has green color like an egg', etc. in which kentang means 'potato' and tebu means 'sugar cane'. The objects can also constitute house utensils, such as botol 'bottle', mangkok 'bowl', etc. or energy sources and substance that produce the food, such as api 'fire' minyak 'oil', etc. The examples are palem botol (*Mascarena revanganhil*) 'bottle shaped palm with single trunk', daun mangkok 'decorative plant used for hedge that has edible leaves for vegetable', dadap minyak (*Erythrina lithosfera*) 'Plant that belongs to erythrina which has no pickle', and benalu api (*Loranthus crasus*) 'parasite that destroys the surrounding trees'. Palem means 'palm', daun means 'leaf', dadap means 'erythrina', and benalu means 'parasite'. Heavenly bodies such as bulan 'moon', matahari 'sun', and kemukus 'comet' are also found as the metaphorical elements of the plant names as seen in anggrek bulan (*Phalaenopsis amabilis*) 'Orchid that has big red or white petals', bunga matahari (*Helianthus annuus*), 'big yellow round flower, sun flower', kemukus (*Piper cubeba*) 'pepper, the cubeb'.

Character and State

Human character and state of object are also possible to use as source domains of plant name metaphorical expressions in Indonesian. Malu 'shy' and terkejut 'surprised' are two among many characters that human may have. These two characters are exploited in the following two metaphorical plant names of having the same referent: sikejut and semalu (*Mimosa pudica*) 'plant that will be withered when the leaves get touched'. These phenomenon is made possible because the sudden change shown by the plant after being touched is imagined to resemble girl's character the Indonesian speaking society. Puteri malu that literally means 'shy girl, shy prince' is another name for that plant.

The state that commonly collocates to head, metal, human and other objects, such as kopyor 'soft', metalik 'metallic or shiny', jantan 'male', and tebal 'thick' are applied to name plants in Indonesian, as shown by kelapa kopyor (*Cocos nucifera*) 'coconut that has soft flesh', palem metalik (*Calamus chiliaris*) 'Palm that has dark green shiny leaves', rambutan jantan (*Nephelium lappaceum*) 'Nephelium that can not produce fruit', setebal (*Alangium nobile*) 'hard wooded plant for building material'.

Disease

Diseases that the members of community often suffer from can be used as source domains of the metaphorical plant names. Gondok 'goiter' is an endemic disease extensively found in the mountainous areas. Mules 'stomach upset' is a pain in stomach commonly experienced due to many kinds of reasons, i.e. bacteria infection, spicy food, etc. Encok 'gout, rheumatic' is also a common disease producing pain in bones and joints'. These diseases are used for source domains of Indonesian metaphorical plant names such as eceng gondok (*Eichornia crassipes*) 'water plant that floats in water surface, water hyacinth', daun mules (*Desmodium triflorum*) 'plant that has many branches, close to the ground, the water of its boiled leaves can be used to heal dysentery', daun encok (*Plumbago zeylanica*) 'plant with interspersed leaves commonly used to treat rheumatism'. Here, daun denotes 'leaf'.

Supra Natural Creature

All societies, especially the traditional ones, customarily recognize various kinds of evil spirits. Among many kinds of those supra natural creatures, only three data are found to be used for naming Indonesian plant, i.e. jin 'genie' and hantu 'ghost', and langsuir 'a hollow back male ghost', as seen in lidah jin (*Hedyotis rigida*) 'high plant that grows in the forest', Mali-mali hantu (*Leea indica*) 'small plant, its rasped young leaves are used to heal headache', limau hantu (*Citrus hystrix*) 'oval leaved and aromatic orange with skin flesh for seasoning fish', sakat sarang langsuir (*Cyclophorus*) 'edible fern', in which lidah, mali-mali, limau, sakat, and sarang literally mean 'tongue', 'small creeping plant', 'lime', 'fern', and 'nest' respectively.

Similarities and Associations between the Source domain and the Target Domain

There are various similarities and associations that are cognitively common to use by the Indonesian speakers for bridging the source domain and the target domain any time they create metaphorical plant names. Those similarities and associations are shape, size, physical nicety, superiority, growing place, and use. In many cases, there is no clear cut between one similarity to another.

Shape

The similarity of shape between plant or its parts (leaf, branch, flower, etc.) which is considered dominant and the shape of source domains constitutes the most prominent ground for the metaphorical plant naming. The following plant names, for instances, respectively equate the plant or its part (leaf, stalk, and flower) with kipas 'fan', dolar 'dollar, coin', pelir kambing 'ram testicle', matahari 'sun'. Those plants are cemara kipas (*Casuarina equisetifolia*) 'hard exterior dark green pine with leaf like fan', daun dolar (*Ficus fumila*) 'round leaved creeping plant extensively used for green (living) fence', pelir kambing (*Sarcobatus globosus*) 'slim creeping plant with brown stalk and round fruit, growing in swampy area near the sea or river banks; the flesh skin is used to make sweets', bunga matahari (*Helianthus annuus*) 'sun flower'. Here cemara, daun, and bunga literally and consecutively means 'pine', 'leaf', and 'flower' respectively.

Size

In addition to the shape, the size of plant or its parts (leaf, nut, fruit, etc.) are also frequently used for the ground of the metaphorical expressions. For instance, gajah 'elephant', babi 'pig', badak 'rhinoceros', kebo 'buffalo', kelenting 'big water jar made of clay', and layar 'mast, screen' are used to refer to plant or part of plants of having big size, as shown by the following plant names: rumput gajah (*Artenia vulgaris*) 'wide leaved decorative grass', kacang babi (*Vicia faba*) 'square stalked plant grown in mountainous area', bayam badak (*Amaranthus amoenus*) 'wide leaved big spinach', lempuyang kebo (*Zingiber zerumber*) 'medicinal ginger that has big rhizome', labu kelenting 'oval and big pumpkin similar to a big water jar', rotan layar (*Freyinetia javanica*) 'big cane'. The words rumput, kacang, bayam, lempuyang, labu, and rotan literally mean 'grass', 'bean', 'spinach', 'medicinal ginger', 'pumpkin', and 'cane'.

In contrast, small plants are metaphorically named by plants or animals that have small sizes. For examples, semut 'ant', padi 'rice (seed)', puyuh 'quail', and emprit 'sparrow' in the following plant names represent the small size of the plant or its parts (fruit, rhizome, etc.) they denote: cendana semut (*Exocarpus latifolia*) 'plant of 15 m high, whose wood can be used for making kris handle and sheath', cili padi (*Capsicum frutescens*) 'small hot chilly', kelapa puyuh 'green small coconut', and lempuyang emprit 'medicinal ginger that has small rhizome'. Cendana, kelapa, and lempuyang are

Indonesian word for 'sandalwood', 'coconut', and 'medicinal ginger'. Meanwhile, cili is Indonesian loan word that corresponds to 'chilly' through phonological and spelling adjustment.

Physical Nicety

Physical nicety of the plant may also play an important role in metaphorical plant naming. Accordingly, it is not surprising that some Indonesian plant names are created on the basis of their beautiful physical appearance. Plant names that use element nona 'young girl', putri 'girl, prince', dara 'young girl', and bulan 'moon' commonly refer to plants with such kind of niceties, for examples nona makan sirih (*Clerodendrum thomsonianum*) 'decorative creeping plant belonging to the Lamiaceae family, with red color petal associated with a girl chewing betel leaf', tali puteri (*Mimosa pudica*), 'yellow stringed parasite', tapak dara (*Selaginella plana*) 'decorative plant that has five petal round flower similar to a girl hand palm', anggrek bulan (*Phalaenopsis amabilis*) 'beautiful orchid that has red or white wide petals'.

Superiority

Superiority of the plant or its part in variety of respects, such as taste, color, flesh, use, etc. to compare with other plants of the same species may also possible to be an important factor which causes the speakers to give different attributes to such a plant. Pinang raja (*Cyrtostachys lakka*) 'areca nut tree that has red stem and leaf rib', pisang raja (*Musa textilis*) 'yellow skinned and thick fleshed banana', and ulam raja (*Cosmos caudatus*) 'plant that has edible shoot' respectively get their names because of their superiority in stem and leaf rib color, skin color and flesh taste and thickness, and shoot benefits. All of these superiorities relate to the connotative meaning of raja 'king'. Pinang, pisang, and ulam denotatively means 'betel nut', 'banana', and 'shoot'.

Characteristics

Characteristics owned by certain plants often show similarity with things or objects that already exist in the use of Indonesian. Therefore, the plants are later named the same as the things or objects having such characteristics. For examples, api 'fire' that burns everything nearby will motivate people to name a parasite that destroys the surrounding plants with this it. So, Indonesian idiomatic phrase benalu api (*Loranthus crasus*) 'parasite that killed the surrounding plants' are so named under this circumstance. Jati 'teak wood' that has soft wood similar to the softness of kapur 'chalk' is called jati kapur (*Tectona grandis*). Kelapa 'coconut' approaching to produce fruit is seen to have its resemblance with human character dara 'young girl', thus a plant name kelapa dara (*Cocos nucifera*) appears in Indonesian vocabulary. Kentang 'potato' that has yellow skin and flesh is named kentang mentega (*Echinocactus grusoni*) in association with the color of butter. Papaya semangka (*Carica papaya*) gets its name because of its flesh color that resembles the color of semangka 'water melon'. Finally tebu madu (*Saccharum officinarum*) 'sweet sugar cane' are named on the basis of its similarity with the taste of madu 'honey'.

Growing place

Places where the plants grow are often exploited to attribute the metaphorical plant names. For examples cendawan batang, in which cendawan literally means 'mushroom' and batang means 'branch, trunk', gets its name because this species grows in decayed branches. Jamur merang or jamur padi (*Volvaria volvacea*) in which jamur literally means 'mushroom', merang 'straw, husk', and padi 'rice', are so named because it grows on the rice straw or husk. The plant name Lidah jin (*Hedyotis*

rigida) in which *lidah* means 'tongue' and *jin* 'genie' is made possible because its growing place, forest, is frequently associated with the habitat of genie. Idiomatic phrase *Tahi kerbau* (*Fimbristylis miliacea*) consist of two words *tahi* 'shit' and *kerbau* 'buffalo'. It refers to 'grass that grows in stagnant water or muddy place where the buffalo shit is often found'.

Effectiveness and use

Various plants have effectiveness in healing many kind of diseases. Accordingly, the name of diseases that the plant can treat are often used for its naming basis. For examples *daun encok* (*Plumbago zeylanica*), in which *daun* means 'leaf' and *encok* 'gout, rheumatism', refers to plants or its leaves that are commonly used to heal gout or rheumatism. *Daun mules* (*Desmodium triflorum*), that consists of two words, *daun* 'leaf' and *mules* 'stomach upset' is so named because of its effectiveness in treating dysentery'. There are also medicinal plants that have hyperbolic names, such as *sambung nyawa* (*Gymura provumbens*) 'plant with leaf used for medicine' and *wijaya kusuma* (*Pisonia sylvestris*) 'medium sized, bending stalked plants'. *Sambung nyawa* 'to prolong life' consist of two parts *sambung* 'to lengthen' and *nyawa* 'soul'. *Wijaya kusuma* 'victory flower' is constructed by two Sanskrit loan words, *wijaya* 'victory' and *kusuma* 'flower'. In shadow puppet story, *Wijaya kusuma* is a flower possessed by Krishna, a powerful characters. It has the magic of reviving a dead person'. The effectiveness may also be associated with the effect upon the human body. *Daun sejuk* (*Bryophyllum pinnatum*) 'plant of 2 m high, for curing fever' can decrease body temperature as suggested by the literal meaning of the phrase attribute *sejuk* 'cool'. This plant name has a synonymic pair *setawar* derived from word base *tawar* 'plain, neutralized'.

Finally, the use of plant can also become the basis of its metaphorical naming. For instances, *pinang sirih* (*Area catehu*) gets its name because of its use for betel leaf chewing companion, in which *pinang* means 'betel nut' and *sirih* means 'betel leaf'. *Rumput golf* (*Poa protensis*) which consists of two parts, *rumput* 'grass' and *golf* 'golf', are named likewise because this fast growing grass is planted or commonly found in golf courses'. *Serai dapur* (*Andropogon Citarus*) consist of two elements, *serai* 'lemon grass' and *dapur* 'kitchen'. The attribute *dapur* is added to the head *serai* because its stalk are frequently used for culinary spice.

Socio Cultural Factors Underlying Indonesian Metaphorical Plant Names

Language is used by its speakers as a tool for opening the world (Foley, 2001, 179) Therefore, it is not surprising if the linguistic elements, such as word, phrase, sentence, etc. are not just randomly taken by the speakers from the realities in this world, but through comprehensive understanding on them. As such, the language of any society will be an effective instrument for reporting all phenomena occurring within the community. By this understanding, human being can create various kinds of analogy, comparison, and association as well. The extensive use of metaphors for naming plants is essentially a part of human ability in making such matters, and the realities which the metaphorical expressions are based on actually constitute the socio cultural factors in broader sense. The following sections will try to describe some socio cultural factors that are considered important and significant in underlying the use of metaphorical plant name expressions in Indonesian.

Agricultural Society

Agriculture as source of livelihood for most Indonesian people gives a lot of inspirations for the naming of plants metaphorically. Rice or paddy as the most important crop and everything associated with it, such as *merang* 'straw', *sekam* 'husk', *emprit* 'sparrow'

and many kinds of live stock, such as ayam ‘cock’, bebek ‘duck’, babi ‘pig’, etc. will indispensably influence the naming of the surrounding plants. The use of them is shown in the following plant names: Jamur merang, Jamur padi (*Volvaria volvacea*) ‘mushroom that grows from straw or husk’, Lada burung or lada padi (*Capsicum frutescen*) ‘small hot chilly’,) Lempuyang emprit (*Zipngiber american*) ‘medicinal ginger that has small rhizome’, lidah ayam (*Polygala glomerata*) ‘plant that has leaf like cock tongue’, cocor bebek ‘duck beak like leaved plant, multiplies by shoot growing on its leaves’. In this matter, the respective literal meanings of jamur, lada, lempuyang, lidah, and cocor are ‘mushroom’, ‘chilly’, ‘medicinal ginger’, ‘tongue’, and ‘beak’

Apart from the use of irrigational system, agriculture can also be carried out in the form of farming or plantation on dried fields. Accordingly, several garden or plantation crops as well as their pest are used to construct metaphorical plant name constructions. Kelapa ‘coconut’ and kates ‘papaya’ are used as modifier in idiomatic phrase ubi kelapa (*Dioscorea alata*) ‘creeping plant about 10 m high, with white violet tuber’, jeruk kates (*Citrus papaya*) ‘long shaped nipple like orange’. Meanwhile, the head of phrase ubi means ‘edible tuber’ and jeruk mean ‘orange’. Finally, tupai ‘squirrel’ is one of the most common pests in coconut plantation. The ease of its conceptualization makes this animal often used as a source domain of metaphorical plant names, such as sarang tupai (*Aneilema mudiflorioum*) ‘edible shoot plant’, ekor tupai (*Uraria logopodioides*) ‘creeping or spreading plants used for covering land’, in which sarang means ‘nest’ and ekor means ‘tail’.

The Breadth of Indonesian Forest and Ocean

The vast forest and ocean together with all the life inside constitute a significant factor for the enrichment of metaphorical plant names in Indonesian. However, because human activities and the plants are mostly found or exist in mainland, there are only limited source domains come from plant or animal living in the sea, except duyung ‘dugong, mermaid’ and ikan ‘fish’, such as found in janggut duyung (*Gracilaria lichenoides*) ‘seaweed for jelly material’, palem ekor ikan (*Caryota mitis*) ‘milled leaved palm similar to fish tail’, rumput telur ikan (*Panicum trigonum*) ‘species of grass about 1 m high, for cattle feed’. In contrast, plants and animals living in the forest, such as gajah ‘elephant’, menjangan ‘deer’, badak ‘rhinoceros’, macan ‘tiger’ are widely used for source domains of metaphorical plant names, such as rumput gajah (*Panicum maximum*) ‘big grass for cow feed’, kuping menjangan (*Plantago major*) ‘plant that has leaf and root for treating cough’, lidah badak (*Pothos latifolius*) ‘hard stalked creeping plant’, and jeruk kuku macan (*Citrus medica*) ‘bumpy orange with neatly structured flesh, similar to tiger claw’, in which kuping, lidah, jeruk, and kuku consecutively means ‘ear’, ‘tongue’, ‘orange’, and ‘nail’.

Post Marriage Residence

Even though it is still very speculative, the existence of a number of facts concerning post marriage pattern of living, in which the newly wed couple stay in his/her parent in law house before they are able to establish their own house, seem to motivate Indonesian people to name a sword shaped and pointed leaved plants lidah mertua (*Samsivieria trifasciata*), in which lidah literally means ‘tongue’ and mertua ‘parent in law’. The reason underlies such naming is the similarity between ‘the sharpness of the pointed sword’ and ‘the harsness of parent in law’s voice(s) he heard’ everyday because of the increase economic and psychological burden or privacy matters as the consequence of the son/and daughter in law’s presence in the family.

Traditional therapy

The Indonesian strongly believe that a number of plants contain various substances for healing many kinds of diseases more effectively compared to modern medicines. Consequently, some plants are named metaphorically according to their healing effectiveness. For example, *daun mules* (*Desmodium triflorum*) that literally means 'upset stomach leaf' refers to a plant that is commonly used to cure dysentery. *Daun encok* (*Plumbago zeylanica*), in which *daun* means 'leaf' and *encok* means 'gout, rheumatism', gets its name because of its effectiveness for treating bone or joint pain disease. *Daun sejuk* or *sedingin* (*Bryophyllum pinnatum*) that literally means 'cool leaf' refers to a plant that having effectiveness in reducing body temperature. As far as traditional therapy is concerned, *sirih* 'betel leaf' is considered a plant of having many kinds of effectiveness. Chewing betel leaf custom is traditionally believed as a way to treat tooth and various kinds of mouth diseases. As such, it is not surprising if plant having red petal in the centre is named *nona makan sirih* (*Clerodendrum thomsonii*) that literally means 'a girl chewing a betel leaf'.

Supra Natural Belief

Social beliefs in supra natural matters together with its various creatures, directly influence the existence of plant names that are based on certain similarities or associations between the plant characteristics (shape and growing place) and those supra natural spirits. *Jin* 'genie', *hantu* 'ghost', and *langsuir* 'hollow backed female ghost' are respectively use as attributes of the following three idiomatic phrases: *lidah jin* (*Hedyotis rigida*) 'high plant grows in the forest', *mali-mali hantu* (*Leea indica*) 'shrub or little plant for healing headache', *sakat sarang langsuir* (*Cyclophorus*) 'nest like fern', in which *lidah*, *mali-mali*, and *sakat*, and *sarang* consecutively mean 'tongue', 'shrub', 'fern', and 'nest'.

Modern life

Human being or more widely society, have never lived totally free from the influence of others no matter how isolated the community is. As the consequence, inter cultural contacts among them are unavoidable. Nowadays, these kinds of contact are even felt as a necessity. Language, as the most important means of communication gives significant evidence how the cultural contact was going on. The language use clearly shows that the languages of societies with more dominant socio economic and political power will excessively influence the less dominant ones. Cultural aspects of dominant society will be highly and positively valued by the people from less dominant one. Therefore, a lot of language vocabulary from a dominant society can be found in the language of the less dominance but not vice versa. As far as the plant names are concerned, there are several English vocabularies used to metaphorically attribute Indonesian plant names, such as *metalik*, *bottle*, *mini* and *golf* with or without phonological and spelling adjustment. For example *palem metalik* (*Calamus chiliaris*) 'dark green and shiny leaved palm', *palem botol* (*Mascarena revanghanil*) 'bottle shaped palm', *rumput gajah mini* (*Calamus chiliaris*) 'species of palm grown in house yards', *rumput golf* (*Poa protensis*) 'grass grown in golf course', in which *palem*, *rumput*, and *gajah* literally mean 'palm', 'grass', and 'elephant' respectively.

Conclusion

The large number of plant species that grow surrounding human life cause inability of the language providing different expression for every plant existing in their environment. This condition directly urges their speakers to name the plants by using readily available expressions in their language vocabulary based on similarities and associations in the perspective of their own culture. As such, metaphorical plant

names in the form of word (either mono morphemic and poly morphemic), idiomatic phrase, and idiomatic sentence appear in their language, in which the metaphorical part can be placed on the whole expression, head of phrase, or attribute for its specification. The metaphorical expressions are conceptualized by various source domains such as human, animal, plant and its part, object, disease, state, and character. The similarities and association on which the conceptualization is based are shape, size, nicety, superiority, characteristics, growing place, and effectiveness and use which is frequently interrelated one another. Finally, the metaphorical plant naming existing in one language is closely related to the large numbers of socio cultural back ground of the speakers. As far as Indonesian plant names are concerned, among those socio cultural factors are agricultural society, the breadth forest and ocean, post marriage residence, traditional therapy, supra natural belief, and modern life.

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Sita's Representation in *Sita Sings the Blues*: A Semiotic Analysis

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Abstract

Sita Sings the Blues is a movie depicting quite a different story of the Ramayana. It depicts Sita in a very different manner. Due to the reason mentioned earlier, this research intends to find out who or what Sita represents in the movie. She might represent certain parties or ideologies. The research also attempts to seek the answer to how she exemplifies her representation. As a text, this movie is analyzed using semiotic approach. The analysis is focused on the connotative elements of each image to see what mythologies each image has and to answer the research questions.

Keywords: *Sita, semiotic analysis, connotative elements, and representation*

Introduction

Movies have been moving very fast recently. Corrigan and White state that movies have been such an important part of everyday experience for more than a century (2009: 6). Since they have been an important part of our lives then it is important to understand how they show and bring social significance. Movies tell specific stories of a certain society.

A movie to be studied in this research is Paley's *Sita Sings the Blues*. This movie is chosen to be studied in this research because it depicts quite a different story of the Ramayana. The basic outline is the story of Ramayana. However, some matters are very different. First, from the title *Sita Sings the Blues*, it can be concluded that Sita, the main character of the movie, involves a genre of music marking the struggle for survival although she does not sing the songs. Historically, blues is defined as follows.

Blues is an African-American music that traverses a wide range of emotions and musical styles. "Feeling blue" is expressed in songs whose verses lament injustice or express longing for a better life and lost loves, jobs, and money. But blues is also a raucous dance music that celebrates pleasure and success (retrieved on 2 September, 2015 from <http://www.internationalbluesmusicday.com/blues-history.html>)

Second, Sita appears to be a different woman. She is different from the "ordinary" Sita. According to Chanda, Sita in this movie finally rejects the man she loves (Rama) because he proves again and again that he cannot respect her bears (2011: 6). The extraordinary Sita is really featured in this movie. Further Chanda suggests that Sita has long been depicted as a long suffering, devoted doormat (2011: 7). In this movie, she refuses to be badly treated by her husband, Rama.

In most of the Ramayana stories, Sita is not given any space or chance to speak. Not only is she not given a chance to speak, but also there is absolute requirement of Sita's wifely fidelity to her husband under any circumstances and is considered as

cultural conservatism, not to say misogyny (Singh, 2009: 167). Moreover, Singh claims that while many contemporary Indian women accept the moral core of the story, especially as it relates to women, Sita may be thought of as more an unattainable ideal than a realistic model to emulate (2009: 169).

Some scholars, according to Richman, have explored ways to recover voices of silenced and/or marginalized groups, searching for vestiges in texts (2001: 16). Some efforts, however, have been made in realizing the “speaking Sita”. To mention some, first, Richman’s *Ramayana Stories in Modern South India: An Anthology* where in Part 1 (Sita in Context), there are ten stories about Sita showing readers her strength as a heroine of the epic as well as the heroine of India; second, Agarwal’s *Sita Speak* where Sita is not as imprisoned but as able to undergo constant renewal and all is written in a poem (in Richman, 2001: 17); finally, other effort is made by Paley in *Sita Sings the Blues*.

Just like other literary texts, the Ramayana is open for interpretation. One of the ways in interpreting it is by making a movie. Singh suggests that it is one thing to merely take a position of principle in favor of the right of writers, musicians, and artists to interpret the Ramayana in their own individual way (2009: 170). As one of the efforts to interpret the Ramayana especially through Sita, this movie offers the researcher to find out the meaning (s) of her actions she does in the movie. In the movie, Sita “is given” a space and chance to speak.

Nina Paley, as described by Singh, is an American animator with no particular connection to India prior to moving to join her husband, Dave, who happened to have been offered a job there in 2002 (2009: 171). Her break-up with her husband inspires her to create this movie. This movie bases its story on the Ramayana. This movie is unique because it combines shadow puppets and cartoon. In a scene, for example, it displays narrators in the form of shadow puppets and cartoon characters.

The movie as a text consisting of signs is going to be studied in this research using semiotic approach. Semiotics is the study of signs (Chandler, 2007: 1). There are two questions to answer in this research, namely (1) who and what does Sita represent, and (2) how does she exemplify her representation.

As the object to study, this movie is called genre. Danesi suggests that the various types of books, movies, and TV programs that are produced for mass consumption are called genres (2002: 22). Danesi adds that the study of media genre from the semiotic perspective was initiated by Roland Barthes in the 1950 (2002: 23). This research employs Saussure’s and Barthes’ Semiotics in Danesi’s *Understanding Media Semiotics*, Chandler’s *Semiotics: The Basics*, and Berger’s *Media Analysis Techniques* because it is much more prevalent to study the genre.

Discussion

This research, as has been mentioned before, relies heavily on the semiotic theory of Saussure and Barthes in Danesi’s, Chandler’s, and Berger’s. Saussure pioneered the structuralist semiotics in the nineteenth century. He believes that language is a purely semiotic system (as cited in Chandler, 2007: 5). In Semiotics, there are terms to understand. Among them are sign, signifier, signified, signification, code, representation, and connotation. Each term will be explained thoroughly. The explanation of each term will be followed by the elaboration of how the term applies to the movie being studied.

Sign is a meaningful unit which is interpreted as standing for something other than itself (Chandler, 2007: 260). Sign can be in the form of images, sounds, words, acts, and objects. In Saussure’s theory, sign is the whole that results from the association of the signifier and signified (as cited in Chandler, 2007: 15). Danesi adds that sign is

defined as something physical (X) standing for something else (Y), material or conceptual, in some particular way (X=Y) (2002: 23).

Sita Sings the Blues consists of signs in the form of images, acts, and objects. In this research, the researcher does not include the words (in the dialogs) to study. In other words, this research excludes the words. It is because the researcher plans to do another research in the following term with the same object researching the signs in the form of words in the dialogs of this movie. Therefore, the signs to be studied are in the forms of images, acts, and objects.

Sita in this movie also presents signs in the form of acts, images, and objects to portray and depict something or some things which she feels and experiences. Anything that she does and shows is the language (in Hall's term) to represent certain matters. In other words, the language is the medium by which Sita shares her meanings.

Signifier is the sound pattern, or in Danesi's term, it is called the physical form (X), constructed with elements that can be seen (rather than heard, felt, smelled, etc) (2002: 24). Signified is the concept and this is psychological in nature. In relation to signifier and signified, Danesi elaborates that semiotically speaking, a message is a signifier and its meanings are its signifieds where the message can be routed directly from sender to receiver through physical link or electronic, mechanical, or digital media (2002: 18).

In *Sita Sings the Blues*, there are kinds of shots. Berger mentions that in a movie, there are important kinds of shots (close-up, medium shot, long shot, and full shot) which function as signifiers where each shot is signified something (2004: 33). Other matters to be considered as signifiers are camera work and editing technique. Shots, camera work, and editing techniques (pan down, pan up, dolly in, fade in, fade out, cut, and wipe) are, in Berger's, called "grammar of movie" (2004: 33).

The next semiotic term to explain is signification. In Saussurean model, signification is the relationship between the signifier and the signified (as cited in Chandler, 2007: 15). The term signification has so much to do with the primary object of media semiotics. Danesi mentions that the primary object of media semiotics is to study how the mass media create or recycle signs for their own ends (2002: 34). An example of signification is the semiotic story of Superman.

The story of Superman might remind us of Hercules, the hero in Greek mythology. Both of them share many things in common. They are both sent to Earth. Hercules and Superman sent to Earth to help humankind. They are endowed with ideal human nature such as honesty, truth, strong intuition, moral and physical strength, and courage. The two stories were created differently in accordance with the spirit of the age. Hercules was sent from the afterworld, while Superman was sent from another planet called Krypton. In the era of Greek civilization, it was hard, perhaps, to create and figure out the term "another planet". However, in the era of early modern technology in 1933, readers or viewers found it easy to figure out the term "Krypton".

Other things to note down in relation to the spirit of the age are occupation and costume. Clark Kent lives a double life as a hero and reporter working for a newspaper called the Daily Planet. In living his life as hero, he wears a very different and distinctive costume. This is the "Superman code". This costume is known worldwide. It is marking the fame of becoming a super hero. Thus, the "Superman code" makes it easy for people to tell Superman and, let us say, Batman apart.

From the discussion on the previous paragraphs, it can be concluded that Superman has values possessed by Hercules. In other words, he is a recycled hero (Danesi, 2002: 35). People of the old time and modern-day all need heroes to make things right.

Accordingly, Sita in *Sita Sings the Blues* also reminds the audience of Sita in the Ramayana since the movie is the reproduction of the Ramayana (Wedhowerti, 2014:

114). Sita is the loyal wife of Rama. She dedicates her life to her husband. When there are unpleasant things experienced by her, especially regarding Rama's treatment to her, Sita in the Ramayana does not do anything. It is different, however, from Sita in the movie. Therefore, in the Analysis Section, the researcher will provide the signification system of Sita in the Ramayana and Sita in the movie.

Code refers to the means or devices where people or viewers interpret the signs. Besides the code of both Superman and Hercules, another example of a code is rock music. There are codes in rock music because this genre of music has developed well over time. There are stylistic differences, such as how the songs are composed and performed; how the vocalist appears; how the other members of the band appear; and the difference in logo of each band. Accordingly, there are 1970s rock code; 1980s rock code; classic rock code; sweet rock code; and heavy metal code.

The next term to discuss now is representation. Movies are also a form of cultural representation. How is that so? What is meant by representation? According to Danesi, the process of recording ideas, knowledge, or messages in some physical way is called representation in semiotic theory (2002: 3). In addition, this can be defined more precisely as the use of signs (pictures, sounds, etc.) to relate, depict, portray, or reproduce something perceived, sensed, imagined, or felt in some physical form (2002: 3).

Media are chosen to show how something is represented. Years ago, people enjoyed the story of Ramayana through books, story-telling, cards, and watching performances of shadow puppets in an auditorium. However today, people easily find the series or movies of Ramayana on TV, DVD, and other advanced devices. These different ways of portraying King Rama, therefore, mediate the meaning of how the heroic sense of Rama is represented. In short, the way something is represented, and the medium chosen to do so, can greatly influence how people perceive it (Danesi, 2002: 18).

Paley chooses movie as a medium to reproduce the Ramayana. The reason for choosing this is because of its fast movement. Movies are worldwide and widely accepted. Therefore, Sita and the meanings that she brings through the signs are easily accessed and reached by the audience worldwide.

The next term to introduce is connotation. The term is often described in terms of levels of representation or levels of meaning (Chandler, 2007: 139). Moreover, Barthes argues that connotation comprises signifiers, signifieds, and signification (1964: 91). This term is more cultural. It means that it refers to socio-cultural and personal associations (ideological, emotional, etc.) of the sign or is closely related to the interpreter's class, age, gender, ethnicity, and so on (Chandler, 2007: 138).

This movie can be interpreted connotatively. This process involves and heavily depends on the researcher's cultural background. The process of interpretation might be different; especially regarding the fact that the researcher is a person being familiar with the Ramayana of Valmiki. The interpretation is provided below.

There are seven images to analyze. The analysis is sequenced from image 1 to image 7. The numbering of image is based on the sequence of scenes where the images are taken in the movie.

1. Image 1



Image 1 depicts Sita and a broken record player both standing on a lotus flower. Sita has four hands which is also the resemblance to goddess Laxmi. She wears sari (Indian cloth worn by women). Goddess Laxmi, in Indian tradition, is the goddess of beauty. Sita's physical appearance represents Eastern style (in Indian's *sari* or specific Indian cloth worn by women). The scene is mostly blue meaning that there is mystery. The close medium shot on Sita signifies the personal relationship with audience that the audience can take a look at her closely to see what is going on. Her face is also sad while singing. A prop (a broken record player) connotes Sita's feeling. She's feeling blue, sad, and desperate because of something mysterious. This is also led by camera work where the camera is moving in showing the observation or focus on how Sita's feeling.

2. Image 2



Image 2 shows Sita and Rama where each of them standing on a snowy mountain. Snow is frozen cold. This connotes Rama's heart which is frozen cold. The color is mostly blue representing mystery. The kind of shot is long meaning that there is a

distance between Sita and Rama. Snowy mountain connotes big complicated problems. The color of the snow is grey symbolizing dullness and mystery. There are snowflakes representing beauty. Sita is singing beautifully. Despite of her feeling, she shows her beautiful face with wide-opened eyes. She is brave to sing to conquer her sadness and problems. This is represented by her position of standing on the mountain.

3. Image 3



Image 3 shows Sita and her friends singing. The medium shot type allows audience to see her closer looking at her expression while singing. She is highlighted by being put in a light. She's given a prominent position. Stars above and beside her connote dreams. She has dreams, hope, and light to go through her life no matter how sad she is. The background is red symbolizing passion yet anger to her husband, Rama, over his unkind treatment to her. She is singing with wide-opened eyes showing her bravery. Sita's physical appearance, according to Singh, resembles Betty Boop related to Annette Hanshaw's era in the late of 1920s (2009: 171). This cultural reference is certainly clear. Sita's image is in accordance with Hanshaw's. This image provides *Sita's code*. She wears *sari* where the upper part is relatively open showing the upper part of her breasts and the lower part is also tightly designed showing her body curve. This sort of cloth reminds us of a two-piece bathing suit worn by western women.

4. Image 4



Image 4 shows Sita singing in the rain. The medium shot type reveals her facial expression while singing. She is singing happily. She puts on make-up. Her blue eye-shadow connotes hope in her that she maintains. Singing in the rain connotes her bravery to face the hard time of her life with a joyful feeling without losing hope. Hanuman is there accompanying her in hard times. Hanuman is loyal character. The background of the image is colorful showing cheerfulness.

5. Image 5



Image 5 depicts Sita singing in a garden accompanying by two big birds. She is pregnant. All image color is blue giving the impression of mystery, mysticism, and hope. She is rejected by her husband doubting her pregnancy. He thinks that she is bearing someone else's baby. The medium shot type gives audience a chance to see her facial expression closer. She is lying while singing a blues song. She sometimes closes and opens her wide eyes. The two birds connote freedom and transition. A big beautiful bird is on her stomach. It implies that she is strong in her carrying moment, waiting and ready for freedom and transition in her life. Another bird is staring at her.

It signifies freedom and transition which are really close to her. The camera looks down or pan down implying Sita's power.

6. Image 6



Image 6 depicts Sita singing in the fire. This is sort of long shot. This gives an overview. Camera moves in implying focus, which is on Sita. Fire signifies power, energy, and action. The yellow color behind Sita gives an impression of liveliness. Sita sings happily in the fire. Fire does not put her into death. Rather, it gives her more power and energy.

7. Image 7

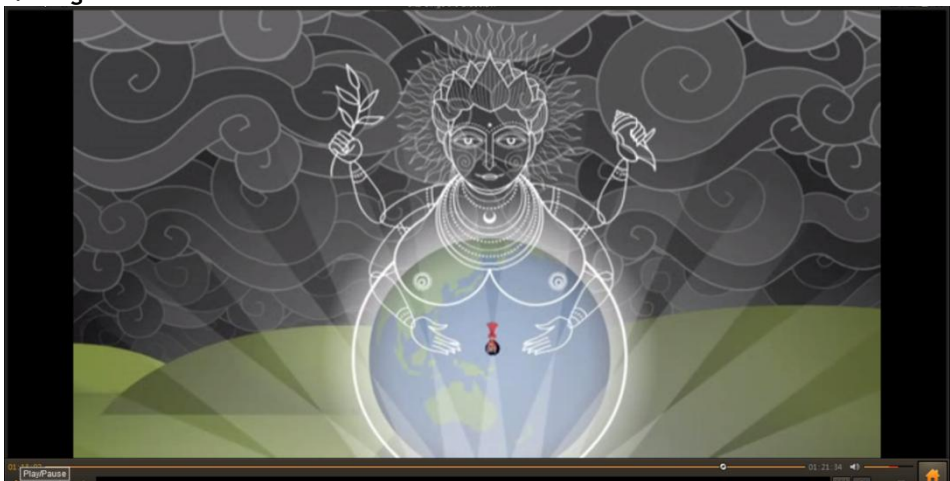


Image 7 shows the Mother Earth takes Sita back into her womb proving that she is pure. The long shot gives an overview of how she is taken back. Ray of light welcomes her and embraces her. Mother Earth symbolizes a mother. Sita is taken back to her

mother's womb and becoming an innocent baby. Baby signifies purity. Light embracing her represents truth. It is the truth about her purity.

Interpretation and Conclusion

The interpretation, conclusion as well as the answer to the research questions are provided in this section. *Sita Sings the Blues* depicts Sita in a quite different manner. As mentioned in the earlier section, this movie is based on the Ramayana. Therefore, Sita reminds us of Sita in the Ramayana of Valmiki. She possesses values, virtues, and nature that Sita in the Ramayana has. It is in line with what Danesi says that in this case, Sita is a "recycled heroine". Within different media genres, both depict Sita as the wife of Rama.

However, Sita in the movie turns out to be the different Sita. In a way, she possesses values, virtues, and nature of Sita in the Ramayana. In other ways, she has different ways in dealing with the bad treatment and rejection done by her husband. In the Ramayana, as previously mentioned, Sita is not given a chance and space to speak up her mind. In the movie, however, Sita is given a chance and space to speak up her mind through blues songs. She does not remain silent facing the hard times due to her husband's rejection and treatment.

She also does something surprising when Rama asks her to prove her purity (again). She does not do what Rama tells her to which is jumping to the river. Instead, she chooses to do something more extreme, i.e. asking the Mother Earth to take her back into her womb in order to prove that she is pure. This makes Rama, her two twin sons, and other people around her shocked. They do not expect that at all. She is then taken back by the Mother Earth. This answers Rama's doubt. This is also a turning point of her bravery and purity. This is also a shocking matter, especially for those who are familiar with the Ramayana of Valmiki and their reproductions, since in the stories, Sita and Rama live happily after all. Thus, to summarize, the signification system of Sita in the movie and Sita in the Ramayana of Valmiki is presented in a table below.

Sita in the Ramayana	Sita in <i>Sita Sings the Blues</i>
The wife of Rama	The wife of Rama
A loyal, dedicated wife	A loyal, dedicated wife
Considered as an unattainable ideal	A more "realistic" model to emulate
Stays silent (or not given a chance and space to speak) in facing Rama's bad treatment, rejection, and banishment	Does something to face hard times and Rama's bad treatment and rejection by singing blues songs. Blues songs become her media (spaces) to speak up her mind
Does everything Rama tells her to do	She does not do what all Rama tells her to do, e.g. in the last scene, she chooses to ask the Mother Earth to take her back into her womb as a proof of her purity

After presenting the signification system of the two Sitas, the answers to the research questions and conclusion shall be provided. Sita represents resistance over oppression and suppression and the oppressed and suppressed. She represents those who suffer from oppression, suppression, rejection, and even banishment. She exemplifies her representation by singing blues songs and asking the Mother Earth to take her back into her womb.

Sita, as a loyal and dedicated wife, has long been suffering from oppression and suppression of her husband. She, then, sings blues songs marking her survival where the verses of the songs she sings lament injustice or express longing for a better life and lost love, Rama. However, the blues songs also imply that she celebrates her

success of conquering the hard times. Besides, she asks the Mother Earth to take her back into her womb. This is such a brave and honorable deed as a proof of her purity. She is brave to take all risks and one the significant risks for going back to the Mother Earth's womb is that she leaves her twin sons, Rama, and all people she loves.

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Language Styles of Indonesian Teenage Magazines in *Gadis* and *Hai*: A Study on Code Switching

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Abstract

*This paper observes the application of the types and the forms of code-switching in two Magazines for teenagers. However, the paper only peruses the code switching from Indonesian into English. The observation was based from the notions that English is used world-widely as the result of globalization, that code switching is a motivated strategy, and that teenage magazines commonly follows the trends of employing foreign languages both formally and colloquially. Thus the main concerns of the paper are the types, the forms, and the reasons of the code switching in the magazines. The types of code switching are those proposed by Wardhaugh (2002), Hudson (1980), and Coupland and Jaworski (1997). The forms are those proposed by McArthur (1992). The reasons are framed into those proposed by Wardhaugh (2002). The teenage magazines are *Gadis* and *Hai*. The analysis was conducted by scanning the English words in the magazines and examining the use of the words in the contexts. The results showed that both magazines employed two types of code switching, namely, situational and metaphorical code switching. They are employed in three forms, i.e. intra-sentential, inter-sentential, and intra-word switching. The magazines maintained switching the code to assert particular social status, to quote someone or sayings, and to provide explanations. Further, as a motivated strategy, the occurrences might highlight that code switching was employed to create image, to add flavor, and to establish particular nuance to the magazines.*

Keywords: *code switch, code switching*

Introduction

That today more communities are able to interact as the world becomes more globalized is undeniable. Consequently, communities which do not even share similar cultures nor languages are also connected. For that reason, English is chosen as the international language that connects communities that do not share similar languages. Besides serving as the tool in international communication, English is also utilized to achieve another effect.

English as the international language does not only solve the problem of communication but also creates a certain nuance. According to Trudgill (2000: 105) "Speakers switch to manipulate or influence or define the situation as they wish and to convey nuances of meaning and personal intention." Some magazine writers, especially for teenage magazines, have started using the blend of Indonesian and English in their writing contents. The use of language to create nuance is mentioned also by Wardhaugh (2002: 109) who states that "Speakers choose the code because of how they want to appear to others and how they want others to behave toward them."

Code switch is no longer considered as a method to overcome communication boundaries. Instead, code switch is a strategy; it is a style - a choice. Gal in Wardhaugh (2002: 100) states that "Code switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke, or change interpersonal relations with their rights and obligations." This denotes that the use of code switch is more of a language style - a choice - rather than a necessity.

Considering the previously mentioned phenomenon, this research was proposed to observe the code switch in four publications of Indonesian teenage magazines, *Gadis* and *Hai*. Teenage magazines are chosen because teenagers are easily influenced by the trends of using foreign languages in their communication both formally and colloquially. This research will only limit to observe code switch from Indonesian to English considering that English is a must learned language. The types, forms, and reasons for the possible use of code switching in the magazines are the main concerns.

Types of Code Switch

Several sociolinguists classify code switch into several types. Wardhaugh (2002) divides code switch into two types, namely situational and conversation, while Hudson (1980) and Coupland and Jaworski (1997) divides it into three types by adding another type, the metaphorical code switch. *Gadis* and *Hai* applied the situational and metaphorical code switches only. In all of the magazines, the conversational code switch was not employed at all. The magazines employed the types of code switch for particular purposes.

The situational and metaphorical code switches were employed to maintain particular meanings of the words and to keep the familiarity of the words to the readers. The former reason was due to the untranslatability and unfamiliarity of the words. Some words did not have their Indonesian counterparts to express the same meaning. Otherwise the magazine would violate the later reason since the translation will not be familiar with the readers. Some technical jargons could not be literally translated into Indonesian because the words belonged to particular registers. The metaphorical code switching was mostly used to satisfy the style of the magazine and motivated by the later reason.

Situational Code Switch

The situational code switch appears when one language is used in one situation and another language is used in a different situation (Wardhaugh, 2002: 130). This implied that the code was switched when a certain situation demanded a change of code, for instance when a specific topic, such as technology was discussed, the specific terms which were in English would be preferable in the utterances for clarity. Some terms had the Indonesian equivalences but most terms employed the situational code switch because they had no Indonesian translations. According to Asher (1994:582), there are some factors that determine the code choice, namely what the conversation is and who the speakers are.

In *Gadis*, one of the reasons for using situational code switching was because the term had no direct Indonesian translation. As a result, the articles maintained the terms in English, but the rest of the sentence was in Indonesian. For example,

- (1) *Diduga, siswa yang ia ancam tersebut adalah pem-bully.*
- (2) *Legging atau stocking polos berwarna gelap sih sudah biasa.*

Both examples above illustrated that the situational code switch was used due to the non existing expressions in Indonesian. When the term 'pem-bully', 'legging', and

'stocking' were translated, the intended meaning of the terms would be lost due to the process of translation. Therefore, the meaning of the sentence would not be clear.

In *Hai* the situational code switching, due to the untranslatability, occurs in particular registers. The examples below belonged to the jargons in physical exercises and in basketball game:

- (3) *Gue pernah cedera, karena waktu itu lagi front pull down karena penambahan beban yang nggak bertahap dan kerangnya pemanasan.*
- (4) *Gue rajin melakukan gerakan lying triceps dan dumbell curl selama kurang lebih 30 menit*

The words 'front pull down', 'lying triceps' and 'dumbell curl' were very technical in physical exercise register. People working in the particular field used the words as they were. They just took the words without any adaptation. The result was that it was impossible to translate them into Indonesian. The magazine might translate the words on purpose into Indonesian but this would fail to consider the next reason concerning the familiarity.

Another reason for using situational code switch was due to the familiarity. Even though the terms could be translated into Indonesian, due to the familiarity of the terms required by the contexts, the situational code switch was chosen. *Gadis*, which focused on the lifestyle of young female, used situational code switch mainly for articles related to fashion, make up, music and technology. When the Indonesian terms were used, the articles might be less understood by readers.

The following were examples of the use of situational code switch in *Gadis*.

- (6) *Sesekali beri komentar "like this" pada foto-foto di Facebook atau status Twitter.*
- (7) *Ada fitur ghost voice recorder, di mana sensor khusus ...*

The term 'like this' in example (6) was typical expression familiar with Facebook or Twitter users. In the last example (7), the term in English was maintained so that users could find the application on the android system easily. The English terms were used so that readers could understand the utterance easily due to the familiarity of the context that is the topic being discussed.

The reason of familiarity was mostly motivated by the readers. In observing the familiarity aspect, again, the register and the translatability of the language should be also considerable. The familiarity may be because the readers used certain words more frequent than the others in particular registers, like in example (6) and (7). However, some words were kept in English because the words were more familiar rather than their counterpart in Indonesian. The examples found in *Hai* were in computer or technology topics. The following are the examples:

- (8) *Sudah dibenamkan degnan ragam sistem operasi maupun software yang mumpuni.*
- (9) *Storage hingga 250 GB*

The words 'software' and 'storage' were the jargons in computer. The readers were already familiar with the words rather than to the translation. The words were more familiar with the readers may be because the words were frequently used in daily practices even in their commercial.

Metaphorical Code Switch

Metaphorical code switching occurs due to language styles. The purpose of the switch is to “add flavor to what is said about the topic (Wardhaugh, 2002: 103).” This implies that the choice of code is not triggered by the need to express specific terms or feelings. The purpose of the switch is simply to add nuance to the utterances. Metaphorical code switching has an affective dimension. By switching codes, the utterances create certain effects. This is because “each of the codes represents a set of social meanings, and the speakers draw on the association of each, just as people use metaphors to represent complex meanings (Holmes, 2002: 41).”

The metaphorical code switching was used to give extra flavors or to create a certain nuance to the articles being reported. In addition, by being able to make a choice on the language use for adding flavor, and image was expected to be created. When English was the international language was used as a style of switching, *Gadis* expected readers to view the magazine as the one that followed the world development, especially when the switch was related to the current trends on fashion and technology.

The following are the examples of the metaphorical switching used in *Gadis*.

- (10) *Koleksi yang terdiri dari beragam detil unik seperti reversible jacket, double zipper, dan drapery ...*
- (11) *Koleksi footwear, bags, glasses, necklace, earrings, chip, ring, bracelet, hairband, watch, legging, socks, belt, funflop, scarves, shawl, wallet, dan keychain dalam nuansa colourful yang fun.*

The two examples above illustrated the sentences used for explaining new fashion items. These expressions could be translated into Indonesian and the message remained clear. Yet, following the international trends on fashion which were not originated from Indonesia, the foreign language needed to express the nuance to create an image that *Gadis* kept up with the new fashion trends.

Even though the previous data revealed that the specific terms in English were the reason for using situational code switch, there were other occasions where the specific terms were chosen also to add nuance. This implied that the topic or situation required the English specific terms to be used although there were Indonesian equivalences for the expressions. Interestingly, *Gadis* used both the English and Indonesian terms in the magazine although they never appeared in the same articles. Some articles used the English terms, some other applied the Indonesian translations. The following are the examples of these types.

- (12) *Suka bingung menentukan tempat hang out yang asyik ...*
- (13) *Untuk penampilan di atas panggung, seringkali para fans meminta dirinya ...*

In example (12), the term ‘hang out’ was chosen instead of the Indonesian translation for two reasons. The word ‘hang out’ had a specific meaning of not only going to a certain place or visiting the place but also for sitting and enjoying the environment. *Gadis* also used the term ‘*main*’ and ‘*mangkal*’ to refer to the word ‘hang out’. Similarly, example (13) had the Indonesian translation ‘*penggemar*’ which was also familiar with readers. However, since the term ‘fans’ was more commonly used in entertainment business, then the word ‘fans’ was chosen instead of the Indonesian translation to keep up with the newest entertainment news and to maintain familiarity. In addition, young people would prefer to use the word so that they would not look out of date or old fashioned by using ‘hang out’ and ‘fans’. Thus, even when the articles provided the contexts to use the English terms so that the messages would

be delivered with familiar expressions, the urgency to switch code was, in fact, reduced to the language style rather than necessity.

In *Hai* the metaphorical code switching were found in the use of conjunctions and exclamations in the magazine. The examples are the following:

(14) Plus, *bisa menunjang karir gue di dunia entertain.*

(15) Cheers!

The words 'plus' and 'cheers' are exclamations. They did not directly contribute to the content of the articles. The motivation of the code switching must be about to establish the magazine's language style. In *Hai* the word 'cheers' and 'cool' were frequent occurring in the end of articles. The reason was also motivated by the target readers. The target readers were teenagers who consider words like 'plus' and 'cheers' were impressive words to express their feeling.

Forms of Code Switch

Code switching often occurs within a bilingual or multilingual society. However, it does not mean that code switch can appear in any forms. Code switch is only possible when the codes being switch share similar grammar. This is supported by Fromkin, Rodman and Hyams (2007: 453) in the following.

Code switching is when bilingual persons switch from one language to another, also within a single sentence. It also reflects both grammar working simultaneously and does not represent a form of broken English.

McArthur (1992: 228-229) divides the forms of code switch into four types. The first was tag switching which normally occurred at the end of a sentence as a tag. The second was intra sentential switching where a word or a phrase in one language was inserted between the utterance in another language. The third was inter sentential switching which occurred when the code switched after a sentence was finished. The last form was the intra word switching where two codes were used to create a new word.

The data elicited from *Gadis* and *Hai* showed that the magazines did not use tag switching at all. The most possible reason for the absence of tag switching was because tag was not common in Indonesian sentence construction, meaning that a sentence tag was not commonly used. The other form, namely the intra sentential, inter sentential, and intra word, were used in the articles. The highest frequency of appearance was the intra sentential switching and the lowest frequency was the intra word switching.

Intra Sentential Switching

Intra sentential switching was the most common form of switching used by *Gadis*, meaning that this form of switching had the highest frequency of occurrences in the magazine. For example:

(16) *Karena ingin terlihat keren, up to date, high class, dan sebagainya*

The part of speech of the words or phrases which fell into this category was the same as the original code. A verb in English would be used as a verb when it was adopted into the Indonesian sentence. The part of speech was not switched in the intra sentential. In following examples, the part of speech of the words being switched was used in the same way as in the original language.

- (17) *Soalnya, dalam hubungan persahabatan harus balance antara memberi dan menerima.*

In relation to the type of switching, the situational and metaphorical switches were employed for the intra sentential form. The situational occurred for the sake of clarity of the articles while the metaphorical was used to create a certain image about *Gadis*. The highest frequency of the intra sentential was the metaphorical type.

Intra sentential code switching occurrences employed in *Hai* were more or less similar to those employed in *Gadis*. The reasons behind the occurrences were among others the familiarity of the words. The words were written as they were in English to maintain their familiarity to the readers. Most of the words were jargons in the fields or common expressions in the topics. Some examples found in the magazines are as follows:

- (18) *...menawarkan pembuatan member card, supaya customer mendapatkan kemudahan dan diskon.*
(19) *10 password terpopuler di Yahoo adalah...*

The words such as member card and password were already familiar with the readers. There was an assumption that if the magazine changed the words into Indonesian, the readers would not be familiar with the words. For instance, the word *kartu pelanggan* and *kata sandi* were not familiar with the readers.

In *Hai* magazine, an example of the code switching shows ungrammatical use of part of speech in the target language. The example was

- (20) *Helm gue kurang safety, nih, kayaknya.*

The word 'safety' was a noun and therefore could not be modified by the intensifying adjective such as *kurang*. In English, the word was also impossible to be modified by intensifying adjective such as *very*, *too*, or *rather*.

- (21) **the helmet is too safety*
(22) **the helmet is very safety*

The code switching was not employed by the magazine purposefully but the code switching was done by someone interviewed by the magazine. The magazine just quoted from the person to maintain the originality of the content.'

Inter Sentential

Other than the intra sentential switching, *Gadis* also employed inter sentential switching. The same as the intra sentential switching, inter sentential switching mostly occurred for articles on fashion and make up tips.

- (23) *Are you a newbie in make up world?*
(24) *Definitely yes for androgyny look.*

Other than used in articles on fashion and beauty tips, inter sentential switching also occurred in articles related to entertainment and technology. Inter sentential switching in *Gadis* was evidently used for a language style. The main purpose was not for the clarity of the delivery of the messages. To show that the speakers were familiar with English expressions and kept up with the world trends, especially on fashion, the inter sentential switching was chosen. The two sentences implied that the

whole sentences were switched to create a certain image. These sentences were used to add flavor to the whole articles. As stated by Wardhaugh (2002: 103), the switch was not triggered by the situation which required the context to switch the whole sentence. The switch occurred as a style of how we want other to view us (Wardhaugh, 2002: 110).

Inter sentential switching was also used for direct quotations, direct speeches or sayings. The direct quotations were used particularly in articles which adapted theories from English references. The direct speeches were mostly direct statements in an interview. The sayings were taken from English which had the Indonesian translations.

(25) I miss my hometown, *Hainan*, China, although it has been years. *Aku kangen makanannya ...*

(26) Put yourself in your friend's shoes.

The fact that *Gadis* emphasized the originality of the theory which was taken from an English book simply provided stronger evidence of the impression that the magazine wanted to create. By supplying the tips for youngsters, *Gadis* wanted to show that the magazine really understood their readers and the tips published in the columns were believable. The saying in (26) was maintained in English so that no meaning was reduced or added due to the lost and gain in the translation process. Even so, this saying could be stated in Indonesian. The three examples had one thing in common that the type of switching was metaphorical for the purpose of adding flavor or nuance to the expressions.

In *Hai*, the inter sentential code switching were employed in the ends of articles or columns or in the beginnings of articles. The inter sentential code switching were used to open the topic, such as "meet me, groviest girl from Yogyakarta", or to close the discussion, such as "So, happy watching and enjoy the trip!". The switching was employed mostly to express feeling or judgments of the magazine toward the topic being discussed. The forms of inter sentential switching sometimes were not in full sentences but only parts of sentences. For instance:

(27) Cheers!

(28) Enjoy!

Similar to the occurrences found in *Gadis*, this forms of code switching were to maintain the original expressions of the source language. In *Hai* the maintenance of the expressions was done also even for some expressions using dirty words. For examples:

(29) F*** the language barrier!

The dirty words were censored by the magazines to avoid rude use of language. However, because of the words were already familiar with the readers, the readers might understand the censored words. This code switching was done to assert particular status of being updated magazines and to maintain the familiarity to the readers.

Referring to the types of code switching, the inter sentential switching served mainly as expressions to create a certain impression or nuance. Therefore, the type of switching used for this form was mainly metaphorical switching. The other types did not occur in this form.

Intra Word

The last form of code switch was the intra word switching. The switch occurred when a word used both English and Indonesian. The intra word switching was the lowest in frequency of occurrences compared to the intra sentential and inter sentential switching. The following were examples taken from *Gadis*.

- (30) *Aku sangat senang bisa bekerja bareng Ed Sheerean karena aku nge-fans sama dia.*
(31) *Misalnya, kita memilih mem-bully untuk bisa berteman sama kelompok yang populer di sekolah.*

The above examples showed the English words which were mixed with Indonesian prefixes. The part of speech of the words being switched would depend on the Indonesian affix markers used whether they formed verbs, nouns, or other parts of speech. The word switched would also follow the rules of Indonesian sentence structure, including the forms of affixes. In sentence (30) the noun 'fans' was preceded by the prefix 'nge-' to form a verb while in sentence (31) the prefix 'mem-' was added before the verb to make correct form of verb in the standard Indonesian verb.

Interestingly, the intra word switching did not only occur in the form of a verb, it could also be used in the form of a noun by adding noun marker to the English word, for example "(32) *Tapi, ada beberapa rules-nya nih, biar pertemanan lancar.*" The higher frequency of the intra word switching was in the form of verb and lower frequency was noun. No other parts of speech were used for the intra word form.

In *Hai* the intra words were produced by combining Indonesian affixes with English words. The affixes which are frequently occur are *me-*, *ter-*, *di-*, *-an*, *-lah*, and *-nya*. Here are the examples of the combinations using each affix:

- (33) *...kejeniusan Dev dalam me-remix lagu...*
(34) *Namun, karena satu dan lain hal, satu peserta harus gugur, sehingga yang ter-display hanya 21 mobil.*

Different from the intra sentential code switching, intra word switching was much influenced by the use of the affixes in Indonesian. The examples showed that the part of speech of the English words was following the affixes. Affix *me-*, and *ter-* were to form verbs. Therefore in the magazines this rule was also applied.

The intra word switching in *Hai* were employed to assert particular status that the magazine was updated to the topics. This reason was supported by the fact that this switching occurred frequently in technical topics, such as technology, music, or fashion. By switching some technical words on those topics, the magazine wanted to be recognized as updated magazine. In other words, under this reason, the switching is for style purpose only.

The same as the other forms, the intra word switching in *Gadis* was mostly metaphorical. This implied that, again, the switch was not done to fulfill the necessity required by the context but simply as a style. Differently, in *Hai*, some of the switching were situational, that the switching were done to maintain the familiarity and the readability of the text.

Reasons for Code Switch

The reasons for switching codes could be triggered by several factors. The participants, the setting or social context or the interaction, the topic, and the function were the influential factors in the occurrences of code switching (Wardhaugh,

2002). *Gadis* and *Hai* switched code from Indonesian into English for some reasons. The factors stated previously also triggered the occurrences of code switch. Specific topics were one of the trigger for the switch. Special context often required special terms in English.

The Change of Feature Domain

The first trigger of the switching was the change of feature domain. The code switch was used due to the specific topic being discussed. The main reason for switching or maintaining the English term was for clarity as the topic demanded the specific terms to be used. The following examples were taken from *Gadis*. e.g.

- (35) *Proses startup dari saat menyalakan sampai Zenbook siap digunakan*
- (36) *Asyik juga kalau sesekali kita janji-janji memakai dresscode tertentu.*

The four examples above showed how the specific terms were used in Indonesian sentences for the sake of clarity. Other than for making utterances clear, code switch was also chosen because there were no Indonesian equivalences for the English expressions as observed in the examples. In addition, another reason why the English term was maintained was because when the Indonesian translation was used then the sentence would be unclear due to unfamiliarity of the Indonesian term.

The code switch which was triggered by the reason mentioned above mostly appeared in the situational type and was the form of intra sentential switching. In *Gadis*, therefore, this switch was triggered by a context which demanded the switch. However, the switch triggered by the change of feature domain was in the low frequency, meaning that most contexts did not really need the switch to make messages clear.

Similarly, in *Hai* code switching triggered by the change of domains or topics mostly were done in situational type and in the form of intra sentential switching. The switching were done in the domain of technology, fashion, music, or automotive. The followings are the examples showing the switching:

- (37) *...selain itu ada juga teknologi multitouch...*
- (38) *... di seputar tablet disediakan port micro SD.*

Those examples showed the switched words were related to specific domain. They were unable to translate into Indonesian. The reason was supported that it seemed those words were then borrowed to Indonesian as they were. This reason was behind the purpose of familiarity.

The Participants

The participants involved were also a reason for switching from Indonesian into English. Ethnic identity marker, solidarity, and expression of social distance were the factors influencing the participant to switch code. However, as this study focused on the switch from Indonesian into English, these three reasons did not appear in the code switch the magazines. *Gadis* and *Hai* focused on Indonesian readers and therefore no ethnic identity and solidarity were used in switching from Indonesian into English. In addition, the reason for maintaining social distance did not trigger the occurrences of the code switch as the magazine would try to be close to readers as much as possible than to keep distance.

Still related to the participants, code switch was used to assert social status. The reason for switching code was due to how the speakers wanted to appear to others to express identity or how they wanted others to view the speakers (Wardhaugh, 2002:

110). This implied that code switching was chosen to create a certain image toward the participants. As a language choice, the switch was triggered by the need to add flavor and nuance to the utterances being expressed.

Gadis switched code from Indonesian into English mostly for the reason to assert social status. The following are the examples of the code switch used for this reason in *Gadis*.

- (39) *Namanya juga cowok, umumnya kan nggak terlalu interested sama fashion.*
- (40) *So sweet banget karena Carl akhirnya mewujudkan mimpi Ellie agar bisa ...*

The two examples above explained how the English expressions were used simply as a style of language. They illustrated how English was used in fashion column to add nuance instead of expressing important terms. These words had the Indonesian equivalences. When the words 'interested' and 'fashion' in sentence (39) were translated into Indonesian, the sentence would still be easily understood for these words were not related to specific terms related to specific topics. This expression was not triggered by the specific topic being discussed. As *Gadis* tried to create an image as a magazine which kept up the development of fashion trends and entertainment, the terms in English were preferable. The reason was not for clarity but for creating a certain image from the readers toward the magazine. The use of the code switch was also to assert social status so that the readers could relate to the middle and upper social class who would consider fashion and entertainment as an important part of their lives.

The examples from *Hai* also show that the switching was done to assert particular social status of being trendy and updated. For instances, the followings are the example taken from *Hai*:

- (41) *...presenter di salah satu acara musik.*
- (42) *FYI nih, Agung selalu melakukan push-up dan sit-up sebanyak 160 dan 600 kali dalam sehari.*

The word 'presenter', 'FYI' which stands for 'For Your Information' had the equivalence in Indonesian. However, the magazine kept them in English to show that the magazine was familiar in using English and in using current expression in English.

The Topic

The code switch was also influenced by the topic being discussed. For the reasons for quoting someone and proverbs, quotations using the English expressions were kept to maintain clarity and originality of the expressions in *Gadis*. Below were the examples.

- (43) *Indonesia! Nice to meet you.*
- (44) *Thanks, God, it's Friday!*

The above examples revealed that whole sentences were expressed in English. To maintain the originality of the expression, the inter-sentential switching was used. In sentence (44) the expressions were in English as they were common sayings in English which was best expressed in the original language although Indonesian explanations were provided after the proverb.

In *Gadis*, quotations, either quoting a direct speech or proverb, as the reason for switching code occurred in the situational and metaphorical types. Although all expressions were originally stated in English, Indonesian translations would not disrupt the meaning of the messages. They occurred only in the inter-sentential form. The

other forms were not used for quoting. The reason for quoting someone or quoting English sayings was not the main reason for switching codes. Therefore, the frequency of this switching was quite low.

In *Hai*, quoting a direct speech is a few and no proverbs were found. This was done to maintain the originality and the authenticity of the message and the utterances. The followings are the examples:

- (45) *Helm gue kurang safety, nih, kayaknya*
- (46) Computers themselves, and software yet to be developed, will revolutionize the way we learn".

The Function

The last and final reason for code switching was due to the function of the code switch itself. There were reasons for the occurrences, namely to add emphasis, to add authority, and to express feelings. In *Gadis*, only two reasons triggered the use of code switch related to the function, that is to add emphasis and to express feelings.

In *Gadis*, when an expression needed to be emphasized, the code switch was used with the translation provided in brackets after the word or an explanation was given after the word. For example:

- (47) *Nah, Fox Glacier ini adalah bekuan es glacier yang terbentang sepanjang 13km di pesisir barat (west coast) New Zealand and dan diapit oleh lembah hijau di kanan kirinya. Impressive, isn't it.*
- (48) *Nggak heran kalau banyak dari mereka yang mengalami culture shock (gegar budaya).*

In examples (47) and (48), the Indonesian or English equivalences were provided after the expressions. The explanations were provided to add emphasis to the expressions being used to ensure that the intended message was delivered correctly due to the lost and gain in the process of translation.

In *Hai* those expression to give emphasis was only one. The difference was that in *Hai* the switching was done in the other way around. The English word was used in a bracket to give emphasis to the Indonesian word or phrase. By having this way of emphasizing, it seemed that the meaning in Indonesia was not as complete as the meaning in English. The following example was the only example from *Hai*:

- (49) *Jersey laga kandang kali ini kaya akan warna (colorful)*

In expressing feeling, *Hai* sometimes uses expressions which used dirty words even though the dirty words were censored to avoid rude and offensive use of language. The followings are the examples:

- (50) Who the h*ll r they

The example can also be considered as the code switching to assert status of being updated and trendy since those expressions were popular to the readers. However, the reason was not dominant, because the readers were Indonesian who considered the use of dirty words were not good. The dominant reason was to show the magazine's attitude toward the topics. The word 'h*ll' was used to give emphasis to their curiosity.

The function of the code switch for adding emphasis, adding authority, and expressing feelings was not of high frequency in *Gadis*. Very few expressions were used

for adding emphasis, none was used for adding authority and some for expressing feelings.

Conclusion

Based on the observation on the four editions, the two teenage magazines, *Gadis* and *Hai*, had one thing in common. All of them only employed the two types of codes switch, namely the situational and metaphorical switches. The last form, the conversational code switch did not occur at all. This was because the three magazines wrote interviews in the form of reports instead direct conversational transcripts.

Among the two types of code switch, the situational was of lower frequency compared to the metaphorical switch. The situational appeared because of the topic being discussed. The reason for employing the situational code switch was because of the untranslatability and familiarity of the specific terms being used. This type of code switch was not for a language style but due to the situation that demanded the existence of the English expressions.

The metaphorical type of code switch was of a higher frequency compared to the situational type. This implied that the use of English for being stylish was high. The metaphorical code switch was not applied because of the demand due to the non-existing expressions in Indonesian, but simply as an expression or language choice. The two magazines chose to apply more metaphorical code switch to imply a certain impression from the readers.

There were four recognized forms of code switching but only three were used by the three magazines. They were the intra-sentential, inter-sentential, and intra-word switching. The last form the tag switching was not employed at all.

Out of the three forms used in *Gadis* and *Hai*, the intra-sentential switching was of a higher frequency compared to the inter-sentential and intra-word switching. The intra-sentential and intra-word switching was in the situational and metaphorical type while the inter-sentential switching was in metaphorical type only.

The data in *Gadis* and *Hai* also exposed the fact that the use of code switch to assert social status appeared to be of the highest frequency. The code switch for this reason was in the metaphorical type and appeared in the intra-sentential, inter-sentential, and intra-word switching. The switch of this kind was to create an image and to draw an impression toward the readers.

The topic of the discussion triggered the occurrences of the codes switch. Two possible reasons for this use were for quoting someone and proverbs. The two magazines used direct quotations in English for interviews with foreign idols although this technique was not often used. However, interestingly, proverbs only occurred in *Gadis* and were not employed in *Hai*.

The last factor influencing the reason for switching code was the function. The function to add emphasis was done by giving explanations or direct translation in brackets. In *Gadis*, the English expressions were written in brackets while in *Hai* the Indonesian translations were in brackets. Among the two magazines, the function as the reason for switching code was of a low frequency. All of them were in the metaphorical type.

The final conclusion in this study of code switch in four editions of two teenage magazines revealed that the metaphorical type had the highest frequency of occurrences. This implied that the code switch was done intentionally and as a language style and choice. It was mainly used to create an image, to add flavor and to establish a certain nuance to the magazines. This implied that most switches were not triggered by the situations but simply for the sake of style emphasized by the metaphorical code switch. This strengthened the conclusion that the choice was for creating an impression as well as to add flavor.

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A Critical Discourse Analysis on Tony Abbott's Statement about *Tsunami Aid* in *Bali Nine* Discourse

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Abstract

The purpose of this paper is to identify the ideology carried in Abbott's statement on the death penalty of the Bali Nine broadcasted on ABC on 18 February 2015 by using tools of critical discourse analysis, political discourse structures. This paper construes the ideology based on the analysis of actor representation in the discourse structures. The focus of the analysis is on the positive self-representation and negative other-representation in the bilateral relationship between Indonesia and Australia context. An elaboration of these representations shapes such discourse structures which leads to the identification of the ideology within the speech.

Keywords: *ideology, critical discourse analysis, political discourse structures*

Introduction

Abbott's statement, broadcasted on ABC on 18 February 2015 as his last attempt of plea, suggesting Indonesia to reciprocate a series of Australia's assistance during time of crisis by sparing two of the Bali Nine from the death row has yielded controversy. The arrest of nine Australians, infamously known as Bali Nine, on 17 April 2005 in Denpasar, Bali for smuggling heroin has since affected Indonesia-Australia diplomatic relations. Two of the nine, Andrew Chan and Myuran Sukumaran, were sentenced to death on 14 February 2006. Australia has since fought a long battle to free them. After the ruling out of the plea for a sentence deduction during the appeal was announced on 22 January 2015, the death sentence was scheduled to be carried out in the end of February 2015.

The tension peaked when Abbott publicly appeal for clemency on 18 February 2015. A statement of exceptional disappointment was released, followed by another statement that he would take further action if the death penalty for Chan and Sukumaran remained to be implemented. A particular statement regarding the tsunami aid given in 2004 triggered unanticipated negative responses from the Indonesian which later triggered a virtual war between the Indonesians and the Australians.

Twitter hastags, #coinsforabbott and #koinuntukaustralia are examples of campaigns portraying the objections of the Indonesians towards the juxtapositioning of the execution verdict and the tsunami relief aid. Proxy campaigns #boycottindonesia and #boycottbali are examples of the Australians' disappointment over the execution verdict of Chan and Sukumaran.

An article in *The Guardian*, issued on 19 February 2015, Abbott gave a rebuttal towards the Indonesians' response by stating that his statement on the tsunami relief aid was not intended as a threat. The intention was to underline great diplomatic relations between Indonesia and Australia which had lasted a long time and that the strong bilateral relations between two countries would be maintained.

Two contradicting ideas arised from Abbott's statement. Considering both ideas, an attempt to disclose the intentions within Abbott's statement becomes interesting. The reflected ideology within the statement is appealing to be analyzed to contribute another perspective in Bali Nine discourse.

Research objectives

The objectives of this paper is to identify the discourse structues used in Abbott's statement which was broadcasted on ABC on 18 Februay 2015. The identification is done by analysing the semantic macrostructures and the local semantics, especially the strategies of positive self-representations and negative other-representations. The analysis on these two major levels is aimed to elaborate Abbott's ideology through his linguistic choices.

Research Benefit

This research offers both theoretical and practical benefits. Theoretically, this research contributes to better understanding of CDA in the social context. The findings of this research provides the proof that CDA is effective in revealing various social issues. By applying discourse structures analysis in CDA, the choice of using particular lexical items could be identified as the contributing factor in the ideological transfer, thus, it presents discourse structures analysis as a powerful tool in text analysis.

Another benefit of this research is to provide a positive contribution to linguistics in general, and ideological transfer through language in particular. Since this research is focused on Abbott's statement only, the public opinion is not taken into account in the analysis. Thus, the revealed ideology reflects the one carried out by the head of the state.

Practically, this research is expected to give deeper understanding on the manipulation of language to support speaker's ideology. The elaboration of the concept is expected to present readers with deeper understanding on how power is expressed through language.

Literature Review

Politics is defined as a social activity linked to conflict and cooperation. However, the understanding of politics is contextual for it is defined and understood in different ways by different thinkers from different cultures. One thing that is agreed on, politics is an essential activity within societies. Heywood (2013) defines politics as "the exercise of power" (p. 2) among other things. As a process, he defines politics as "compromise and consensus power and the distribution of resources" (p. 3). Thus, politics encompasses the definition of power struggle between those who are in power and those who are not. On the other hand, politics also exercises the process of resolving conflicts by applying a sequence of cooperation strategies carried out by particular social groups (Chilton 2004: 3). The intricacy of politics lies in the contrariety of interests between groups which then leads to the action of persuasion and manipulation as well as the definition of allies and opponents.

Politics is categorized by its formality. Formal politics is the practice commonly carried out by governmental officials and leaders. This is the type of politics which often becomes the focus of linguistics analysis. However, informal politics is the one happening in many layers of society, from household to working environment. Painter (2009) outlines six key elements in his interpretative framework about politics as social practices. These elements are "constituted through geographically and historically situated social and institutional practices which are both material and discursive (p. 11). First, politics occurs because of people's competing needs. It is impossible for people to instantly and automatically get what they want and need. They have to

undergo a social process to attain their target, and politics enables people to have what they need. Second, politics is a strategic action. People develop and execute particular strategies to reach targets. These strategic actions may result in the creation of allies or opponents, thus promoting cooperation or conflict. Third, people need resources and power. Politics is about power distribution. Different degrees of political power occur because of unequal access to wanted resources. Fourth, politics occurs within institutions. "strategic action often results in developing institutions," (p. 12). The tendency of the institutions to independently develop and construct personal interests and strategies makes the actors as political actors, thus leading to internal politics. Fifth, politics is about authority and sovereignty. The claim to authority is aimed to secure the actors' position to support their strategies. However, most claims to authorities fall into assertions instead of facts. Governmental authorities, however, have undergone the process of legitimation within the sovereignty of their countries. Finally, the key elements of politics as a social practice is the political identity. In relations to the application of political strategies and the claims to authority of others, people become "political subjects with particular political identities," (p. 13). Everyone has relationships to politics. Our political position determines 'who we are' in the political landscape, as governmental officials, voters, students in schools, and others.

The term ideology is defined by Cormack (1992) as a system which resulted from the construction of ideas and ideals of particular groups which later becomes the foundation of their way of thinking and actions. Van Dijk (1998) defines ideology as "the basis of the social representations shared by members of a group" (p. 77). The manifestation of ideology within the society takes many forms of practices, including discourse and other social or cultural practices. These practices enable certain ideology-embracing individuals or groups to achieve their goals and to exercise their status in society due to the belief that the ideology as the answers to their problems and challenges.

The ideology, however, is possible to be shared within the individuals or groups by means of language. The dissemination of ideas and ideals is made possible through the use of language in communication. Communication enables individuals or groups to transfer meanings which later enables them to exercise their social status in the society and leads to the exercise of power (Wodak and Meyer 2006). Therefore, the ability to manipulate languages provides people with a powerful tool in the area of power exercise. Wodak and Meyer (2009) state that languages and social power are two intertwining entities which equip people with the ability to index and to express power within their groups where "there is contention over and a challenge to power," (p. 10).

By using language, the speaker has the ability to influence listeners and their perception of the world and resulting in the listeners' change of mind (van Dijk 2008: 355). Language, therefore, carries a significant role in the exercise of domination and control due to its potency in persuasion and manipulation. This particular power of language becomes the key reason of the politization public speeches or interviews with dramatic overtones. This means that the intensity of the speech is influenced by the choice of language forms.

Political statement is a part of public discourse since it falls into the genre of political discourse. Van Dijk (1998) defines discourse as "a socially constituted set of such genres, associated with a social domain or field," (p. 196). Since one of the major purposes of a political statement is to influence or manipulate listeners, it serves as a powerful tool in the dissemination of ideology. Ideology can penetrate discourse at the level of form and content, thus both can be ideologically marked. However, ideology can also be constructed through text interpretation.

Critical discourse analysis (CDA) is one of the approach to analyze discourse by considering the underlying context behind it. It is more than just an academic analysis. "It also has aspirations to take the part of those who suffer from linguistic-discursive forms of domination and exploitation," (Fairclough 1995: 186). Van Dijk (1998) claims that CDA is a field where spoken and written text are analyzed to reveal discursive sources in social, political, and historical contexts by the means of power, dominance, inequality, and bias. In its very basic definition, CDA analyzes discourse to establish logical connections between discursive practices, social practices, and social structures.

Fairclough (2003) argues that text analysis is one of the tools to reveal ideology of any spoken or written texts, thus it relies heavily on the analysis of language, and therefore a linguistics analysis. Fairclough (1995) elaborates that the emphasis on linguistics analysis is in terms of "vocabulary, grammar, semantics, the sound system, and cohesion-organization above the sentence level," (p. 57). Applying discursive structure analysis, Abbott's statement is analyzed based on the semantic structures and the actor representations to disclose the ideology within it.

Data

The data in this paper are quoted remarks from the extraction of a transcribed interview during Tony Abbott's visit to Bravehearts. The quoted remarks was initially broadcasted on ABC News on 18 February 2015. The part taken as the data is limited to the one broadcasted on ABC News, accessed from www.youtube.com/watch?v=MUQazjr-UZ0. The quoted remarks are as follow.

"This is an encouraging sign but that's all it is. It certainly isn't an indication that there is now a serious prospect of clemency. It might be an encouraging straw in the wind. Let's hope that Indonesia has realised that its own best values and its own best interests are served by not going ahead with these executions but, in the end, all we can do is keep making the strongest possible representations and that's what we're doing.

We will be making our displeasure known. We will be letting Indonesia know in absolutely unambiguous terms that we feel grievously let down. Let's not forget that a few years ago when Indonesia was struck by the Indian Ocean tsunami, Australia sent a billion dollars' worth of assistance; we sent a significant contingent of our armed forces to help in Indonesia with humanitarian relief and Australians lost their lives in that campaign to help Indonesia. I would say to the Indonesian people and the Indonesian Government: we in Australia are always there to help you and we hope that you might reciprocate in this way at this time.

I don't want to prejudice the best possible relations with a very important friend and neighbour, but I've got to say that we can't just ignore this kind of thing if the perfectly reasonable representations that we are making to Indonesia are ignored by them. We are doing no more for our citizens than Indonesia routinely does for its own citizens and if it's right and proper for Indonesia to make these representations, if it's right and proper for other countries to heed Indonesia's representations, it's right and proper for us to make the representations and for them to be heeded."

The transcript of the complete interview between Abbott and the reporter during his visit to Bravehearts is presented in **Appendix 1**.

Methodology

The framework of methodology in this paper utilizes CDA to analyze the data. The analysis first elaborates the social and discursive practice by elaborating the phenomena manifested in the statement as well as the production, distribution, and consumption of the text. The interpretation of discourse is viewed from the level of context and the level of text. At the level of context, an elaboration on the global and local situation of the context is presented. At the textual level, elaborations of topics is given to highlight patterns of the semantic macrostructures sequence. The elaboration is followed by analyzing the propositions for their local meanings. The choice of utilizing or not utilizing certain lexical units is presented to show how it contributes to the actor representation.

Analysis and Discussion

Social and Discursive Practice

In the social practice, Abbott's political statements falls in the category of formal politics in political discourse due to his position as the Prime Minister of Australia. The statement serves as the last attempt to save Chan and Sukumaran. Through the statement, Abbott used politics as a social process by exercising his power as the leader of the country.

The failure to free Chan and Sukumaran illustrates the clash of interests between Indonesian and Australian government. Abbott's statement is a strategic action which indicates the presence of competing needs and power. In the Australian political landscape, Abbott possess the highest political identity in Australia. This makes the degree of his statement at the high level of Australian politics due to his legal authority in the country. Therefore, Abbott's statement earns his legality in politics as a social practice.

As for the discursive practice, Abbott produces his statement in real time in front of limited audience. In the beginning, the dissemination of the statement within the interview was limited. However, different television broadcasting company started to broadcast the footage of the interview as videos were soon uploaded through official and non-official program websites or quoted by some newspapers. The follow up dissemination of the statement made it consumable by many people from many different parts of the world, not only Australians and Indonesians.

Context Analysis

At the local contextual level, Abbott delivered his statement in an interview during his visit to Bravehearts on 19 February 2015, just days before the schedule of Chan and Sukumaran execution. The statement could be considered as speech events within informal appeals to the death penalty which represent discursive practice. The statement was marked and directed by the ruling out of the appeal to sentence reduction from death to life, legally taken previously. It was also marked by the bilateral relations between Indonesia and Australia as it was also marked by the circumstances that Australians had assisted Indonesian during times of trouble.

The audience of the broadcast was diverse in the sense of nationalities and political backgrounds, which then added the intricacy of the situation. Abbott's political identity as the Prime Minister of Australia puts him in the in-group of the Australians and in the out-group of the Indonesians. His plea on sentence reduction puts him in the in-group of those against death penalty, regardless the nationality, and in the out-group of those support death penalty for drug traffickers.

Political Discourse Structures

Following van Dijk (1998 and 2008), this part illustrates the relevancy of the discourse structures for the political bargaining as a political process in Bali Nine discourse. This part also elaborates how the discourse structures contribute to positive self-representation and negative other-representation as a political strategy.

1. Semantic macrostructures

Most important information from the statement is expressed through semantic macrostructures. It is marked by words portraying positive representations of the speaker and negative representation of the other. From the macrostructures, ideological opinions shaping the statement's coherence are illustrated.

Introduction - The speaker expresses his pessimism on the prospect of clemency and dismisses hopes follow up action.

- Topic 1 Indonesia has not realized its own best values and interests by going ahead with the executions.
- Topic 2 Australia is strongly representing their citizens.
- Topic 3 Australia is displeased with the executions.
- Topic 4 Australia gave billion dollars when Indonesia was struck by the Indian Ocean tsunami.
- Topic 5 Australia sent armed forces to help Indonesia with humanitarian relief.
- Topic 6 Australia sacrificed soldiers because helping Indonesia.
- Topic 7 Australia always help Indonesia.
- Topic 8 Indonesia must help Australia to return the favor by cancelling the executions.
- Topic 9 The speaker will do something if Indonesia dismisses Australia's representations for cancelling the executions.
- Topic 10 Australia does more for the Australians than Indonesia does for the Indonesians.

Conclusion - As a nation, Australia deserves to defend its citizen and Indonesia to grant clemency for them.

After analyzing the macrostructures of the statement, the schemata of the statement, the speaker often presented Australia as the savior of Indonesia and, in a way, is better than Indonesia. The speaker started by underlying that Indonesia must realize that Australia will bring more benefit when pleased and ended by highlighting the necessity for Indonesia to return the favor.

Regarding the ideological communication, van Dijk (1998) formulates four moves which he refers as *ideological square*: 1) emphasizing positive information about Us, 2) emphasizing negative information about Them, 3) de-emphasizing negative information about Us, and 4) de-emphasizing positive information about Them. In texts packed with ideology, the rule that stands is the topicalization of positive information about Us and negative information about Them. In the analyzed statement, Australia stands as Us and Indonesia stands as Them. From the macrostructures, the ideological communication strategy applied obeys van Dijk's formulation. Australia is represented more positively and Indonesia is represented more negatively.

2. Local semantic

Local meanings reveal most ideological beliefs due to the fact that the choice of words is under direct control of the speaker. Positive self-presentation and negative other-presentation are constructed through lexicalization.

1) *Positive self-presentation*

- Clause 1 All we can do is **keep making the strongest possible representation** and that's what we're doing.
- Clause 2 Let's not forget that a few years ago when Indonesia was struck by the Indian Ocean tsunami, Australia **sent a billion dollars' worth of assistance**,
- Clause 3 We **sent a significant contingent of our armed forces to help** in Indonesia with humanitarian relief,
- Clause 4 Australians **lost their lives** in that campaign **to help Indonesia**.
- Clause 5 We in Australia **are always there to help you** and we hope that you might reciprocate in this way at this time.
- Clause 6 ..., but I've got to say that we can't just ignore this kind of thing if the **perfectly reasonable representations that we are making** to Indonesia are ignored by them.
- Clause 7 We **are doing more for our citizens** than Indonesia does for its own citizen.

In clause 1, the speaker starts the utterance with the exclusive 'we', creating an in-group referring to the Australian government as the representation of Australian citizens. He assigns the positive self-presentation by stating that they are fighting for their citizen. Embedded with this statement is also the highlighting of the **nationalism** spirit by implying that the government is fighting for the sake of their countrymen.

Clause 2 to clause 5 assign another inclusive 'we' creating an in-group of the Australians and plural 'you' which create the out-group of the Indonesians. The clauses utilize the classic Us versus Them concept. Furthermore, in clause 2 to clause 5, the speaker assigns a positive self-representation as a hero during times of troubles, the one who always comes to rescue and save Indonesia when needed. In clause 2, the speaker highlights the monetary help after the tsunami, thus puts Australia as a hero. Clause 3 highlights the Australian military assistance for Indonesian humanitarian relief. The fact that arm forces are the country's soldiers and protectors suggests that by doing this, Australia has considered Indonesia as their fellow countrymen that is worth protecting. This not only carries the positive self-presentation as a hero, but also as a family. This particular clause starts to target the idea of a family. In addition to this, clause 4 further highlights the heroism by stating the sacrifice they made from helping Indonesia. The protectors of the country sacrificed their lives for Indonesia. This clause carries exactly the same idea with the previous clause in a deeper level. Clause 5 sums up the idea of a savior. Australia is always ready to help Indonesia. In conclusion, clause 2 to clause 5 carries the idea of Australian **heroism**.

Clause 6 suggests Australian government as the one with logic and reason when representing their fellow Australians. This clause also supports the idea carried by clause 1, the concept of nationalism. The lexicon representation was chosen to support this concept.

Clause 7 uses comparisons between the way Australian government fights for their citizens with the way Indonesian government fight for their citizens to again highlight the idea of nationalism. The clause again utilizes the classic 'Us' is good versus 'Them' is bad.

In conclusion, the positive self-presentation used by Abbott in the attempt of saving Chan and Sukumaran revolve around two dominant ideas: a nationalist and a hero. Thus the ideologies carried within this positive self-presentation are **nationalism** and **heroism**.

2) *Negative other-presentation*

- Clause 1 We will be letting Indonesia know in absolutely unambiguous terms that **we feel grievously let down**.
- Clause 2 ..., but I've got to say that we can't just ignore this kind of thing if the perfectly reasonable representations that we are making to Indonesia are **ignored by them**.
- Clause 3 We are doing more for our citizens **than Indonesia does for its own citizen**.

Abbott's statement also employ negative other-presentation. Negative other-presentation is aimed to gain more support on the speaker's cause. In this case, it is targetted to get more international support to the cause of freeing Chan and Sukumaran from the death row.

Clause 1 bring the proposition that Australia as a nation becomes the object of undesired action by using the words 'let down'. Disappointment is a result of an action or incident, thus there is always an agent conducting the action of letting down. This proposition puts Indonesia as the agent of the unwanted result, which means that it assign negative other-presentation to Indonesia as **the source of disappointment**, thus a bad friend.

Clause 2 proposes the idea that Indonesian government and law enforcement is closed-minded, or perhaps lack of empathy. The proposition suggests that the reasonable and nationalistic Australian government proposal was dismissed by the unreasonable Indonesian government. This lexical choice assigns negative other-presentation to Indonesia as **unreasonable**.

Clause 3 proposes a contrast between Australian government and Indonesian government. The proposition highlights that Australian government is fighting harder for their citizens than Indonesian government is fighting for their citizens. By assigning a positive self-presentation to Australia as nationalists, this clause also assigns negative other-presentation to Indonesia as **less nationalists**.

In conclusion, the negative other-presentation that the speaker assigns to Indonesia in the battle to free Chan and Sukumaran is targeting on the Indonesian government quality and empathy, not becoming the hero they supposed to be. The negative other-presentation embedded in the statement revolves around Indonesia as a bad partner, unreasonable country, and a less nationalistic country than Australia. Therefore, the ideology it brings up is also on **nationalism** and **heroism**.

Conclusion

Political statements represent certain ideology which makes them social processes. Having analyzed Abbott's statement, the conclusion made is that his political statement follows van Dijk's ideological square by applying more emphasis on positive self-presentation and negative other-presentation as well as decreasing negative self-presentation and positive other-presentation to almost zero.

The local semantic analysis shows that the statement carries two strong ideologies: nationalism and heroism. It targets the quality of the Indonesian government of failing to show empathy and becoming a savior during Australia time of trouble.

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Turn-Taking Strategy in the Spoken Discourse of Meetings

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Introduction

In the spoken discourse analysis we recognize the term conversation analysis theory made by Levinson (1984). In his theory he stated the structure of conversation basically consisted of an overall organization and a local organization. The overall organization which became the frame of the conversations consisted of openings, first topic slots, and closings. The local organizations which became the main subjects of the conversation consisted of turn-takings and adjacency pairs.

In this paper, the writer would focus on the the turn-takings of the local organizations. What is meant by turn-takings is the turn taken by the speakers to present the idea. For example the first speaker presents the idea fully, stops, and is followed by the next speaker (Levinson, 1984). Sacks, Schegloff, and Jefferson (1974) further stated that the turn-takings should be understood as conveying three aspects:

1. The relation of the present turn to the previous one;
2. The turn-taking itself;
3. The relation of the turn with the next one;

They stated again that the turn-takings were used as the rules of the games in several conversations such as interviews, meetings, debates and the like.

Turn-Taking

The turn-takings themselves consisted of turn-constructual components and turn-allocation components. They stated further that the turn-constructual components have unit types and transition relevance place in the forms of clauses, phrases, or even only words. Meanwhile, the turn-allocation components consisted of current speaker's selecting next speaker and allocation by self-selection.

The above theory is based on the English settings. This paper tries to apply the theory on the Indonesian setting especially in the meetings, graded from the very formal meetings in the Parlement to the less formal ones done by the student body in the university. This paper will follow the orders of the elements in the turn-takings.

1. Turn-Constructual Components (TCC)

Turn-constructual components are defined as the component of speech (utterance) that comprise the message. The components may be seen as linguistic elements in the forms of words, phrases, sentences, or paragraphs. The organization of the components may be divided into two, namely the Unit types and the Transition Relative Place.

1.1. Unit Types

Unit types are the syntactic units that make up the message. They can be divided as the following.

a. Words

The conversation took place in the Parlement Commision meeting with the Department of Public Facilities discussing the Roads in the Province.

- (1) A: Ya, mohon penjelasan apakah yang kemaren itu disampaikan oleh P2KP sudah termasuk di dalamnya? Apakah tersendiri. karena kemarin.....
B: Mungkin langsung dijawab aja. Jadi dari Kipraswil.
C-1: Ya, pertanyaan Pak A, proyeknya PB sudah masuk pak di sini?
C-2: **Sampun**
B: Ketoke isine tersebar, ada yang di BM ada yang ...(Diam)
C-2: Ya, masuk yang disampaikan itu masuk di BM karena Dirjennya sudah berubah.

The answer **sampun** “already included” in example (1) was the answer to the questions uttered by A and C-1. The same word can also be used in a different context as seen in the following conversation (2).

- (2) A: Sampun Pak?
B: Sampun Pak C?
C-2: **Cukup**

Sampun in the above example was given after the discussion and it was uttered by different speakers to make sure whether C-2 has finished clarifying the explanation. The answer from C-2 was very brief **cukup** “enough”.

The words as unit-type are not only used to answer the questions but also are used to complete the information as the example (3) below

- (3) A: Lalu masalah bendung yang dimana itu ...? (jeda)
B: **Sanden**
A: Masih dalam bentuk itu.

The word **sanden** was given by speaker B to help speaker A to recall the name of a place.

b. Phrases

- (4) A: *ketoke* isine tersebar, ada yang di BM ada yang ...
B: ya, masuk yang disampaikan itu masuk di BM karena dirjennya sudah berubah
C: Nah, ini pak. Kalok harusnya Kimpraswil itu akan menangani yangdirjen prasarana wilayah yang sekarang namanya.., itu hanya menangani jalannasional. Propinsi sudah nggak. Sedangkan untuk yang jalan-jalan perkotaan, pedesaan itu masuknya dirjen perkotaan pedesaan. Karena di sana itu sekarang ada dirjen perkotaan pedesaan. Dulu ndak ada. Dulu ya.. Sekarang ada dua yaitu Dirjen perkotaan pedesaan dan Dirjen pemukiman yang di pusat. Nah Dirjen perkotaan pedesaan ini ada juga termasuk di dalamnya jalan- jalan desa dan kota. Ini yang sebelumnya di BM tapi Dirjennya di pedesaan dan perkotaan.
B: Yang prasarana wilayah yang menangani jalan-jalan propinsi ini?
A: **jalan nasional**
B: oh, nasional

The noun phrase **jalan nasional** was the answer to the previous question. The complete answer should be **prasarana wilayah yang menangani jalan nasional**. In a spoken language the surface structure can be just a phrase.

c. Sentences

In a formal meeting the unit types are usually uttered by the chairperson as shown in the examples below

- (5) PR: Kepada Gubernur serta hadirin yang telah berkenan hadir kami haturkan terima kasih.
- (6) PR: Kami dari Dewan mengharapkan ada masukan masukan.

In example (5) the chairman addresses the Governor and in example (6) he addressed the legislatures before proceeding to the main agenda. There were only few sentences found in the meeting. Most of the units are expressed in paragraph.

d. Paragraphs

Paragraphs are meant as a group of sentences constituting one idea in unity. Let us observe the example (7) below.

The conversation still took place in the Parlement within the D Commission. There were the chairman, the Executives and the legislature members. The discussion was about the Budget Planning. The chairman (PS) opened the meeting by welcoming the guests, mentioning the agenda, and letting the guests give their information. Of course the paragraph consists of several sentences. However, all the sentences are organized as an opening for the meeting.

- (7) PS: Pertama-tama saya ucapkan selamat datang pada Bapak A. Menurut jadwal undangan pada pagi hari ini, kita ingin mendapat informasi atau penjelasan tentang proyek-proyek APBD tahun anggaran dua ributiga dari bapak-bapak eksekutif. Untuk itu kami persilakan dari bapak-bapak eksekutif untuk memberikan informasi pada kita. *Monggo pak.*

Eks-1: *Assalamualaikum warahmatullahi wabarokatuh.*

Angg: *waalaikum salam*

Eks-1: Bapak anggota Dewan yang saya hormati, kami laporkan bahwa pada bulan Desember disampaikan laporan dan masih sulit kami mengerti. Kalok hanya itu saja ini tidak berpengaruh pada proyek sehingga ada kemungkinan pengurangan sehingga dalam asistensi itu ada juga beberapa yang masih menjadi, belum diputuskan. Yang sudah akan dicairkan tapi karena sekian persen... Ini informasi terakhir. Kemungkinan ada perubahan. Kami kira secara umum demikian. Mengenai detail ada dalam lampiran-lampiran. Jadi total semuanya ... Ini tadi bagian akhir laporan saya.

When we look at the moves of the unit components above (PS-Eks1-Angg-Eks1), we see that after the opening paragraph, we have greetings in Arabic and then the speaker started the information. The greetings are always uttered either in sentences or phrases, but the information is done in paragraph. In this context the information given by the Ext-1 was to answer PS's inquiry.

1.2. Transition Relevance Place (TRP)

The Transition Relevance Place, as the term indicates, means an utterance stated to show a transition between the first and the next turn or the second and return it to the first. Levinson (1984) stated that the TRP will occur at the end of the unit components. The syntactic forms of the TRP, like the TCC, are words, phrases, and sentences. In this unit, there is no paragraph found.

a. Words

In the examples (8) and (9) below we can find similar words “**Monggo**”, an utterance in Javanese, to let the next speaker take the turn. In example (9) the first speaker not only used the Javanese utterance but also the Indonesian. In this context the Javanese expression is used to show respect to the other speakers.

- (8) A: Pertama-tama saya ucapkan selamat datang pada Bapak A. Menurut jadwal undangan pada pagi hari ini kita mendapat informasi atau penjelasan tentang proyek-proyek APBD tahun anggaran duaributiga dari bapak-bapak eksekutif. Untuk itu kami peresilakan dari bapak-bapak eksekutif untuk memberikan informasi pada kita. **Monggo, Pak.**
- (9) A: Terima kasih, Pak W. Teman-teman dari komisi D, saya kira ada pertanyaan-pertanyaan? **Silakan. Monggo, Pak E.**

When we look at example (9), the utterance used is the same as example (8), but the purpose is different. In example (8), the TRP was given to the Executive whereas number (9) was given to the other members of the meeting.

b. Phrases

In the above examples the TRP are seen in the last part of the TCC in the forms of words.. In the following examples the TRP is in the forms of phrases and they occur in the beginning of the paragraph.

- (10) A: **Terima kasih.** Mungkin dari anggota Dewan ada pertanyaan?
B: **Terima kasih bapak Pimpinan. Assalamualaikum warahmatulahiwarokatuh**
A: **waalaikum salam**
B: Sesuai yang telah disampaikan oleh Bapak Kepala Dinas Kimpraswil, memang pengusulan ini dulunya semacam, maksud kami dulunya itu besar tapi ternyata setelah ada surat dari menteri tertanggal 17 Desember, tapi nyasarnya ke Kimpraswil itu sudah Januari, jadi kami mempunyai data-data yang saya kumpulkan datanya malah lebih besar, pak. Jadi ya kami ya mohon maaf. Nggak jadi. Wah ini dari Kimpraswil kami konsultasikan. Sudah ada resmi dari Departemen, dalam hal ini. Kalok kami itu hanya berdasarkan usulan-usulan yang pasti tidak valid, tidak ditandatangani oleh Departemen. Jadi memang kami memang menyusun, totalnya itu jauh alebih besar. Dan setelah kami cermati memang jumlahnya banyak sekali. Dan ini mungkin untuk catatan kami mungkin dalam rangka untuk nanti kalok jadi misalnya kita untuk meraih dana yang lebih. **Terima kasih. Wassalamualaikum warahmatullahiwarokatuh.**

The first utterance in example (9) is actually also a TRP to accept the turn previously. The same is true to the second one. Both occur in the beginning of the complete

utterance although the utterance stated by the second speaker B also contains TRP at the end of the paragraph. From the example we can conclude that the TRP in the forms of phrases may occur in the beginning to accept the turn and at the end to return the turn.

c. Sentences

In the previous discussions we see words and phrases functioning as Transition. In the next example sentences can function as an expression of transition.

- (11) PS: Pertama-tama saya ucapkan selamat datang pada Bapak A. Menurut jadwal undangan pada pagi hari ini, kita ingin mendapat informasi atau penjelasan tentang proyek-proyek APBD tahun anggaran duaributiga dari bapak-bapak eksekutif. Untuk itu kami persilakan dari bapak-bapak eksekutif untuk memberikan informasi pada kita. *Monggo pak.*

Eks-1: *Assalamualaikum
warahmatullahi wabarokatuh.*

Angg: *waalaikum salam*

Eks-1: Bapak anggota Dewan yang saya hormati, kami laporkan bahwa pada bulan Desember disampaikan laporan dan masih sulit kami mengerti. Kalok hanya itu saja ini tidak berpengaruh pada proyek sehingga ada kemungkinan pengurangan sehingga dalam asistensi itu ada juga beberapa yang masih menjadi, belum diputuskan. Yang sudah akan dicairkan tapi karena sekian persen... Ini informasi terakhir. Kemungkinan ada perubahan. Kami kira secara umum demikian. Mengenai detail ada dalam lampiran-lampiran. Jadi total semuanya ... **Ini tadi bagian akhir laporan saya.**

The example above shows that the last utterance is the TRP in the forms of a sentence. This utterance is to close the report although there is no expression of thanks. This is to show that a pause can also be used as transition. The next turn will be taken by the chairman.

In turn-taking organization there is another element that is also important to support the success of the meeting. The element is Turn-allocation components which will be discussed below.

2. Turn Allocation components

Turn-allocation component is meant as the turn given by the chairman to the members of the meeting or the turn taken by the member to interrupt the meeting. Levinson divided the turn- allocation into two, namely current speaker's selecting the next speaker and allocation by self-selection. The clarification of the term is given by examples below.

2.1. Current speaker's selecting the next speaker

Example (12) is an example of a formal opening done by the chairman with the Transition at the end of the message. As it was a very formal meeting, the chairman returned the turn to the master ceremony.

- (12) PR:
Anggota Dewan yang kami hormati, rapat paripurna anggota Dewan pada siang hari ini, berdasarkan surat pimpinan dewan, surat keputusan ketua dewan nomor Sebelum melakukan ... kiranya perlu diinformasikan dasar sebagai berikut: satu,dua,.....tiga....penghentian dan

peresmian pengganti antar waktu anggota DPRD Propinsi DIY. Marilah kita memasuki acara pokok pelantikan anggota dewan, dan pengucapan sumpah antar waktu anggota dewan. **Demi lancarnya acara, maka waktu kami serahkan kepada pembawa acara. Silakan**

PA: Pengambilan Sumpahdimulai.

In the real situation, The Master of Ceremony returned the turn to the chairman. Thus, the selection of the turns is done by the the current speaker. In the less formal meeting the selection is always given by the chairman (PR) without the MC. This is exemplified in the conversation (13) in the Commission meeting below.

- (13) PR: *Assalamualaikum warahmatullahi wabarokatuh.*
 Pest: *waalaikum salam*
 PR: Mari rapat kita pagi hari ini kita buka bersama sama dengan membaca basmalah
 Pest: *bismilahirrohmanirohim*
 PR : (ketok palu)
 Pertama-tama saya ucapkan selamat datang pada Bapak Eksekutif. Menurut jadwal undangan pada pagi hari ini, kita akan mendapat informasi atau penjelasan tentang proyek proyek APBD tahun anggaran 2003 dari bapak-bapak eksekutif. **Untuk itu kami persilakan dari bapak-bapak eksekutif untuk memberikan informasi pada kita. Monggo, pak.**
 Eks: *Assalamualaikum warahmatullahi wabarokatuh.*
 Pest: *waalaikum salam*
 Eks : **Bapak anggota Dewan yang kami hormati, kami laporkan bahwa Ini tadi bagian akhir laporan saya.**
 PR: **Terima kasih.** Mungkin dari anggota dewan ada pertanyaan.

The next example (14) is the continuation of the previous conversation (13). In conversation (14) it is obvious that the chairman gave the turn to the other member of the meeting (AD) and then AD returned the turn to the chairman after finishing the utterance.

- (14) PR: **Terima kasih. Mungkin dari anggota dewan ada pertanyaan.**
 AD: **Terima kasih, bapak Pimpinan, Assalamualaikum warahmatullahi wabarokatuh.**
 Pst: *waalaikum salam*
 AD: **Sesuai dengan yang telah disampaikan oleh Bapak Kepala Dinas Kimpraswil, memang Terimakasih. Wassallammualaikum warahmatulahi wabarokatuh.**

In another occasion, as in the pannel discussion, it is also possible that the chairman gives turns to two other speakers.

- (15) PR: Untuk itu kami persilakan siapa yang akan mulai kita beri PS, PA,
 PS: Dekan-dekan
 PR: **Oh Dekan-dekan dulu. PW calon dekan. Ha ha. Kita mulai dari PS, kemudian PA, dan PW. Dipersilakan**
 PS: Terima kasih PE atas waktunya. Yang pertama saya mau menyampaikan yang.....

The above example took place in Campus during lecturer meeting. From example (15) it is seen that the chairman gave turns to three members PS, PA, and PW. The first chosen started followed by the second, the third, and returned to the chairman. From the above example it is seen also that there is an example of allocation of self selection by PS. This self selection will be discussed further below.

2.2. Allocation by self selection

The second type of the turn means without being asked the member which is the chairman will utter something. In the popular term we usually call it interruption. This type, Allocation by self selection, mostly occurs in less formal meetings, limited members, or informal ones. The following examples will clarify

- (16) A: Lalu masalah bendung yang dimana itu ...? (jeda)
 B: **Sanden**
 A: Masih dalam bentuk itu.
- (17) PS: Mungkin langsung dijawab aja, jadi dari Kimpraswil
 Eks-1: Ya, pertanyaan PE, proyeknya PB sudah masuk pak di sini.
 Eks-2: **sampun,**
 PS: ketoke isine tersebar, ada yang di BM ada yang
 Eks-2: ya, masuk yang disampaikan itu masuk di BM karena Dirjennya sudah berubah.
 Eks-1: Nah ini, Pak. Kalok seharusnya Kimpraswil itu akan menangani yang Dirjen Prasarana Wilayah yang sekarang namanyaitu hanya menangani jalan nasional.
- (18) Eks-1: Sekarang ada dua yaitu Dirjen perkotaan pedesaan dan Dirjen Pemukiman yang di pusat. Nah Dirjen Perkotaan ini ada juga termasuk di dalamnya jalan-jalan desa dan kota. Ini yang sebelumnya di BM tapi dirjennya di pedesaan dan perkotaan.
 PE: **Yang prasarana wilayah yang menangani jalan-jalan propinsi ini?**
 Eks-2: jalan nasional
 PE: **oh, nasional**
 Eks-1: Nah, untuk yang pemukiman, itu masuk pemukiman.

In example (16) the self selection was done to help the first speaker to find the word after a pause. It was the second speaker's initiative. In example (17) Eks-2 took the chance to complete Eks-1. These utterances in example (17) cannot be called interruption since the utterances were said to complete the other. The same situation occurred in example (18) where Eks-2 completed the information of Eks-1 without being asked. The real interruption occurred in the student-body meeting below.

- (19) PS: Baik, langsung aja. Saya akan langsung bacakan ... Saya akan membacakan tata tertib persidangan sidang umum mahasiswa jurusan matematika. (membaca). Mungkin dari tata tertib persidangan, tadi maaf ya sebenarnya ini belum disetujui semua, cuman mungkin ada pertanyaan atau mau menambahkan tata tertib atau mau mengurangi tata tertib, kami persilakan sebelumnya. Ya, mungkin dari A.
 Mhs-1: kalok saya jam sepuluh belum selesai, soalnya kalau lebih dari jam sepuluh saya nggak bisa ikut.
 Mhs-2: intrupsi pimpinan sidang,
 PS: ya

Mhs-2: mungkin pada poin kedua tadi sudah dijelaskan dan itu harus dengan perijinan pimpinan sidang dan disepakati oleh seluruh peserta sidang. Jadi sudah diatur. Tadi kan belum kita sepakati, jadi urutannya sudah ada. Terima kasih.

In the example above, the chairman of the meeting already appointed one speaker A to utter his opinion, however Mhs-2 without being given the turn, then asked for an interruption in which the content was different from Mhs-1. In several student meetings, which are very informal, this situation often occurs.

Conclusion

In Indonesian setting the turn-taking components come in the forms of words, phrases, and sentences. The word components are uttered in Indonesian and Javanese to show respect to the next speaker. The phrases are used to say greetings with variants of Arabic. There are only a few sentences used, but the sentences are organized in the forms of paragraphs.

The Transition Relevance Place utters at the end of the message in the forms of words, phrases, and sentences. The utterance mostly said in Javanese is usually meant to let the next speaker say his messages or the speaker returns the turn to the chairman. Like in the opening, the Transition Relevance utterance is the combination of Indonesian and Arabic greetings.

The Turn-Allocation Components are mostly given by the chairman. Only in the very formal meeting will the chairman give turn to the Master of Ceremony. In the other meetings the turns will be given to the next speaker. The self selection or interruption only occurs in less formal meeting of the student-body.

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Masalah dan Kesulitan dalam Penerjemahan Teks Tulis ke dalam Teks Lisan (*Sight Translation*) dari Bahasa Indonesia ke dalam Bahasa Inggris

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Abstrak

Penelitian Ini Berawal Dari Fakta Yang Menunjukkan Bahwa Dalam Penyelenggaraan Matakuliah Interpreting (Penerjemahan Lisan) Ditemukan Masalah Yang Berhubungan Dengan Ketidakakuratan Hasil Terjemahan, Khususnya Dalam Penerjemahan Lisan Berbentuk Sight Translation, Yaitu Penerjemahan Teks Tulis Ke Dalam Teks Lisan. Melihat Fakta Tersebut, Peneliti Tertarik Untuk Mencermati Masalah Dan Kesulitan Yang Dihadapai Oleh Penerjemah Dalam Melakukan Sight Translation.

Untuk Itu, Penelitian Ini Bertujuan Mendeskripsikan Dan Membahas Masalah Dan Kesulitan Yang Dihadapi Penerjemah Dalam Menerjemahkan Teks Tulis Secara Lisan. Penelitian Ini Adalah Penelitian Kualitatif Yang Menerapkan Studi Kasus. Data Penelitian Diperoleh Dari Hasil Terjemahan Mahasiswa. Enam Contoh Terjemahan Yang Mewakili Berbagai Masalah Dan Kesulitan Dalam Menerjemahkan Untuk Disajikan Dalam Tulisan Ini. Adapun Mahasiswa Yang Berpartisipasi Dalam Penelitian Ini Adalah Mereka Yang Mengambil Matakuliah Interpreting (Penerjemahan Lisan) Di Prodi Sastra Inggris.

Dari Penelitian Tersebut Dapat Dijelaskan Bahwa Kesulitan-Kesulitan Maupun Masalah-Masalah Yang Dihadapi Seorang Penerjemah Dalam Melakukan Penerjemahan Lisan, Khususnya Dalam Bentuk Sight Translation, Berkaitan Dengan Ketidaktepatan Pemilihan Kata Yang Dipengaruhi Oleh Penguasaan Penerjemah Terhadap Topik Pembicaraan, Serta Kesalahan Penggunaan Struktur Kalimat Bahasa Inggris Yang Erat Kaitannya Dengan Penguasaan Bsu Dan Bsa Oleh Penerjemah, Yang Berakibat Pada Tidak Akuratnya Hasil Terjemahan. Kedua Masalah Penerjemahan Tersebut Juga Dipengaruhi Oleh Kesulitan Dalam Melakukan Penerjemahan, Khususnya Yang Berkaitan Dengan Keterbatasan Waktu Yang Menjadi Sifat Terjemahan Lisan Itu Sendiri.

Abstract

This research starts from the facts that indicate problems of inaccuracy of message interpretation in an Interpreting class, especially in sight translation, which is translating a written text into an oral discourse simultaneously. Seeing the facts, the researcher is interested in observing and explaining the problems and the constraints faced by the interpreters while doing the job.

For that purpose, this research aims at describing and explaining the problems and constraints experienced by interpreters when they are carrying out sight translation tasks. The data were obtained the students of an Interpreting class who were assigned to perform sight

translation. Six interpretations were then selected. Those 6 texts represent the problems and constraints in doing sight translation.

The research finds that the respondents experience the problems of interpretation inaccuracy in performing sight translation as the result of inaccurate choice of words, which is influenced by the interpreters' mastery of subject matters, as well as inaccurate grammar and structure, which shows the interpreters' poor mastery of the target language. The two problems mentioned earlier are directly related to time constraints, which is the nature of sight translation.

A. Pendahuluan

Tidak dapat dipungkiri lagi bahwa kehadiran era globalisasi sudah semakin nyata. Komunikasi antar bangsa dan bahasa sudah menjadi bagian dari hidup keseharian berbagai kalangan masyarakat dunia. Untuk keperluan tersebut, dalam pergaulan internasional, baik dalam bidang ilmu pengetahuan, sosial, budaya, dan politik, diperlukan bahasa yang dapat menjadi alat komunikasi.

Selama ini Bahasa Inggris sudah dikenal dan digunakan sebagai salah satu alat komunikasi verbal, baik dalam pertemuan resmi kenegaraan, bisnis, maupun pergaulan antar bangsa. Namun demikian, kenyataan ini tidak serta-merta menjadikan bahasa Inggris dikuasai oleh setiap penduduk dunia. Dalam banyak kesempatan diperlukan bantuan seorang penerjemah baik lisan maupun tulisan untuk membantu terciptanya komunikasi verbal yang baik antar kelompok masyarakat yang tidak dapat berkomunikasi akibat kendala bahasa.

Melihat kenyataan tersebut, peran penerjemah sebagai jembatan dalam berkomunikasi secara verbal bagi dua pihak yang bertutur dalam bahasa yang berlainan menjadi sangat penting. Namun demikian, mengingat tuntutan bahwa seorang penerjemah lisan (juru bahasa) harus menguasai bahasa sumber (BSu) dan bahasa sasaran (BSa) secara aktif (Ginori & Scimone, 2001: 11), muncul berbagai pertanyaan dalam benak peneliti sehubungan dengan masalah dalam penerjemahan lisan (*interpreting problems*) dan kesulitan (*constraints*) yang dihadapi oleh seorang juru bahasa, khususnya mereka yang semula atau masih dalam tahap mengikuti pelatihan.

Dalam konteks penerjemahan, baik lisan maupun tulisan, pengertian masalah dalam penerjemahan lisan (*interpreting problems*) bukanlah masalah yang dihadapi penerjemah sehubungan dengan penguasaan BSu dan BSa, tetapi lebih berkaitan dengan hilangnya atau berkurangnya makna (*loss*) maupun bertambahnya makna (*gain*) akibat perbedaan bahasa (Bassnett (1980: 30). Adapun kesulitan (*constraints*) berhubungan dengan kendala yang muncul dalam penerjemahan lisan (*interpreting*) akibat dari sifatnya yang terbatas oleh waktu (Ginori, 2001: 33).

Meskipun banyak model penerjemahan lisan yang dapat dipelajari, peneliti akan memfokuskan penelitian pada masalah dalam penerjemahan lisan (*interpreting problems*) dan kesulitan (*constraints*) yang dihadapi oleh seorang juru bahasa (*interpreter*) dalam menerjemahkan teks tulis ke dalam teks lisan, yang biasa disebut sebagai *sight translation* (Ginori, 2001: 18). Jenis penerjemahan lisan ini dipilih karena, meskipun bahasa sumbernya berupa teks tulis, juru bahasa tidak memiliki waktu yang panjang untuk menghasilkan terjemahan seperti yang terdapat pada penerjemahan dari teks tulis BSu ke dalam teks tulis BSa. Juru bahasa dituntut untuk dapat menghasilkan terjemahan secara lisan secara simultan. Meskipun bersifat simultan, *sight translation* sedikit berbeda dari penerjemahan lisan simultan dari BSu yang berupa teks lisan. Dengan teks BSu yang berupa tulisan, penerjemah masih memiliki kesempatan untuk meninjau ulang teks BSu dan melakukan perbaikan maupun revisi pada hasil terjemahannya.

Dengan pertimbangan latar belakang tersebut di atas, penelitian ini mendeskripsikan dan membahas *problems* dan *constraints* dalam melakukan *sight translation*. Untuk membatasi cakupan pembahasan, penelitian difokuskan pada hasil terjemahan dari Bahasa Indonesia ke dalam Bahasa Inggris. Adapun datanya diambil dari hasil terjemahan mahasiswa yang mengambil mata kuliah *Interpreting* (Penerjemahan Lisan) di Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma Yogyakarta.

Hasil terjemahan dari Bahasa Indonesia ke dalam Bahasa Inggris dipilih berkaitan dengan sumber datanya. Mahasiswa Sastra Inggris bukanlah penutur asli Bahasa Inggris, sehingga diasumsikan bahwa kegiatan penerjemahan lisan ini dilakukan dari Bsu yang lebih dikuasai oleh penerjemah ke dalam Bsa yang bagi penerjemah penguasaannya di bawah Bsu.

Penelitian ini bertujuan untuk mendeskripsikan masalah-masalah penerjemahan yang terdapat dalam penerjemahan lisan, khususnya terjemahan dalam bentuk *sight translation*. Disamping itu, penelitian ini juga membahas hal-hal yang berhubungan dengan kesulitan-kesulitan dalam melakukan penerjemahan jenis *sight translation*. Dengan kata lain, penelitian ini membahas hal-hal yang berhubungan dengan persoalan yang timbul dari kegiatan *sight translation* dari dua sisi. Yang pertama adalah masalah-masalah yang terdapat dalam kegiatan penerjemahan lisan itu sendiri. Adapun hal yang lain adalah faktor-faktor yang berkaitan dengan pelakunya, yaitu kesulitan yang dihadapi oleh penerjemah.

B. *Sight Translation*, Masalah (*Problems*), dan Kesulitan (*Constraints*) dalam Penerjemahan Lisan

Secara umum, penerjemahan lisan dibedakan menjadi dua, yaitu penerjemahan lisan jenis *consecutive*, yaitu model penerjemahan lisan yang dilakukan setelah pembicara menyelesaikan seluruh atau sebagian dari pembicaraannya (Ginori & Scimone, 2001: 17). Prosedur tersebut dilakukan secara berulang sehingga terjadi giliran berbicara antara pembicara dan juru bahasanya. Penerjemahan lisan jenis ini biasa dilakukan ketika semua pendengarnya bertutur dalam bahasa sasaran yang sama.

Jenis penerjemahan lisan yang kedua adalah penerjemahan lisan simultan (*simultaneous interpreting*). Pada penerjemahan jenis ini, juru bahasa menerjemahkan tuturan pembicara secara langsung bersamaan dengan kalimat yang diucapkan oleh pembicara (Nolan, 2005: 3). Dengan kata lain, tidak ada giliran berbicara seperti yang terjadi pada penerjemahan lisan jenis *consecutive*. Karena terjemahan disampaikan secara simultan, baik pembicara dan juru bahasa akan terdengar berbicara secara bersamaan.

Sight translation adalah bagian dari penerjemahan lisan simultan karena sifat pelaksanaannya yang simultan. Pada penerjemahan jenis ini, teks bahasa sumber berbentuk tulisan yang diterjemahkan dalam bentuk lisan secara simultan. Meskipun simultan, karena teks bahasa sumbernya adalah teks tulis, maka, koreksi maupun revisi pada hasil terjemahannya masih mungkin dilakukan (Pochhacker, 2004: 19). *Sight translation* biasanya diperlukan ketika dalam suatu konferensi atau pertemuan terdapat dokumen baru atau tambahan yang harus segera dibacakan.

Dari pengertian terjemahan lisan, khususnya *sight translation*, tersebut di atas, terlihat bahwa menemukan padanan dari Bsu ke dalam Bsa dapat menjadi persoalan yang rumit karena bahasa selalu terkait dengan budaya yang melatarbelakangi bahasa tersebut. Suatu kata maupun ungkapan yang terdapat dalam suatu bahasa belum tentu terdapat dalam bahasa lain. Lebih-lebih lagi jika hal tersebut harus dilakukan secara cepat bahkan simultan seperti yang terjadi dalam penerjemahan lisan. Sebagai contoh, pada bahasa yang berasal dari masyarakat dengan latar belakang budaya masyarakat agraris, mereka memiliki kosa kata yang cukup terperinci mengenai pertanian,

sementara masrakat daerah pesisir memiliki kosa kata yang lebih lengkap mengenai hal-hal yang berhubungan dengan laut. Tentu saja situasi semacam ini akan menyulitkan seorang penerjemah dalam menemukan padanan kata jika penutur Bsu berasal dari budaya agraris sedangkan penutur Bsa berasal dari budaya pesisir atau sebaliknya. Baker (1992: 17) menyebut persoalan ini sebagai masalah ketidaksepadanan (*non-equivalence*).

Masalah ketidaksepadanan ini menurut Bassnett (1981: 32) akan menimbulkan masalah ketakterjemahan. Hal ini terjadi ketika padanan yang tepat tidak dapat ditemukan dalam Bsa. Lebih jauh Bassnett menjelaskan bahwa masalah ketakterjemahan ini timbul akibat perbedaan budaya Bsu dan Bsa dan akibat perbedaan sistem bahasa Bsu dan Bsa.

Secara linguistis, tidak terdapatnya struktur tertentu dalam Bsa dapat mengakibatkan ketakterjemahan. Sebagai contoh, dalam bahasa Inggris dikenal pola kalimat pengandaian dengan tiga tipe yang berbeda. Tipe I menyatakan kemungkinan terjadinya suatu peristiwa jika syarat terpenuhi, misalnya pada kalimat "*If you try harder, you will pass with flying colors.*" Pada kalimat tersebut, jika syarat "*try harder*" dapat dipenuhi, maka "*will pass with flying colors*" dapat tercapai pula. Tipe II menyatakan ketidakmungkinan terjadinya suatu peristiwa pada saat sekarang karena prasyaratnya sudah jelas tidak dapat dipenuhi, contohnya seperti pada kalimat "*If I were you, I would take that opportunity.*" Syarat "*If I were you*" jelas tidak dapat dipenuhi, sehingga "*I would take that opportunity*" tidak mungkin terjadi. Sementara itu, tipe III menyatakan suatu ketidakmungkinan akibat prasyarat tidak terpenuhi di masa lampau. Sebagai contoh, kalimat "*If the doctor had arrived earlier, that man would have been alive*" menyiratkan ketidakmungkinan karena prasyarat tidak pernah terjadi di masa lampau sehingga peristiwa yang terjadi tidak seperti yang diharapkan. Struktur kalimat pengandaian di atas tidak terdapat dalam struktur kalimat bahasa Indonesia. Oleh karenanya, dalam menerjemahkan kalimat semacam itu penerjemah harus dapat menemukan padanan yang sedekat mungkin dengan menitikberatkan pada konteks kalimatnya, dan bukan strukturnya.

Dari sudut budaya, ketakterjemahan biasanya terjadi akibat dari budaya yang melatarbelakangi suatu bahasa. Karena bahasa Indonesia banyak sekali diwarnai budaya Islam, maka sering terdengar sapaan yang berbunyi "*Assalamualaikum*". Sapaan semacam itu tidak memiliki padanan yang sesuai dalam bahasa Inggris walaupun bahasa tersebut juga mengenal sapaan semacam "*Good morning*", "*Good afternoon*", maupun "*Good Day*". Ketiga contoh sapaan dalam bahasa Inggris tersebut tidak dapat menggantikan makna yang terkandung dalam "*Assalamualaikum*".

Untuk menjembatani masalah ketakterjemahan tersebut, penerjemah harus mencari padanan yang sedekat mungkin agar makna kata/ungkapan dapat dipahami oleh penutur Bsa. Di sisi lain, pencarian padanan kata atau ungkapan yang sedekat mungkin memiliki makna yang sama antara Bsu dan Bsa dapat menimbulkan persoalan yang oleh Bassnett (1980: 30) disebut sebagai masalah pengurangan makna (*loss*) dan penambahan makna (*gain*) yang tidak dapat dihindari karena tidak mungkin ada dua bahasa yang benar-benar sama. Sebagai contoh, dalam Bahasa Indonesia, kata "kakak" biasa diterjemahkan ke dalam Bahasa Inggris menjadi "*brother*" atau "*sister*". Dalam Bahasa Indonesia, "kakak" mengandung arti "kata sapaan kepada orang (laki-laki atau perempuan) yang dianggap lebih tua" (KBBI, 2011: 604). Ketika kata tersebut diterjemahkan menjadi "*brother/sister*", unsur makna "lebih tua" tidak ditemukan lagi, tetapi ada unsur makna baru yang muncul, yaitu jenis kelamin. "*Brother*" untuk menyebut saudara laki-laki, sedangkan "*sister*" untuk perempuan. Dengan demikian dapat dikatakan bahwa terdapat pengurangan unsur makna yang berhubungan dengan usia yang lebih tua, dan penambahan makna spesifikasi jenis kelamin pada terjemahan "kakak" menjadi "*brother/sister*". Pada contoh di atas, penambahan dan pengurangan

makna bukanlah sesuatu yang disengaja oleh penerjemah. Hal tersebut adalah suatu konsekuensi yang harus dilakukan penerjemah akibat perbedaan cara pandang penutur BSu dan BSa.

Masalah ketakterjemahan merupakan isu memerlukan penanganan khusus penerjemahan lisan dibandingkan pada penerjemahan tertulis karena dapat mempengaruhi keakuratan hasil terjemahan, mengingat penerjemahan lisan menuntut pelakunya untuk dapat menemukan padanan makna secara langsung. Tuntutan ini dapat berujung pada faktor lain yang menjadi penyebab ketidakakuratan hasil terjemahan, yaitu kesulitan dalam penerjemahan lisan atau *performance constraints* (Pochhacker, 2004: 52). Secara umum kesulitan yang dialami oleh juru bahasa dalam mempertahankan kesepadanan makna Berhubungan dengan keterbatasan waktu yang dimiliki seorang juru bahasa dalam memperoleh informasi dalam BSu, mengalihkan makna dari BSu ke dalam BSa, dan kemudian menyampaikan makna/pesan tersebut di dalam BSa. Ginori & Scimone menggambarkan masalah keakuratan hasil terjemahan dibandingkan dengan jumlah waktu yang dimiliki oleh penerjemah dalam melakukan proses penerjemahan pada tabel berikut ini:

Tabel 1. Keakuratan hasil terjemahan dibandingkan dengan pertimbangan waktu penerjemahan

	Pertimbangan waktu	Kekuratan terjemahan
Terjemahan tulis	1	5
Penerjemahan lisan <i>consecutive</i> (keseluruhan idato)	2	4
Penerjemahan lisan <i>consecutive</i> (kalimat per kalimat)	3	3
<i>Sight Translation</i>	2	2
Penerjemahan lisan simultan	5	1

(dikutip dengan modifikasi dari Ginori & Scimone, 2001: 38)

Pada tabel di atas, angka 1 (satu) pada pertimbangan waktu menunjukkan bahwa waktu bukanlah kendala untuk menghasilkan terjemahan yang akurat, sementara angka 5 (lima) berarti faktor waktu sangat menjadi kendala dalam menyajikan terjemahan yang akurat. Sementara itu, angka 1 (satu) pada keakuratan terjemahan berarti tingkat keakuratannya sangat rendah, sedangkan 5 (lima) berarti tertinggi.

Dari tabel di atas dapat ditarik kesimpulan bahwa, semakin longgar waktu yang diberikan kepada seorang penerjemah untuk melakukan tugasnya, semakin akuratlah hasil terjemahannya. Sebaliknya, semakin terbatasnya waktu yang diberikan kepada penerjemah untuk melaksanakan tugasnya, semakin rendah juga tingkat keakuratan hasil terjemahannya.

C. Metode Penelitian

Penelitian ini mendeskripsikan dan membahas masalah dan kesulitan yang dihadapi juru bahasa dalam melakukan kegiatan penerjemahan jenis *sight translation* dari teks tulis berbahasa Indonesia sebagai BSu, ke dalam teks lisan berbahasa Inggris sebagai BSa. Adapun sumber data diambil dari hasil terjemahan mahasiswa dalam mata kuliah *Interpreting* (Terjemahan Lisan) di Prodi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.

Oleh karena hal yang terpenting dalam penelitian ini adalah deskripsi dan pembahasan mengenai masalah dan kesulitan dalam *sight translation*, maka sumber data yang diperlukan harus dapat mewakili informasi yang diperlukan. Untuk memenuhi keperluan tersebut, teknik cuplikan yang digunakan dalam penelitian ini

adalah “*puposive sampling*”, yaitu peneliti memilih responden yang dianggap mengetahui informasi dan segala permasalahan yang diperlukan oleh peneliti (Sutopo, 2002: 56). Untuk keperluan penelitian ini responden yang diperlukan adalah mahasiswa Program Studi Sastra Inggris, Universitas Sanata Dharma, Yogyakarta, yang menempuh mata kuliah *Interpreting*. Adapun data diambil dengan cara merekam terjemahan lisan yang dilakukan oleh para mahasiswa untuk kemudian ditranskripsikan dalam bentuk tulisan agar mempermudah proses penelitian selanjutnya.

Setelah data terkumpul, dilakukan proses seleksi dan klasifikasi terhadap data tersebut. Data dikelompokkan menurut permasalahan dan kesulitannya, penyebab timbulnya permasalahan kesulitan tersebut, serta akibat dari terjadinya permasalahan dan kesulitan dalam penerjemahan teks yang diteliti tersebut. Pengelompokan ini dilakukan agar data menjadi lebih terfokus sekaligus lebih sederhana. Dari pengelompokan ini peneliti dapat mengidentifikasi masalah dan kesulitan yang terdapat dalam kegiatan menerjemahkan secara *sight translation*.

Data yang sudah diklasifikasi kemudian disajikan dalam bentuk uraian yang logis dan sistematis sehingga memungkinkan penarikan kesimpulan. Sajian data ini mengacu pada masalah dan kesulitan dalam menerjemahkan secara *sight translation* yang diperoleh setelah mendiskripsikan hasil terjemahan lisan mahasiswa Program Studi Sastra Inggris, Universitas Sanata Dharma, Yogyakarta. Sajian data ini berwujud deskripsi tertulis yang mudah dimengerti sehingga memungkinkan peneliti untuk membahasnya lebih mendalam hingga diperoleh kesimpulan dari penelitian ini.

D. Masalah dan Kesulitan dalam Penerjemahan Model *Sight Translation*

Bagian pembahasan ini dibagi menjadi dua. Yang pertama adalah deskripsi hasil terjemahan yang dilakukan oleh mahasiswa matakuliah *Interpreting*. Terdapat dua teks berikut terjemahannya yang disajikan di bagian ini. Kedua teks tersebut mewakili masalah dan kesulitan yang teridentifikasi dari hasil terjemahan yang dilakukan mahasiswa. Adapun bagian kedua berisi pembahasan mengenai masalah dan kesulitannya.

1. Deskripsi Hasil Terjemahan

Hasil Terjemahan Teks 1

Untuk deskripsi hasil terjemahan teks 1, diambil tiga contoh hasil terjemahan mahasiswa mewakili 10 sampel yang dikumpulkan dan sudah diklasifikasi menurut jenis masalah dan kesulitannya. Teks 1 ini dipilih dengan pertimbangan bahwa topiknya berhubungan dengan konteks kehidupan saat ini dimana isu pemanasan global sudah menjadi perhatian umum sehingga diharapkan kosakata yang digunakan dalam teks ini juga sudah dikenal dengan baik oleh responden.

Teks Bsu 1

Melawan Pemanasan Global/

Salah satu cara melawan pemanasan global adalah melakukan penghematan energi di rumah./ Caranya diantaranya adalah:/

1. Membeli dan menggunakan produk daur ulang,/ 2. Menanam banyak pohon,/ 3. Mematikan lampu ketika meninggalkan ruangan,/ 4. Membangun rumah dengan banyak jendela, sehingga tidak memerlukan AC,/ 5. Mengeringkan pakaian cukup dengan panas matahari./

Teks Bsa 1.1

Fighting global warming.

One of the way to (jeda) fight global warming is to (pause) to save (ee...) the energy used in house. (ee...) And the ways are, the first one, (ee...) to buy and use the

recycled product, the second plant more tree..trees, (ee...) and the third, turn of the lamp when you leave the room. And the fourth build the house with many windows so you don't need to use air conditioner. And the.. and the fifth (ee...) dry the clothes (ee...) you just need sunlight to dry your clothes.

Pada terjemahan di atas, terdapat delapan kali jeda pada hasil terjemahan lisan. Jeda terjadi sebelum kosakata tertentu, yaitu kosakata yang menjadi kata-kata kunci isi teks berjudul 'Melawan Pemanasan Global' ini. Kosakata tersebut adalah 'melawan pemanasan global', 'penghematan energi', 'membeli dan menggunakan produk daur ulang', 'mematikan lampu', dan 'panas matahari'. Meskipun terjadi jeda, mahasiswa ini dapat menemukan padanan yang sesuai untuk menerjemahkan kata-kata kunci tersebut.

Selain itu, terdapat pula masalah struktur kalimat dalam terjemahannya, khususnya ketika kalimat tidak dapat diterjemahkan secara literal, tetapi menuntut restrukturisasi kalimat agar menjadi lebih natural dalam bahasa sasaran, misalnya kata 'penghematan' (nomina) diubah menjadi 'to save' (verba), dan struktur frase verba pada 'mengeringkan pakaian...' dalam terjemahannya diubah menjadi kalimat yang mula-mula berbentuk kalimat imperatif 'dry the clothes...', tetapi kemudian ditengah kalimat diubah menjadi bentuk afirmatif 'you just need sunlight to dry your clothes'. Jika pada masalah kosa kata mahasiswa ini dapat menemukan padanan yang sesuai, pada masalah struktur kalimatnya terlihat bahwa yang bersangkutan belum dapat konsisten dengan gaya bahasa yang digunakan dalam teks ini, yaitu penggunaan frase verba untuk menyampaikan poin-poin yang perlu dilakukan dalam melakukan penghematan energi.

Dari hasil terjemahan ini, nampak bahwa tidak terdapat masalah pada kosakata hasil terjemahan mahasiswa ini. Hasil terjemahannya masih secara substansi memiliki makna yang tepat. Namun demikian, mahasiswa ini masih memiliki kesulitan dalam menggunakan struktur kalimat yang tepat untuk mempertahankan ketepatan hasil terjemahan.

Teks Bsa 1.2

Against global warming

One way in against global warming that is doing (ee..) save energy in home. The way is, one, buy and use recycle product, second, plant many trees, and then the third, turn off the lamp when leave a room, and fourth build home with many ventilation so that doesn't need air conditioner, and then the last, drying clothes with the light of sun.

Berbeda dengan hasil terjemahan pada teks BSA 1.1, mahasiswa penutur BSA1.2 cukup lancar menerjemahkan teks yang sama. Hal tersebut dapat dilihat dari hampir tidak adanya jeda pada terjemahan lisannya. Namun demikian, apabila diamati secara cermat, terlihat bahwa mahasiswa ini melakukan banyak kesalahan dalam hasil terjemahannya, baik dalam hal kosakata maupun struktur kalimat.

Kata 'against' secara literal dapat berarti 'berlawanan', tetapi dalam struktur kalimat 'one way in against...' terlihat bahwa dia belum dapat menggunakan kata tersebut secara benar dalam struktur kalimat bahasa Inggris. Kata depan/preposisi 'in' harus diikuti kata/frase berbentuk nomina atau pronomina, sedangkan 'against' bukanlah nomina melainkan kata depan. Sehingga dapat disimpulkan bahwa struktur kalimat ini salah.

Selain itu, meskipun kata 'save' sudah dipilih dengan tepat, mahasiswa ini tidak menggunakannya dalam struktur kalimat yang benar karena kata kerja yang mendahuluinya 'is doing...' harus diikuti bentuk nomina sehingga jika responden akan

menggunakan kata 'save' dia harus mengubah bentuk kata tersebut menjadi nomina, yaitu bentuk *gerund*, 'saving'. Kesalahan sejenis juga dapat dilihat pada bentuk 'leave' yang mengikuti kata 'when'. Pada struktur *reduced clause*, 'when' harus diikuti bentuk *present participle*, sehingga kalimatnya menjadi 'when leaving'

Kesalahan lain yang dibuat adalah kesesuaian antara jumlah subjek, bentuk verba dan komplemen. Kalimat 'The way is...' menunjukkan bahwa komplemennya berjumlah satu, padahal teks aslinya berbunyi 'caranya diantaranya adalah..' yang mengindikasikan bahwa ada lebih dari satu cara. Dalam menyebutkan urutan angka, responden juga tidak dapat membedakan kapan dia harus menggunakan angka sebagai bilangan (*one, two,...*) atau sebagai urutan (*first, second, third,...*)

Dari hasil terjemahan ini terlihat juga bahwa, selain belum dapat menemukan kata yang tepat dengan cepat, mahasiswa ini belum dapat menggunakan *quantifier* dan bentuk nomina yang tepat. Hal tersebut terlihat dari penggunaan frase 'build home'. Dalam teks di atas, konteksnya adalah membangun rumah secara fisik sehingga kata 'house' lebih tepat untuk digunakan. Sedangkan ketidaksesuaian bentuk *quantifier* dan nomina ada pada penggunaan frase 'many ventilation' karena 'many' bermakna jamak, sedangkan kata 'ventilation' tanpa akhiran '-s' menunjukkan bahwa jumlahnya hanya satu.

Masih pada kalimat yang sama, bagian selanjutnya diawali dengan 'so that doesn't...'. Penutur melakukan kesalahan dengan tidak menyebutkan subjek antara 'that' dan 'doesn't'. Adapun pada bagian terakhir, dia tidak konsisten dalam gaya bahasanya, yaitu dengan menggunakan kata 'drying'.

Teks Bsa 1.3

Fight the global warming

One way to fight the global warming is to do save the energy in the house. (ee..) Some of the ways, the first, buy and use the recycle product. Number two to plant the trees. Number three turn off the light while you leave the room. Number four build the house with (ee..) some window so you don't need to use air conditioner. And the last, number five, dry the clothes only with the.. the energy from the sun.

Mahasiswa yang ketiga ini juga cukup lancar dalam menerjemahkan teks yang sama secara lisan. Hal tersebut dapat dilihat dari adanya dua kali jeda saja. Selain itu pemilihan kata-kata kunci seperti 'melawan', 'penghematan energi', 'daur ulang', 'membangun rumah', 'mematikan lampu', serta 'di bawah sinar matahari', sudah tepat. Namun demikian, dalam penggunaan struktur kalimat bahasa Inggris, dia juga banyak melakukan kesalahan.

Pada kalimat pertama '...global warming is to do save the energy...' kata 'to do' seharusnya diikuti nomina, sehingga kata 'save' (verba) tidaklah tepat digunakan. Demikian juga ketidakkonsistenan penggunaan bentuk kata kerja pada kalimat selanjutnya, yaitu 'to plant' sementara bagian kalimat yang lain hanya menggunakan bentuk infinitif saja tanpa 'to' (*buy, use, turn off, build, dry*).

Hal lain yang menarik dari terjemahan ini adalah cara membaca kelima poin yang disebutkan sebagai cara penghematan energi. Angka satu, dua, tiga, dan seterusnya tidak dianggap sebagai urutan (*first, second, third, ...*) tetapi dilihat sebagai bilangan yang menunjukkan jumlah (*one, two, three, ...*)

Hasil terjemahan teks 2

Teks kedua berbentuk iklan lowongan kerja yang dapat dengan mudah ditemukan di terbitan surat kabar, majalah, maupun papan-papan pengumuman. Meskipun sering dijumpai di berbagai media, kosakata lowongan kerja termasuk lebih spesifik karena berkaitan dengan profesi, jabatan, dan posisi dalam suatu pekerjaan.

Teks Bsu 2

Karier

Distributor tunggal produk ternama dengan kantor pusat di Jakarta membutuhkan: KEPALA CABANG

Lokasi Kantor: Serang - Banten

Usia 35 - 45 tahun

Pendidikan SMA lebih disukai S1

Domisili Serang atau bersedia tinggal di Serang - Banten

Pengalaman di bidang pemasaran dan distribusi

Surat lamaran lengkap, foto, riwayat hidup dikirim ke: PO Box 5058

Teks Bsa 2.1

Career

(jeda) Single distributor for (jeda) famous product in Jakarta office need a head officer. Office location in Serang Banten. Age 35 to 45. (jeda) High school education or preferable undergraduate. Living in Serang or want to live in Serang Banten. Having experience in distribution. Full CV, photo and (jeda) life story send to PO Box 5058.

Pada terjemahan di atas tampak penutur melakukan jeda beberapa kali sebelum mengucapkan kata yang dapat dianggap kata kunci pada topik pembicaraan ini. Karena teks ini adalah iklan lowongan kerja, maka kosakata yang berhubungan dengan informasi tentang identitas perusahaan (distributor tunggal produk ternama), kualifikasi pendidikan, surat lowongan dan syarat-syarat lain adalah hal penting.

Jeda pertama terjadi sebelum kata 'distributor tunggal', dan mahasiswa ini secara literal menerjemahkan kata tunggal dengan kata 'single', sedangkan kata 'ternama' diterjemahkan menjadi 'famous' setelah terjadi jeda kedua.

Jeda ketiga terjadi sebelum dia menyebutkan kualifikasi pendidikan yang dikehendaki. 'Pendidikan SMA lebih disukai S1' akhirnya diterjemahkan menjadi 'High school education or preferable undergraduate' yang secara konteks tidak tepat. Yang dimaksud dengan 'pendidikan' dalam konteks ini adalah pendidikan terakhir yang sudah dicapai sehingga sama sekali tidak berhubungan dengan 'education'. Penggunaan 'highschool graduate' dan 'holding a bachelor's degree' lebih tepat untuk menjelaskan kualifikasi pendidikan yang diinginkan.

Jeda terakhir terjadi sebelum pengucapan kata 'life story' yang merupakan terjemahan dari kata 'riwayat hidup'. Dalam teks iklan lowongan kerja semacam ini, kata 'resume' lebih umum digunakan untuk menerjemahkan 'riwayat hidup' dari pada 'life story'.

Selain jeda, terlihat juga bahwa mahasiswa ini cenderung menerjemahkan teks secara literal, sehingga hasil terjemahannya juga terdengar sebagai potongan-potongan informasi, bukannya disusun dalam kalimat yang lengkap sehingga mudah dipahami, misalnya 'lokasi kantor: Serang-Banten' diterjemahkan menjadi 'office location in Serang-Banten' dan tidak diterjemahkan menjadi kalimat yang lengkap seperti 'the office location is in Serang-Banten' sehingga lebih mudah dipahami oleh pendengarnya.

Ketidaktepatan pemilihan kata juga dapat diamati dari penggunaan kata 'single' sebagai terjemahan dari 'tunggal' yang seharusnya bermakna 'satu-satunya' sehingga lebih tepat diterjemahkan menjadi 'sole', 'head officer' sebagai terjemahan 'kepala cabang' yang lebih tepat diterjemahkan menjadi 'branch manager', 'want to' sebagai terjemahan dari 'bersedia' yang lebih tepat diterjemahkan menjadi 'willing to', dan 'surat lamaran lengkap' yang diterjemahkan menjadi 'full CV'. Kata 'CV' tidak tepat digunakan karena memiliki makna yang berbeda yaitu 'daftar riwayat hidup'. Kata

yang lebih tepat untuk menerjemahkan ‘surat lamaran’ adalah ‘*application letter*’. Di samping itu, kata ‘*full*’ juga tidak tepat penggunaannya karena kata ‘lengkap’ pada teks Bsu tidak mengandung makna ‘penuh’ tetapi bermakna ‘tidak ada yang kurang ataupun tertinggal’ sehingga seharusnya responden menggunakan kata ‘*complete*’, bukan ‘*full*’.

Selain ketidaktepatan pemilihan kata, terdapat juga kata-kata yang tidak diterjemahkan. Kata-kata yang tidak diterjemahkan adalah ‘pendidikan S1’ (*bachelor’s degree*) dan ‘pemasaran’ (*marketing*).

Teks Bsa 2.2

Career

(ee..) *Single distributor, famous single distributor with the central office in Jak.. in Jakarta need (jeda) a manager. Location of office in Serang Banten. (jeda) Minimal age among (ee..) 35 until 45 years. (ee..) The (pause) education at least in high school or the bachelor preferable. (ee..) Stay in Serang, Serang or can live in Serang Banten. Have (ee..) experience in marketing and distribution. Send the application report, a complete application report, photos, curriculum vitae to PO Box 5058.*

Pada teks Bsa 2.2 ini masih ditemukan banyak jeda pada hasil terjemahan, tepatnya delapan kali jeda. Jeda yang terjadi sebelum penutur mengucapkan kata-kata kunci mengindikasikan bahwa mahasiswa ini masih memerlukan waktu lama untuk menemukan dan menyebutkan kata yang dianggap sesuai. Di samping itu, dia juga melakukan kesalahan dengan menerjemahkan secara literal. Tulisan-tulisan yang berbentuk frase tidak disampaikan secara lisan dalam bentuk kalimat lengkap agar mudah dipahami oleh pendengar.

Hal berbeda yang dapat diamati dari data ini dibandingkan dengan data sebelumnya adalah, mahasiswa ini dapat menemukan kata-kata yang lebih baik dalam terjemahannya, meskipun penggunaannya belum tepat misalnya ‘kepala cabang’ menjadi ‘*manager*’ tanpa kata ‘*branch*’, penggunaan kata ‘*bachelor*’ untuk mengacu pada lulusan S1, maupun ‘surat lamaran’ yang diterjemahkan menjadi ‘*application report*’ sementara pada umumnya diterjemahkan menjadi ‘*application letter*’.

Namun demikian, responden ini tidak dapat menggunakan kosakata tersebut dengan benar dalam kalimat sehingga mengakibatkan munculnya makna yang berbeda, misalnya penggunaan kata ‘*bachelor*’ untuk mengacu pada gelar S1 seharusnya digunakan dalam frase ‘*bachelor’s degree*’. Adapun ‘*bachelor*’ jika berdiri sendiri berarti ‘laki-laki yang masih lajang’, sehingga ‘*bachelor preferable*’ pada terjemahan ini dapat diartikan bahwa ‘laki-laki yang masih lajang’ lebih diutamakan untuk diterima, dan bukannya lulusan S1. Dengan kata lain, mahasiswa ini berusaha menggunakan kosakata yang sesuai tetapi belum dapat menggunakannya dalam struktur kalimat yang baik sehingga maknanya dapat dipahami.

Selain hal tersebut di atas, terlihat juga kecenderungan penggunaan kata-kata lain untuk menjelaskan istilah atau kata tertentu yang tidak segera dia temukan padanannya dalam Bsa. Hal itu terlihat misalnya pada ‘pendidikan SMA lebih disukai S1’, responden ini menjelaskannya dengan membuat interpretasi makna bahwa tingkat pendidikan SMA adalah tingkat paling rendah yang dapat diterima sehingga dia menggunakan kata ‘*at least*’.

Teks Bsa 2.3

Career

The one distributor product (ee..) well-known product which is has a has a central office in Jakarta needed (jeda) head master. (ee..) The location is in Serang Banten. The..and for the age is 35 until 45 years old. The education is from senior

high school or graduate student or fresh graduate and lived in Serang or (ee..) want to live in Serang Banten. The experience in (ee..) distribution also needed. Resume should be complete with the picture and and should should be sent to PO Box 5058

Dari ketiga data terjemahan teks Bsu 2 yang disajikan di bagian ini, terjemahan yang disajikan terakhir ini mengandung banyak kesalahan baik secara stuktur gramatika, maupun ketepatan pilihan katanya meskipun tidak terlalu sering terjadi jeda pada terjemahan lisannya. Selain jeda, beberapa kali ditemukan pula pengulangan pengucapan kata.

Berbeda dengan dua mahasiswa sebelumnya yang menerjemahkan kata 'distributor tunggal' menjadi '*single distributor*', mahasiswa ini menggunakan kata '*the one distributor product*' yang maknanya berbeda. Pada 'distributor tunggal', benda yang diacu adalah 'distributor', sementara pada terjemahannya, benda yang diacu adalah 'produk'. Di samping itu, kata '*the one*' dapat diartikan sebagai 'satu-satunya, tidak ada di tempat lain' padahal dengan adanya lowongan untuk kepala cabang teks ini menunjukkan bahwa ada distributor untuk produk yang sama di tempat lain sehingga kata 'tunggal' semestinya mengacu pada satu-satunya penyedia produk ternama, bukan satu-satunya tempat. Selain itu terdapat pula kesalahan dalam menerjemahkan 'kepala cabang' menjadi '*head master*' yang berarti 'kepala sekolah'. Demikian juga kesalahan pemilihan kata yang mengakibatkan makna yang berbeda, seperti pada penjelasan mengenai tingkat pendidikan '*The education is from senior high school or graduate student or fresh graduate*' yang bila diterjemahkan kembali ke dalam bahasa Indonesia menjadi 'berpendidikan sekolah menengah atas atau mahasiswa S2 atau baru saja lulus dari pendidikan sarjana S1'. Jelas dari terjemahan balik (*back translation*) ini terlihat bahwa mahasiswa ini belum dapat menggunakan kosa kata yang sudah dipilihnya dalam konteks kalimat yang tepat.

Penggunaan kata lain atau parafrase juga dilakukan oleh responden ini dalam menerjemahkan 'pengalaman di bidang pemasaran dan distribusi'. Terjemahannya menjadi '*The experience in (ee..) distribution also needed*'. Namun demikian, terdapat banyak kesalahan dalam kalimat terjemahan ini. Kesalahan yang pertama adalah hilangnya kata pemasaran (*marketing*), serta penggunaan struktur kalimat bahasa Inggris aktif dan pasif yang benar. Tampaknya mahasiswa ini hendak mengubah teks Bsu yang berupa frase menjadi teks Bsa berupa kalimat pasif yang berbunyi 'pengalaman dalam bidang distribusi dan pemasaran juga diperlukan.' Namun demikian pada versi Bsa di atas, mahasiswa ini tidak menggunakan bentuk verba yang benar untuk kalimat pasif, yaitu '*be + verb past participle*' (*is needed*) sehingga bila kalimat tersebut diterjemahkan balik ke dalam Bahasa Indonesia, kalimatnya akan berbunyi 'pengalaman di bidang distribusi juga memerlukan'. Kalimat ini belum lengkap karena tidak ada objek, serta maknanya sudah berbeda dari makna dalam Bsu.

2. Masalah dan Kesulitan dalam *Sight Translation*

Dari deskripsi data di atas, dapat diamati dan didiskusikan beberapa aspek yang berhubungan dengan masalah-masalah, serta kesulitan-kesulitan dalam penerjemahan lisan. Dalam hal teknik menerjemahkan, dapat terlihat bahwa semua mahasiswa mengalami masalah dalam menemukan kata atau istilah yang tepat dalam BSu. Masalah tersebut dapat berasal dari konteks pembicaraannya yang kemudian muncul dalam pemilihan kata yang tepat, maupun dalam hal struktur kalimatnya.

Teks BSu 1 berbicara mengenai isu lingkungan, khususnya isu pemanasan global. Pada waktu membaca dan kemudian secara langsung menyampaikan isi teks ini kepada pendengar yang bertutur dalam Bsa, penerjemah harus segera mengantisipasi segala kemungkinan kosakata yang berhubungan dengan lingkungan baik di dalam rumah

maupun di luar rumah, kosakata yang berhubungan dengan alam, perilaku manusia, dan sebagainya.

Karena isu pemanasan global adalah isu yang dikenal oleh masyarakat secara umum, ketiga responden tidak membuat kesalahan yang berarti dalam hal pemilihan kata. Kata-kata kunci seperti 'melawan', 'pemanasan', 'penghematan', maupun 'daur ulang' umumnya dapat diterjemahkan dengan cukup baik oleh para mahasiswa tersebut. Selain kata-kata kunci tersebut, kata-kata yang lain berhubungan dengan aktivitas dalam kehidupan sehari-hari, misalnya 'membeli', 'menanam pohon', 'membangun rumah', 'mematikan lampu', dan 'mengeringkan pakaian'. Kata-kata di dalam kelompok ini adalah kata-kata yang biasa ditemukan dalam percakapan sehari-hari sehingga para mahasiswa umumnya dapat menemukan padanannya dalam BSa.

Kesalahan yang terlihat cukup mencolok adalah dalam hal struktur kalimat BSa. Ketiga penerjemah Teks BSu 1 mempunyai kesulitan dalam menggunakan struktur kalimat Bahasa Inggris yang benar. Hal tersebut dapat terlihat dari struktur kalimat yang tidak lengkap seperti hilangnya subjek kalimat, hilangnya kata kerja bantu, atau penggunaan pola kalimat yang tidak mentaati kaidah gramatika Bahasa Inggris, misalnya kesesuaian antara bentuk verba dengan subjeknya, ketepatan bentuk verba, maupun ketepatan penggunaan kaidah pembentukan frase nomina, khususnya yang berhubungan dengan bentuk tunggal dan jamak.

Berbeda dari Teks BSu 1, Teks BSu 2 berisi pengumuman lowongan kerja, khususnya lowongan kerja dalam bidang bisnis penjualan. Teks ini tentu saja memiliki kosakata yang penggunaannya lebih spesifik karena topik mengenai lowongan kerja bukanlah hal yang berkaitan dengan kegiatan sehari-hari. Selain itu hanya orang-orang yang berasal dari kalangan tertentu saja yang menggunakan kosakata yang terdapat dalam Teks BSu 2 tersebut. Mereka adalah masyarakat dari kalangan yang memiliki latar belakang pendidikan formal, berhubungan dengan hal-hal yang berkaitan dengan bisnis, serta berurusan dengan aktivitas mencari maupun memberi lowongan pekerjaan.

Karena topiknya lebih spesifik, terlihat bahwa tidak semua penerjemah dapat memprediksi kata-kata yang mungkin muncul dalam pembicaraan tersebut. Akibatnya, banyak kata-kata kunci tidak dapat diterjemahkan ke dalam BSa dengan baik. Sebagai contoh adalah penggunaan kata 'tunggal'. Pada frase 'orangtua tunggal', kata tersebut dapat diterjemahkan menjadi '*single*' sehingga terjemahannya menjadi '*single parent*', akan tetapi, pada wacana yang berhubungan dengan bisnis, kata 'tunggal' pada 'distributor tunggal' tidak diterjemahkan menjadi '*single*' melainkan '*sole*' sehingga terjemahannya menjadi '*sole distributor*'. Fakta ini menunjukkan bahwa penerjemah memerlukan pengetahuan khusus untuk dapat menggunakan kosakata yang sifatnya lebih khusus.

Adapun dalam hal ketepatan penerapan tata bahasa yang benar, tidak tampak adanya perbedaan yang signifikan dalam hal kesalahan yang dibuat oleh para penerjemah. Seperti halnya penerjemah teks BSu 1, penerjemah teks BSu 2 juga membuat kesalahan dalam hal struktur kalimat yang tidak lengkap, penggunaan pola kalimat yang tidak mentaati kaidah gramatika Bahasa Inggris, misalnya kesesuaian antara bentuk verba dengan subjeknya, ketepatan bentuk verba, maupun ketepatan penggunaan kaidah pembentukan frase nomina.

Dari hasil pembahasan mengenai masalah dalam penerjemahan (*translation problems*), sesungguhnya tidak terdapat kosakata maupun struktur kalimat yang menimbulkan masalah akibat perbedaan sistem bahasa maupun budaya BSu dan BSa. Kesalahan dalam penerjemahan yang muncul lebih diakibatkan oleh kemampuan penerjemah dalam penguasaan MBu maupun BSa.

Apabila ditelusur lebih jauh, terlihat bahwa masalah-masalah penerjemahan tersebut bukan semata-mata diakibatkan oleh cakupan kosakata suatu teks, topik pembicaraan, maupun perbedaan struktur gramatika BSu dan BSa saja. Faktor lain

yang tidak kalah pentingnya adalah faktor keterbatasan waktu. Apabila dalam penerjemahan teks tertulis seorang penerjemah memiliki cukup banyak waktu untuk membuat pertimbangan dan mengambil keputusan dalam hal pemilihan kata yang tepat maupun penggunaan struktur kalimat yang benar, dalam penerjemahan lisan, seorang penerjemah/juru bahasa harus dapat menemukan padanan kata sekaligus struktur kalimat yang tepat dalam BSa secara cepat. Tidak ada jeda waktu yang dapat ditolerir karena dapat mempengaruhi pemahaman pendengarnya.

Di sisi lain, sifat penerjemahan lisan yang bersifat simultan ini sangat berpengaruh pada keakuratan hasil terjemahannya. Untuk meminimalkan ketidakakuratan hasil terjemahannya, seorang penerjemah/juru bahasa haruslah orang yang memiliki penguasaan sangat tinggi dalam penggunaan BSu maupun BSa (Hamers & Blanc, 1989: 252) sehingga penerjemah tersebut tidak lagi memerlukan waktu untuk membuat pertimbangan dan keputusan dalam memilih kata maupun struktur kalimat BSa yang tepat.

Dari hasil pengamatan terhadap hasil terjemahan para mahasiswa, terlihat bahwa keterbatasan waktu masih menjadi faktor yang menyulitkan. Hal tersebut tampak dari banyaknya jeda yang muncul dalam proses penyampaian pesan dari BSu ke dalam BSa. Jeda tersebut dapat berupa sejumlah waktu saat penerjemah diam, tidak mengucapkan kata apapun, ataupun waktu jeda yang diisi dengan bunyi 'ee....'. Kedua bentuk jeda ini dapat dipahami sebagai waktu yang digunakan penerjemah untuk berpikir, mencari, sampai dengan menemukan kata maupun struktur kalimat yang tepat untuk menyampaikan pesan yang terdapat dalam Teks BSu kepada penutur BSa.

Dari pembahasan di atas, dapat disimpulkan bahwa masalah penerjemahan yang dihadapi oleh penerjemah dalam penerjemahan lisan jenis *sight translation* adalah penguasaan BSu dan BSa, penguasaan kosakata yang berhubungan dengan topik pembicaraan, serta kecakapan dalam menggunakan BSu maupun BSa secara lisan. Seluruh kemampuan tersebut dapat meminimalkan kesulitan yang dihadapi seorang penerjemah/juru bahasa dalam mengatasi keterbatasan waktu yang menjadi sifat aktivitas penerjemahan lisan.

E. Kesimpulan

Dua kesimpulan dapat diambil dari hasil penelitian dalam hal masalah dan kesulitan penerjemahan lisan dengan model *sight translation* yang berbahasa sumber Bahasa Indonesia ke dalam Bahasa Inggris pada mata kuliah *Interpreting* (Penerjemahan Lisan). Pertama, keakuratan hasil terjemahan dipengaruhi oleh kekayaan wawasan dan pengetahuan penerjemah/juru bahasa dalam berbagai topik pembicaraan yang muncul dalam bentuk rangkaian kosakata yang relevan dan berkaitan dengan topik pembicaraan, serta kefasihan penerjemah dalam menggunakan BSu dan BSa. Kedua, kecepatan penerjemah/juru bahasa dalam membuat pertimbangan serta mengambil keputusan dalam proses penerjemahan lisan adalah hal yang sangat penting karena dapat berdampak pada pemahaman pendengar. Keterbatasan waktu ini dapat menjadi kendala besar dalam proses penerjemahan apabila penerjemah/juru bahasa belum memiliki penguasaan yang tinggi dalam penggunaan BSu maupun BSa secara lisan.

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Evaluation in Translation: An Attempt to Develop an Assessment Model

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Abstract

In Translation classes, evaluating students' works can be tricky. A summative test, of course, cannot accommodate the fairness demanded by the nature of the subject itself. The Translation subject requires an objective evaluation not only on the result, but most of all on the undergoing process. The evaluation on the process is paramount and, at the same time, challenging. The evaluation must come along the way with the learning process. The students are encouraged to undergo a cycle of learning, consisting of learning, experiencing, reflecting, and evaluating. Their reflection has become an effective tool for students to measure their progress and to increase to what they have learned. Students are evaluated and assessed in every step of the process. Their activity and achievement in each step will be monitored by such test. One method to assess and evaluate such kind of learning is by portfolio and self-assessment. This method emphasizes on the process the students undergo during their study.

In translation class, the portfolios and self-assessment is beneficial for students in that they can reflect and assess how far they are progressing. Such method helps students to be an autonomous learner and solve the problems independently.

This paper tries to discuss how portfolios and learner self-assessment work in a translation class.

Keywords: *learning, experiencing, reflecting, evaluating, portfolios, self-assessment*

Why Evaluation?

The current trend of teaching-learning strategies is the autonomous learning method for learners of English. This method allows students to find their strength and their weakness in their study. Being autonomous learners, students are expected to go beyond what they have learned in the classrooms.

This method also emphasizes on the process of learning, that is, the students are monitored and guided through the well-prepared and well-organized teaching. This process-oriented teaching expects students to grow and develop intellectually and academically. Teachers in the classrooms role not as an omnipotent person who knows everything, but rather as a resource person and manager of the classrooms who facilitate and manage teaching-learning process.

Students are required to undergo a cycle of learning consisting of learning, experiencing, reflecting, and evaluating. The cycle can be diagrammed as follows:

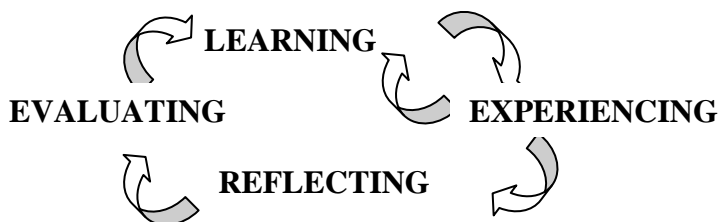


Fig. 1. The cycle of learning

1. Learning

In this initial phase, students learn theories, assumptions, strategies in order to get a common ground for what they will explore in the next phase. Learning phase enables students to discuss and questions the theories presented to them. Students are not only given but also encouraged to state the opinion and express what they know and believe.

Before the class, the students are given some reading assignments related with the topic of the discussion. Teachers give direction, guide the discussion, and redirect when the discussion goes onto the wrong direction.

The weakness of this phase is that inarticulate or shy students sometimes cannot join the discussion happily. They feel forced and depressed. The solution for this is that the discussion is held in groups. In a group, various students are involved: shy, articulate, inarticulate, attentive, inattentive. The group then can choose a member who can express clearly to be a speaker.

2. Experiencing

After students ‘master’ the theories, they are now ready to experience what they have learned in class. Students are given assignments of real world. In my translation class, I gave the students texts from my clients that I had translated previously. Students were also given a time limit. The situation was created in such a way that it recreated a real translator-client situation, except for price negotiation.

This experiencing phase is to train not only students’ skill to apply the strategies they have learned in class, but also their soft skill, i.e. their professionalism in getting the job done. Students are expected to feel as if they are in the real world, not just learning and studying in the classrooms aloof from the real problem they might encounter when they leave the university.

The opponents of this cycle state that this experiencing phase might give an impression of being the same with that of vocational institutions. University students should learn the academic side, not the mechanical things. We cannot remain deaf, however, to the real job-market which demands university graduated students who are already prepared to fill the vacancy. Some university students, job-markets say, do not know anything about real world so they have to be trained first. This will cost them a lot of money, let alone their waiting period. The experience phase gives students pictures of what they might face when they mingle with the real world.

The phase learning and experiencing actually can be changed over. Students might experience first before they learn. From that experience, they will learn how to handle the problem. This will eventually lead them to a better understanding of the ground they study.

3. Reflecting

After they learn and experience or experience and learn, the students are given opportunity to reflect what they have done so far. This is called reflecting phase.

Students are able to identify the difficulties and problems and find a way to solve them. Teachers' role in this phase is to guide and give direction to the students lest they get lost in their study.

4. Evaluating

Evaluating the process-oriented learning is difficult. The evaluation must come along the way with the learning process. Students are evaluated and assessed in every step of the process. Summative test which is done at the end of the learning process will be unfair to the students. Their activity and achievement in each step will be overlooked by such test. One method to assess and evaluate such kind of learning is by portfolio and learner self assessment. This method emphasizes on the process the students undergo during their study.

The paragraphs to come will discuss the portfolio and self-assessment and their application in my translation class.

Areas of Evaluation

According to Melis (1997), translation evaluation is relevant in three areas, they are the evaluation of published translation, the evaluation of professional translators' work and evaluation in translation teaching.

The evaluation of published translations is "to judge a translation, to discuss its merits and demerits, and, sometimes, to propose solutions." (Melis and Albir, 2001: 273) The focus of evaluation is on the idea of fidelity and quality of translations, the aesthetical aspect, literary elements, and the applied translation method.

The evaluation of professional translators is concerned with the translators' competence in rendering various texts, such as, technical, economic, scientific, legal, commercial, and the like. Translators are judged "with an emphasis on *correcting scales* (to determine error types) and *rating scales* (to measure translation quality)" (Melis and Albir, 2001: 274).

In the evaluation of translation teaching, the emphasis is "on the search for correcting and rating scales, on how errors in translation operate, and on the notion of translation problem" (Melis and Albir, 2001: 275). The evaluation of the translation teaching eventually leads to the suggestion or recommendation to the improvement of translation teaching method and students' involvement.

A proposal for translation evaluation

Coombe and Barlow say "portfolio assessment is in the forefront of alternative assessment approaches." (in Khan and Veetil, 2006). It is an appropriate method of assessment in the process-oriented learning. Combined with reflective learning, the portfolio and learner self-assessment will be an adequate method of assessment.

Khan and Veetil further say that "it is important that learners become aware of their own progress and reflect upon their learning strategies." Students can use the data they gather in their portfolio as their reflection tool. This will lead them to possess "higher order thinking skills", things which are needed in professional world.

Portfolio is an "ongoing collection of works done by individual students". Portfolio shows evidences of students' learning process. A portfolio should reflect the five characteristic as follows (Moya and O'Malley, 1994, cited in Coombe and Barlow, 2004 in Khan).

1. Comprehensiveness

The potential for determining the depth and breadth of students' capabilities can be realized through comprehensive data collection and analysis.

2. *Predetermined and systematic*
A sound portfolio is planned prior to implementation. This includes information such as purpose, contents, data collection schedule and student grading criteria.
3. *Informative*
The information in the portfolio must be meaningful to students, teachers, and sometime parents.
4. *Tailored*
An exemplary portfolio is tailored to the purpose for which it will be used, classroom goals and objectives and individual assessment needs.
5. *Authentic*
A good portfolio provides student information based on assessment tasks that reflect authentic activities during classrooms instructions.

Meanwhile, learner self-assessment as an approach to learning is “that students take some significant responsibility for their own learning over and above responding the situation...[and] in order to assume greater control of their learning, learners need ways of assessing the quality of their language performance” (Cotterall 1988 in Khan). Self assessment is a way for students to know their progress in learning.

Portfolio and self-assessment in my translation class

In the first meeting of the class, I usually gave a students a kind of questionnaire to know what the students expect from the translation (English-Bahasa Indonesia) class. This lets me know an approximate picture of the students’ expectation and whether my syllabus will meet their needs. The choices I provided for the question “what do you expect in the translation class?” are: (1) to better understand English through Bahasa Indonesia, (2) to learn how to translate well, (3) to understand English culture, (4) to learn how to be a translator, and (5) others.

Most of the students answered that they want to learn how to translate well (83%), to better understand English through Bahasa Indonesia (10%), to learn how to be a translator (3%), to understand English culture (3%) and others (1%).

The students’ answers for ‘others’ are: (1) the required subject in the curriculum, (2) “go with the flow”, (3) no expectation, (4) not to sleep during the class, (5) “meet my favorite teacher” (6) others.

The result shows that the majority of the students expect to learn how to translate English into Bahasa Indonesia well. When pursued “how well”, they answered that at least they know the strategies to translate various English texts into Bahasa Indonesia so that they will have sufficient equipment to be a translator. This will eventually be the same with the choice “to learn how to be a translator”.

The students’ expectation worried me because according to ATA (American Translators Association) “completing a translation program does give a student skills but does not provide any assurance that these skills will find a ready market” (my emphasis, Tinsel, 1973 in Hubscher-Davidson, 2007). The ATA further advises “institutions to provide students with as much ‘real-world’ practice as possible” (in Hubscher-Davidson, 2007) to anticipate the uncertain job-market.

Sewell and Higgins (in Hubscher-Davidson, 2007) state that “in recent years universities have been increasingly aware of the needs and practices of professional life”. Consequently, the students expect the course will equip them with the skills needed for their future career. That is why ‘experiencing’ real-life situations with the real life-life tasks is imperative.

Therefore, I designed my syllabus to meet the students’ expectations after long years of teaching translation classes and observing the students’ expectations and interests. This course is meant for fourth-semester students whose English proficiency

should be in advanced level. The materials include grammatical and cultural difficulties, strategies to overcome difficulties, and translation of texts of different registers. Most of the texts provided are the texts from my clients ranging from literary texts to legal documents. All of them are translated using different strategies based on the context.

In line with the portfolios method, students are also given opportunity to reflect upon what they have done. The questions for reflection include (1) the difficulties the students encounter during the translation process and (2) how the students solve the difficulties. I also apply TAP (Thinking-Aloud Protocol) in order to know how students translate. TAP is a method to understand the process of translation which takes place in translators' mind. The verbalization of what is going on in the students' mind turned out to be an exciting activities for my translation students. They were eager to share what they had in mind while translating.

When it comes to evaluating, the students are given opportunity to assess their own translation. According to Khan and Veetil, the learner self-assessment "is done in a stress-free environment...which provides lots of opportunities for student reflection [so that] a positive and non-threatening learning atmosphere could be established." By this method, the students do not feel threatened by the teacher assessment.

To guide the student assessment, a grading criteria is given. The criteria for translation include (1) accuracy, i.e. message conveyed, terminology, (2) readability, i.e. understandable or not, naturalness, (3) completeness, i.e. all ideas/messages conveyed, and (4) grammatical correctness, i.e. spelling, punctuation, grammar and other mechanics. The learner self-assessment is then compared with the teacher assessment.

At the end of the course, the students are asked to organize the portfolio by choosing the best translation for each different register. The reason why they choose the particular work must be written.

Concluding remarks

The evaluating phase using portfolio and learner self-assessment encourage students to know their progress in a non-threatening fashion. They can identify their own weaknesses and strengths and eventually pursue the improvement. In line with the growing demand of the job-market for well-equipped and well-prepared graduates, the learner self-assessment combined with reflection and experience element enables students to be autonomous learners to accomplish a larger objective.

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Appendix 1

TRANSLATION - SELF ASSESSMENT SHEET

Name :

Date :

Text register :

Tick the appropriate column for each statement given below

No	Statement	Always	Sometimes	Not sure
1.	All have been translated			
2.	All have been translated accurately			
3.	The translation result is readable			
4.	No mistakes in grammar, spelling, punctuation and other mechanics			
5.	I understand complicated English structures			
6.	I found culturally-loaded words			
7.	I found science-related words			
8.	I found legal terminologies			
9.	Able to translate culturally-loaded words			
10.	Able to translate science-related words			
11.	Able to translate legal terminologies			
12.	I just copy from my friends			

My Reflection:

1. The difficulties I encountered while translating

2. How I solve the difficulties

3. How I feel about my translation skill for this text

4. What I will do to develop my translation skill

5. How I grade my translation

Excellent Very Good Good Weak Needs to improve

Teacher Comments:

Appendix 2
TRANSLATION
POST SELF-ASSESSMENT SHEET

Name :

Date :

Text register :

1. What are my teachers' comments on my translation?

2. What did I do to improve my translation?

3. How did I grade my translation BEFORE getting teacher's comment?

Excellent Very Good Good Weak Needs to improve

4. How do I grade my translation in the light of the teacher's comment?

Excellent Very Good Good Weak Needs to improve

Developing Task-Based Moodle for Writing Course at the University Level

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Abstract

Internet has a big impact on education. Learning can now be conducted through the Internet, known as e-learning. Yogyakarta as the appointed pioneer for the implementation of e-learning in Indonesia has begun to use e-learning for all levels of education, including the university level (Sulaiman, 2012). Moodle, as a form of e-learning, enables learners to enter a “digital classroom” without the limitation of time and space. Moodle, in practice, provides teachers possibilities to let students do the tasks independently. The exposure of Task-Based Learning will be multiplied exponentially with the integration of Moodle in class. Therefore, it is considered necessary to develop a Task-Based Moodle learning model for writing course at the university level.

Three out of five phases of the ADDIE Instructional Design model: Analysis, Design and Development were employed. The phases were incorporated into the Borg and Gall’s cycles of Research and Development: Research and Information Collecting, Planning and Developing Preliminary Form of Product. The data were obtained through questionnaires, which were distributed to the writing course students of the English Language Education Study Program of Sanata Dharma University.

The result of the research is the Task-Based Moodle theoretical model. It presents the features and widgets that were selected according to their suitability with the principles of Task-Based Learning. Features used were resources, quiz and forum. Widgets added were clock, calendar, game, online dictionary and Yahoo! Messenger.

Keywords: design, Moodle, task-based learning, writing

Introduction

Education, as one important aspect in life, is greatly influenced by the advance of technology, especially since the Internet is introduced. Learning can now be conducted through the electronic media, especially via the Internet. That is what is known as electronic learning or e-learning, a term that has been very popular nowadays. There are many types of e-learning offered by the Internet. One that supports the teaching and learning process well is Learning Management System (LMS). Of all the softwares of the LMS, Moodle has been chosen to design the learning model. Moodle stands for Modular Object Oriented Dynamic Learning Environment. It is an application program that can change the learning media into the form of a web. This application enables learners to enter a “digital classroom” to access the learning materials. Moodle has some benefits that are more beneficial than the others. It can be downloaded for free and it can also be used or modified by anyone. At this time, Moodle has been used in

more than 150.000 institutions in more than 160 countries worldwide. What makes Moodle so interesting are the useful features that can facilitate learners to share links, send personal message and publish their work in a forum to be read by others. Some important features of Moodle are assignment, chat, forum, quiz and resources. Those features will be very beneficial in learning writing. All the reasons above have become the motivation to design a Moodle learning model for writing course in particular.

Writing is one of the four basic skills, along with speaking, reading and listening. Writing and speaking are classified as active or productive skills whereas listening and reading are considered as passive or receptive skills. English Language Education Study Program (henceforth ELESP) curriculum divides the sequences of learning to write into four different compulsory courses. The courses are Basic Writing, Paragraph Writing, Critical Reading and Writing I and Critical Reading and Writing II. Throughout their semesters in ELESP, the students progress from writing a simple sentence to writing an academic essay.

This study is going to focus on Critical Reading and Writing II, one of the courses offered in ELESP. In order to improve students' skill in writing, the learning materials will be designed based on certain topics. Task-Based Learning refers to a pedagogical approach derived from communicative language teaching approach, which utilizes the use of language tasks as the central key in learning (Richards and Rodgers, 2001). The main point of task-based learning lies in the experiential learning in which the learner's prior experience becomes the starting point which will improve along with the task completion in the classroom. By doing the tasks, learners will be exposed to the target language. When the learners encounter problems, they will be involved in the discussion which will broaden their opportunity to use the target language. They will also have the chance to fill in the gaps in their language competence through the feedback in the discussion; which will improve their language mastery. Furthermore, tasks are also said to be motivational, as they require learners to use authentic language, vary in format and operation, often include physical activities, involve partnership and collaboration, may call on learners' past experience and tolerate as well as encourage a variety of communication styles (Richards and Rodgers, 2001).

This study is important because it aims to present appropriate materials to help the Critical Reading and Writing II students of ELESP of Sanata Dharma University in particular to improve their writing ability. By providing the materials which are practical and arranged based on certain topics, they will be able to improve their writing skill.

This study attempts to answer the following question: *What is the theoretical model of the Task-Based Moodle learning model for writing course at the university level?* The objective of this study is to design the theoretical model of the Task-Based Moodle learning model for writing course at the university level.

Literature Review

Writing

According White and Arndt in Nunan (1999), writing is a complex, cognitive process that requires sustained intellectual effort over a considerable period of time. Harmer (2001) points out that the writing skill has finally been recognized as an important skill for language learning. The reasons for teaching writing to students of English as a foreign language include reinforcement, language development, learning style, and most importantly, writing as a skill in its own right. Writing is indeed becoming necessary not only in L2 in school settings, but also in our daily life, particularly owing to the prevalence of information technology, such as writing e-mail, or business letters overseas. Salmon (2002) also indicates that along with a drastic increase in textbook writing, conference presentations, and published research and commentary about L2

writing, the inclusion of direct tests of writing on standardized tests of English proficiency such as the TOEFL Test of Written English has been a sign of the recognition of the importance of L2 writing.

Task-Based Learning

Task-based learning is an approach which uses tasks as the core unit of planning and instruction in language teaching (Richard and Rodgers, 2001). The main characteristic of task-based learning lies in the experiential learning where the learner's past experience becomes the starting point in learning, while their personal experience when doing the tasks becomes the central point of learning (Nunan, 2004). Task-Based Learning framework consists of three phases: pre-task, task cycle and language focus. The components within each phase of the framework provide a naturally flowing sequence, each one preparing the ground for the next. Willis (1996, pp. 26-28) classifies six types of tasks according to the analysis of communicative language use. They are listing, ordering and sorting, comparing, problem solving, sharing personal experience and creative tasks.

Instructional Design

Instructional Design is the strategic planning of a course. It is a blueprint that is designed and followed. It helps to connect all the dots to form a clear picture of teaching and learning events. There are many models exist for use by different levels of instructional designers and for different instructional purposes. The ADDIE model is chosen since it represents a dynamic, flexible guideline for building effective teaching and learning activities. ADDIE stands for Analysis, Design, Development, Implementation, and Evaluation. Each step has an outcome that feeds into the next step in the sequence. One of its benefits is that this model allows the idea of receiving continual or formative feedback while instructional materials are being created. This model attempts to save time and money by catching problems while they are still easy to fix. ADDIE's simple steps provides an organized design procedure for the use of instructional materials that can facilitate the creation and maintenance of classes. They may be utilized for incorporating new technology into the creation and delivery of courses. They are also beneficial for the development of courses using alternative delivery methods.

Critical Reading and Writing II

Students in ELESF of Sanata Dharma University take Critical Reading and Writing II course in their third semester. Critical Reading and Writing II is designed to give students practices to read and write responses critically based on the given texts or passages. On completing the course, the students will be able to understand the concept of critical reading and writing as well as descriptive, expository and argumentative genres or texts.

Moodle

Moodle stands for Modular Object-Oriented Dynamic Learning Environment. It is a free source e-learning software platform, also known as a Learning Management System. It has become very popular among educators around the world as a tool for creating online dynamic web sites for students. Moodle provides documents, graded assignments, quizzes and discussion forums to students with an easy to learn and easy to use interface. The interface has low graphical content to make it easy to use through a standard modem. Moodle is open-source; the programming code that runs it can be changed to meet the specific needs of users and institutions. Moodle is also free to download and use; there is no licensing fee. It only requires a web browser and

a connection to the Internet. This will allow anyone to use it; as they do not have to have advance knowledge on technology in operating this application. Moodle is currently being used in more than 150,000 institutions in more than 160 countries worldwide. There are several open source LMSs available today. Nevertheless, Moodle is the one that has rapidly grown and used.

Theoretical Framework

To find out the answer to the objective of this study, the writer has to discuss the theory of writing, the principles of Task-Based Learning and the Moodle features. Features used in the learning model would be based on the Task-Based Learning principles and the theory of writing, and so the theoretical model of the Task-Based Moodle learning model could be developed.

To begin with, as what had been discussed earlier, technology greatly influenced many aspects of life, including education. The use of Internet in education was referred to as e-learning. Recent advanced development had produced various programs and softwares that were claimed effective for language learning because they could be adjusted with the students' level, offered various activities, enabled students to become more independent learners, and their capacity to serve as a means of evaluation. Among those programs, Moodle was selected to develop a learning model for writing course at the university level due to its features that could really assist the students in learning writing.

The learning materials as the content of the Moodle would focus on producing an essay as the extensive type of written performance covering the macroskills of writing. The essay would be the final result of some steps in the form of several stages which are derived from the task cycles in Task-Based Learning. The first stage would be modeling. The second stage would be brainstorming and outlining. The third stage would be first drafting. The fourth stage would be peer feedback where revising and editing are conducted.

Methodology

The method used was Educational Research and Development (R & D) method. There are ten major steps in the R & D cycle; they are Research and Information Collecting, Planning, Developing Preliminary Form of Product, Preliminary Field Testing, Main Product Revision, Main Field Testing, Operational Product Revision, Operational Field Testing, Final Product Revision and Dissemination and Implementation (Borg and Gall, 1983). R & D cycle provides the orderly and fixed steps for developing an educational product, but it does not specify the kinds of information required for developing the product. On the other hand, ADDIE's instructional design steps specify the information required for developing the product. Therefore, this research incorporated the R & D cycle into the phases of ADDIE as the framework. Due to the limitation of time and capacity, the writer decided to employ only the former three phases of ADDIE: Analysis, Design and Development into the first three cycles of R & D: Research and Information Collecting, Planning and Developing Preliminary Form of Product.

To summarize all of the three steps of the R&D and ADDIE above, the writer presented the chart of the adopted R&D model cycle collaborated with ADDIE's model in the following figure.

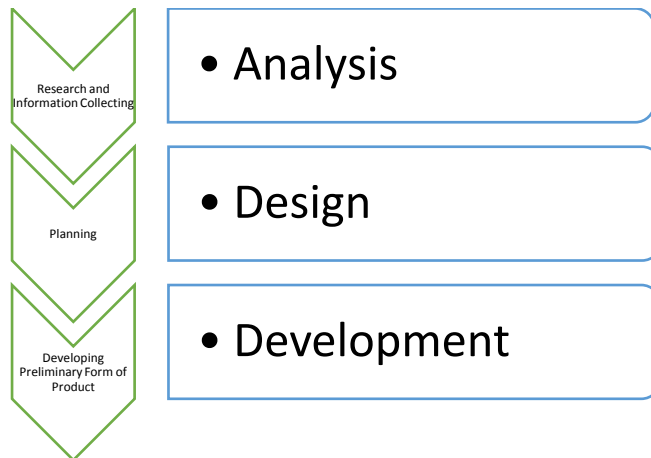


Figure 3.1. The Writer's R & D Cycle Collaborated with ADDIE's Model

The first step of R & D cycle is Research and Information Collecting. This step aims to collect findings and useful information for developing the product. The first phase of ADDIE, the analysis phase, was conducted here. In this step, the underlying theories supporting the research were collected from the Internet and books. The second step of R & D cycle is Planning. Planning included defining skills, stating objectives and determining course sequence. Objectives also provide the best basis for developing an instructional program, since the program can be field tested and revised until it meets its objectives (Borg & Gall, 1983). This step aims to construct the framework of the designed materials, in which the second phase of ADDIE model: Design, was conducted. In this step, the framework of the learning model was developed by determining the goal, objectives, general purposes, learning indicators and the subject contents. Learning activities were then selected based on their appropriateness with the goal of the course. The third step of R & D cycle is Development of Preliminary Form of Product. After the initial planning had been completed, the next step in the R & D cycle was to build a preliminary form of the educational product (Borg & Gall, 1983). In this phase, the Development phase of the ADDIE model was conducted. The Moodle learning model was designed here. Each of the organized subject contents was developed into learning materials.

The researcher conducts this study in Sanata Dharma University setting since the participants of this study are the students of the university. The participants of this study are the third semester students who take Critical Reading and Writing II course in ELESF, Sanata Dharma University.

Discussions

This section presents the steps on how to design task-based Moodle to teach writing in ELESF of Sanata Dharma University. There are three stages as follows:

Research and Information Collecting

This stage aims to obtain necessary information to develop the Moodle. The first phase of ADDIE: Analysis, was conducted in this stage. To begin with, the syllabus of the essay writing course in the English Language Education Study Program, Sanata Dharma University was used as the guideline to develop the learning materials for the content of the designed learning model. In addition, the writer also investigated the available facilities and equipment in ELESF. All of the classrooms in the English Language

Education Study Program are equipped with whiteboard, LCD projectors, viewers and speakers. There are 1 audio-visual laboratory, 2 multi-media laboratories equipped with 40 Personal Computers which are internet connected. Therefore, it can be concluded that the necessary support services to implement the task-based Moodle are available.

Needs analysis was also conducted by distributing questionnaires to the targeted users. There were three essay questions where they were required to elaborate their answers. The first question was about what materials they wanted to learn from the learning model. All of them wanted to learn the steps to write a good essay. Majority of the students also hoped to get clear explanation on the essay's definition, generic structures and language features along with clear examples. Regarding the second question about what difficulties they experienced in writing an essay, all of them answered that they always had difficulty in deciding what topic to write. Some of them also stated that it was difficult to compose correct sentences with no grammatical mistakes and to find sophisticated vocabulary that could give additional points the language aspect of their essay. The third question asked them about the things or features they wanted the learning model to provide. They stated that they would like the learning model to have an interesting appearance and things such as games that could increase their motivation to study. They also wanted the learning model to provide various exercises along with the answers and some links that would enable them to download handouts, ask questions and get the answers to their questions.

Planning

The second stage is Planning. The Design phase of ADDIE model was conducted here. Obtaining the necessary information, the writer then developed the framework of the Moodle's content to be designed, which consisted of stating goals, topics and general purposes and specifying learning indicators. All of them were taken from the syllabus provided by the English Language Education Study Program, Sanata Dharma University. The goal of the designed learning model was to improve the essay writing skill of the students of the English Language Education Study Program, Sanata Dharma University.

There were four topics presented in the learning model. The first topic was modeling. The modeling section provided theory and examples of the definition, types, generic structures and language features of the essay. The second topic was the brainstorming and outlining section. The third topic was first drafting, and the fourth topic was peer feedback.

The learning topics were then developed into the subject contents specified for each topic as follows:

Table 4.1: The Organization of Subject Contents

Meeting	Unit Name	Subject Contents
1	Modeling	<ul style="list-style-type: none"> • Types of essays • Generic structures of an essay • Language features of an essay
2	Brainstorming & Outlining	<ul style="list-style-type: none"> • Techniques of brainstorming • Make an outline
3	First Drafting	<ul style="list-style-type: none"> • Ways to develop outlines into first draft • Kinds of transitions
4	Peer Feedback	<ul style="list-style-type: none"> • Giving feedback to their friends' draft • Revising their draft

The topics and their subject contents were then developed into some general purposes for each topic as follows:

Table 4.2: The General Purposes

Topics	General Purposes
Modeling	<ol style="list-style-type: none"> 1. The learners know the types of essays 2. The learners know the generic structures of an essay 3. The learners know the language features of an essay
Brainstorming & Outlining	<ol style="list-style-type: none"> 1. The learners know how to brainstorm ideas 2. The learners know how to make an outline
First Drafting	<ol style="list-style-type: none"> 1. The learners know the concept of a first draft 2. The learners know how to develop the outline into a first draft
Peer Feedback	<ol style="list-style-type: none"> 1. The learners know how to give feedback to their friends' draft 2. The learners know how to revise their draft based on the feedback given

After stating the goal, objective, topics, subject contents and general purposes, the learning indicators were specified as follows:

Table 4.3: The Learning Indicators

General Purposes	Learning Indicators
<ol style="list-style-type: none"> 1. The learners know the types of essays 2. The learners know the generic structures of an essay 3. The learners know the language features of an essay 	<p>At the end of the unit, the learners are able to:</p> <ol style="list-style-type: none"> 1. Identify the types of essays 2. Mention the types of essays 3. Identify the generic structures of an essay 4. Mention the generic structures of an essay 5. Identify the language features of an essay 6. Mention the language features of an essay
<ol style="list-style-type: none"> 1. The learners know how to brainstorm ideas 2. The learners know how to make an outline 	<p>At the end of the unit, the learners are able to:</p> <ol style="list-style-type: none"> 1. Identify the ways to brainstorm ideas 2. Write an outline of the brainstorm
<ol style="list-style-type: none"> 1. The learners know the concept of a first draft 2. The learners know how to develop the outline into a first draft 	<p>At the end of the unit, the learners are able to:</p> <ol style="list-style-type: none"> 1. Identify the function of a first draft 2. Make a first draft from the outline
<ol style="list-style-type: none"> 1. The learners know how to give feedback to their friends' draft 2. The learners know how to revise their draft based on the feedback given 	<p>At the end of the unit, the learners are able to:</p> <ol style="list-style-type: none"> 1. Identify the function of peer feedback 2. Correct their friends' draft 3. Revise their own draft

Features that would be used in the learning model were selected by taking into account the students' want obtained from the needs analysis. All the features that would be selected to be provided should be in line with the principles of CALL.

Developing Preliminary Form of Product

The Development phase of ADDIE model was conducted here. In this part, the learning model was designed. Features, widgets and activities for each topic were selected according to their suitability with the attainment of the topics, subject contents, general purposes, learning indicators as well as with the CALL principles.

The first selected feature of Moodle was resources. Four sub-features of resources were selected. They were File, Folder, Label and URL. Through File, the learning materials could be stored and downloaded by the students if they were unable to attend the class. Folder made it easier for the students to organize what they wanted to download as well as to categorize the learning materials. Label was used to identify the sub-sections in a section and help the students to navigate through the course. URL feature would provide external links that the students could access to enrich their knowledge.

The second feature that was selected was Quiz. Quiz feature would contain the exercises on the learning topics. The forms of Quiz chosen were multiple choice, embedded answers, matching and true/false. For all those types of quiz, a specified "right" answer would be set so that the system would provide immediate feedback right after they chose an answer.

The last selected feature was forum. This feature would expand interaction among the students and the teacher. By sending personal message and participating in the forum, students would be able to communicate with their classmates and teachers, which was an essential part of a learning process.

There were five widgets added in the learning model. A clock widget was added to beautify the template. To make the template look more attractive so that it could capture the students' attention, a calendar widget was also added. To add a sense of entertainment, there was a mini game where the students would be able to play with a virtual dog named Charlie. To help students find out the definition or synonym along with the contextual examples, a dictionary widget was also added to the Moodle learning model. The last additional widget was a Yahoo! Messenger widget. By using this widget, students would be able to chat with the teacher anytime.

Conclusions

This study was conducted to answer the research question: *What is the theoretical model of the Task-Based Moodle learning model for writing course at the university level?* The first three stages in Research and Development model was employed.

The first stage is Research and Information Collecting that includes the Analysis phase of ADDIE. Necessary data on the theories of essay writing, CALL and Moodle were collected from the books, the internet and the syllabus that was provided by the university. Needs analysis questionnaire was also distributed to the targeted users who were the essay writing course' students to figure out their need, lack and want to be adjusted with the theories collected in order to design an appropriate theoretical learning model.

The second stage is Planning that includes the Design phase of ADDIE. The topics, subject contents, general purposes and learning indicators based on the syllabus and the theories of essay writing were determined in this part. There were four topics as the planned content of the learning model: modeling, outlining, first drafting and peer feedback. The topics were the results of the synthesizing of the essay writing syllabus and the essay writing process.

The third stage is Developing Preliminary Form of Product that includes the Development phase of ADDIE. In this part, the features of Moodle that were suitable with the goal of the course and the principles of CALL were selected and developed. The first feature used in the theoretical learning model was resources in the form of

File, Folder, Label and URL. The second feature was quiz in the form of multiple choice, embedded answer, true/false, matching and essay. The last feature used was forum. The widgets added to the theoretical learning model were clock, calendar, game, online dictionary and Yahoo! Messenger.

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Religion Representation in Indonesian e-Textbooks: A Visual Content Analysis

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Abstract

The purpose of the study was to evaluate the visual images used as illustrations in the English electronic textbooks for grades ten, eleven, and twelve in Indonesia. Qualitative visual content analysis was employed as the methodology of the research. The analysis focused on whether these e-textbooks accommodated the religious diversity of the students. Cultural diversity that influenced students learning in Indonesian contexts was crucial to examine because the students were so diverse as a result of the geographical conditions and historical background of Indonesia. Religious identity is a dimension of self, as an individual and as a group member. It forms, develops, and emerges from membership in a particular religious group. The documents analyzed in this study were the visual images found in the English e-textbooks designed for 10th, 11th, and 12th graders in Indonesia. The document analysis procedure included document selections, protocol development, data collection, data coding and organization, and data analysis. Corresponding to the research question, the visual images were analyzed to determine whether they represented religious diversity of the students impartially. Eight English e-textbooks were examined. The result showed that certain religions were under represented in all English e-textbooks examined. Due to the fact that the some religious groups were significantly less represented in numbers, they were also considerably underrepresented in roles. The range of roles of the underrepresented religions depicted in the English e-textbooks were very limited.

Diversity of Indonesia

Indonesia is a large country covering an area of 5,193,250 square kilometers, out of which 2,027,087 square kilometers are land and the remainder is water. The Indonesian population is estimated to be 220,953,634 people. It is fourth in the world for its population density. According to the data from the Central Bureau of Statistics the number of school children is 25,389,000 (*Biro Pusat Statistik* or The Central Bureau of Statistics, 2010). These school children represent the diversity of the Indonesian population. The most notable diversity in Indonesia includes ethnicity, religion, gender, and social economic status.

Geographically, Indonesia consists of more than 15,000 Islands. Administratively, it is divided into 33 provinces (See Figure 1.1). The population of Indonesia is 220,953,634 people from more than 1000 ethnic groups with more than 700 different languages (Davies, 2010; Parker, 2010; Suryadinata, Arifin, & Ananta, 2005). In terms of religious diversity, the Indonesian government officially acknowledges six religions, namely Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism. Indonesia with a population of 220 million Muslims has become the nation with the

largest Muslim population in the world. Each of the four aspects of cultural diversity will be discussed in the next sections.

Religion in a broad sense refers to any pattern of beliefs, emotions, practices, and organization that derive from perceptions of the ultimate significance of the human and natural worlds (Beckford, 2010). In Indonesia everyone has the right to follow a religion of his or her choice but the government only recognizes six religions namely, Islam, Buddhism, Hinduism, Catholicism, Protestantism, and Confucianism. Islam is the dominant religion in Indonesia with 88% (around 220 million) of the population being Muslim. This makes Indonesia the largest Muslim country in the world. Other religions include Protestantism (6%), Roman Catholicism (3%), Hinduism (2%), Buddhism (1%), and other smaller religions. In general Muslims fall into two categories, Javanese traditionalists who often align with Nahdatul Ulama (Charismatic Islamic Scholars) and modernist Muslims who align themselves with Muhammadiyah, a mass-Muslim organization with a more religiously orthodox but progressive social outlook.

Constitutionally Indonesia is a secular state but religion, in this case Islam, exists in most affairs (World Trade Press, 2010). Some Islamic groups have been trying to establish an Islamic state that adopts Sharia law in Indonesia. Aceh, the western most province, has adopted Sharia law completely. However, most Muslims in Indonesia strive for a moderate Islam that has a strong commitment to tolerance and pluralism (Hefner in van Wichelen, 2010). Although ultraconservative or more hard-line tendencies exist within Islamism in Indonesia, moderation is the norm and demonstrates how Islam and democracy are compatible (van Wichelen, 2010). Aligning Islamic traditions with globalization forces of consumerism played a central role in shaping middle class Muslims, for example, by turning the modes of veiling into commodifiable accessories of identity and/or lifestyle (van Wichelen, 2010).

Religion plays a significant role in Indonesian society. The Indonesian constitution mandates that all persons have to be religious. People have to choose one of the six religions acknowledged by the government. This religion is included on national identity cards and other formal documents. In reality there are many people who practice traditional belief systems such as animism although they are officially registered as members of certain religious groups (Parker, 2010).

Conflicts and tensions between Christians and Muslims exist in areas where the number of the populations is almost the same. In areas where one religious group is a minority one-way conflicts occur. Radical Muslim clerics and aggressive Christian missionaries contribute significantly to these conflicts even inciting them in some cases. Some politicians take advantage of these situations to gain power. (Haryatmoko, 2010; Warta, 2011).

Religious education is a compulsory subject at all education levels from elementary school to university. According to the 2003 law of National Education System schools and universities should provide teachers of each religion for the students. This policy is challenging for religious-based schools. Public schools often segregate students with different religions to make scheduling easier. This approach has been criticized as creating tensions among students with different religions rather than promoting inter-religious understanding (Kelabora, 1979; Zuhdi, 2005; Soejadmoko, 2009; Haryatmoko, 2010).

Similar to ethnicity, religion diversity in the classrooms reflects the diversity in the society. In some areas public schools might consist only of students from one religious group but in some others they might consist of students from many different religions. Religions and religious education as a compulsory school subject play important roles in shaping the students' views about inter-religious relationships in the society.

Textbook Evaluation

Materials evaluation is an attempt to measure the value of materials (Tomlinson, 1998). It can predict whether the materials will promote and facilitate the learning process of the students. Learning materials are relevant to and useful for the students when they are of learners' interests and related to tasks which learners need to perform in real life. Including cultural aspects and local contexts with balanced representation will increase students' motivation which in turns will help them to engage with the learning materials that might increase to learners' chance to succeed in learning. Studying English teaching materials through visual content analysis is important in an Indonesian context because it could contribute to the development of better learning materials that are designed to cater to a very diverse population.

This study is crucial because Indonesia is a very diverse nation in terms of religion, ethnicity, and socioeconomic status (Suryadinata et al., 2005). It is even more crucial because the e-textbooks are intended for all students around the country. Textbooks play an important role in the Indonesian education system. School teachers rely on textbooks as the predominant source of information for teachers and students. There has been no systematic study of e-textbooks used in Indonesian high schools in terms of their gender, socio-economic, religious and ethnic representation. Through the use of visual content analysis, the researcher will attempt to determine whether, and to what extent, gender, socio-economic, religious and ethnic diversity are represented in English e-textbooks for high school in Indonesia.

This study is expected to encourage English textbook writers and publishers to deal with more balanced representations of gender, ethnicity, religion, and socioeconomic status and improve English language teaching (ELT) in Indonesia by including local contexts and thereby decreasing the domination of English speaking countries such as, the United States, United Kingdom, and Australia which are often referred to as the center circle countries in ELT (Kachru, 1996).

Learning materials play an important role in teaching and learning activities in the classrooms. Textbooks are often the only if not the main sources of learning in Indonesia. Indonesia with a population of more than 200 million is a diverse country in terms of ethnicity, language, religion, and socio-economic status (SES). Publishing any learning materials for schools should take diversity into account in order that the materials cater to the learning needs of students with different ethnic, language, religion, and socio-economic backgrounds.

In order to promote learning, materials should be culturally relevant and inclusive, accommodating the many cultural differences of the students. Culturally relevant teaching materials should include students' culture in order to maintain it and to avoid misinterpretations other cultures (Ladson-Billing, 2009). Culturally relevant teaching is a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes. These cultural referents are not merely vehicles for bridging or explaining the dominant culture; they are aspects of the curriculum on their own right (Ladson-Billing, 2009a, p. 20).

Tomlinson and Lynch-Brown (2010) recommended criteria for evaluating and selecting culturally relevant learning materials for school and classroom libraries. These criteria include authentic depiction of the cultural experience from the perspective of that group; accuracy of cultural details in text and illustrations; positive images of minority characters; balance between historic and contemporary views of groups; and adequate representation of any group. Similarly, Campbell (2010) put forward fifteen minimum qualitative criteria to align or choose textbooks to make sure that they are culturally relevant to the students. The first criterion is that the learning materials are unbiased and non-stereotypical. Secondly they should have a

comprehensive, complete, and inclusive view of society and its history. They should also have diverse viewpoints. They should not only represent the culture of the majority group. Good learning materials should build on and extend students' experiences. And finally, they should help students analyze and comprehend how real-life situations.

To analyze the visual images from the specified e-textbooks a qualitative approach was employed. First, the frequencies of all categorized visual images were counted. The images were categorized using the four cultural aspects namely, religion, ethnicity, gender, and socioeconomic status. Secondly, descriptions of all visual images were made. Finally, interpretations of all visual images were developed based on critical pedagogy theory.

Human Images Representing Religions

Only Islam and Catholicism were represented in some of the e-textbooks examined. Six e-textbooks contained human images whose dresses symbolized the Muslim religion. One e-textbook had human images that represented Catholicism.

Table 1 summarized the frequency of human images that represented the six official religions in Indonesia. There were twenty-one images of people who represented Muslims in e-textbook one for grade ten. All of them were women and were categorized into the Muslim category because they were wearing the hijab. Muslim men were not represented in e-textbook one. E-textbooks two, three, four, and seven also depicted Muslim women. They were identified as Muslim because of the dresses they wore. There was only one Muslim man depicted in the English e-textbooks studied. The image of a Muslim man was found in e-textbook four. He was categorized into the Muslim group because he was depicted as wearing a white Muslim cap.

The only human image that represented Catholicism was found in e-textbook eight. A woman was depicted among the crowd of people in a rally opposing abortion. She was classified as representing Catholicism because she was holding a rosary. Other people in the crowd were not classified as representing Catholicism because there were no symbols on them that related them directly as being Catholics. Table 1 showed that the number of human images representing religions was relatively small, only fifty images, compared to 1782 human images in all e-textbooks examined.

Table 1. Human Images that Represent Religion.

	E-textbook								TOTAL
	1	2	3	4	5	6	7	8	
Mu	21 6.9%	5 2.4%	1 0.6%	6 1.7%	0	7 3.2%	9 2.7%	0	49 2.7%
P	0	0	0	0	0	0	0	0	0
C	0	0	0	0	0	0	0	1 0.84%	1 0.05%
H	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0
Cf	0	0	0	0	0	0	0	0	0
Un	282 93.1%	205 97.6%	161 99.4%	340 98.3%	87 100%	210 96.7%	329 97.3%	118 99.2%	1732 97.2%
	1782								

Mu: Muslim
P: Protestantism
C: Catholicism
H: Hinduism

Cf: Confucianism
U: Undetermined
B: Buddhism

Animal and Object Images Representing Religions

There were no animal images in the English e-textbooks examined that represented or symbolized the six official religions in Indonesia. However, it was interesting to note the presence of dogs and pigs, which are often considered to be animals to avoid due to religious reasons in Islam. Camels were found in e-textbook five for grade eleven. They were originally from the Middle East and are often associated with Saudi Arabia where Islam was founded. However, they are not related to Islam as a religion.

Table 2 showed that the English e-textbooks for high school in Indonesia represented four religions Protestantism, Catholicism, Hinduism, and Buddhism by images of objects in their illustrations. Eight images of objects represented both Protestantism and Catholicism. I classified them as to belong to both religions because they were found in both religions. They were images of burial coffins and Easter eggs. I found two images of coffins in e-textbook one for grade ten. I categorized them as representing Protestantism and Catholicism because only Christians use coffins for purposes of burial. Muslims are wrapped with white cloths when they are buried. Buddhists and Hindus are normally cremated in Indonesia. I found three images of painted eggs for Easter in e-textbook three for grade eleven. I considered them to represent both Protestantism and Catholicism because they were found in the traditions of these religions. E-textbook four for eleven graders also had three images of Easter eggs.

The writer used one image of a goddess statue as an illustration in e-textbook one. I considered it as representing Hinduism because such images were often found in Hindu temples in Indonesia. E-textbook two for tenth graders represented Buddhism by showing one image in its illustration. It depicted Borobudur, the largest Buddhist temple in the world. It represented Buddhism, although it was used as an example of a tourist destination in the e-textbook, the temple was still used as a place of worship by Buddhists.

Table 2 showed that most objects were put into undetermined category due to the fact that they did not depict any features that symbolized the six official religions acknowledged by Indonesian government.

Table 2. Object Images that Represent Religion

	E-textbook								Total
	1	2	3	4	5	6	7	8	
Mu	0	0	0	0	0	0	0	0	0
P	2	0	3	3	0	0	0	0	8
	3.8%		4.3%	3.3%					1.6%
C	2	0	3	3	0	0	0	0	8
	3.8%		4.3%	3.3%					1.6%
H	1	0	0	0	0	0	0	0	1
	1.9%								0.2%
B	0	1	0	0	0	0	0	0	1
		2.2%							0.2%
Cf	0	0	0	0	0	0	0	0	0
Un	50	45	66	89	32	97	77	43	499
	94.3%	97.8%	95.6%	96.7%	100%	100%	100%	100%	98%
	509								

Mu: Muslim

P: Protestantism

C: Catholicism

H: Hinduism

B: Buddhism

Cf: Confucianism

Un: Undetermined

Religious Diversity in Indonesian E-textbooks

Indonesia officially acknowledged six religions in its constitution. Religious diversity was a common phenomenon in everyday lives and at schools. There were public school holidays for each religion in the national curriculum calendar. Including religious topics in learning materials was viewed as showing reality of everyday lives and making the materials contextual.

The English e-textbooks examined included topics related to some religions. The visual images used as illustrations also depicted people and objects representing certain religions. Some visual images were used to provide illustration for texts related to topics about certain religions. Some other images were used as illustrations for texts, which were not about religions. However, not all six religions acknowledged by Indonesian government were represented.

Throughout the eight English e-textbooks examined only Islam and Christianity were represented by human images. There was no animal image that represented religions. Images of objects found in the English e-textbooks series only represented Christianity, Hinduism, and Buddhism. Confucianism was not represented by either human or object images.

Most images that represented religions were not used to illustrate texts about religions. They were used to illustrate texts on unrelated topics. The image of Borobudur temple in e-textbook one, which represented Buddhism for example, was used to provide illustration for a text on tourism. The statue of a Hindu goddess from the same e-textbook was used as an illustration of a text about legend and folk tales. Another example of an image representing religion used as an illustration for non-religious text was the image of a woman holding a rosary. It was used as an illustration of a text about an anti-abortion protest. The images of women wearing hijab, which represented Islam, were also used as illustrations of common activities such as cooking, career, and sports. The only images used as illustrations of texts related to religions were the Easter eggs. They accompanied texts about Easter traditions.

Including visual images related to religion would be ideal to show the reality of religious life in Indonesia. Integrating topics about religions in the learning materials other than learning materials for religious education promoted inter religious understanding among Indonesian students (Haryatmoko, 2010; Kelabora, 1979; Parker, 2010). However, balanced representations and accurate depictions of all religions should be made to develop inclusive learning materials that in turn would promote students' learning motivation. Imbalanced representations and inaccurate depictions of any religion would disfranchise certain group of students and demotivate them. Religion is an important cultural aspect in Indonesia, discounting it from instructional materials could have detrimental effect on students (Ladson-Billing, 2009a).

Previous studies showed that religious education failed in promoting inter religion understanding among students because of its segregate nature (Haryatmoko, 2010; Kelabora, 1979; Parker, 2010; Putranta, 2005; Soedjatmoko, 2009). Creating balanced and accurate religion representation through the use of visual images may promote mutual understanding among students with different religions. In the long run it could minimize the existing tensions and conflicts between different religious groups which have not been fully resolved in Indonesia (Haryatmoko, 2010).

Concluding Remarks

The English e-textbooks for high school in Indonesia did not reflect the reality of the existing religions in Indonesia. The images of human beings represented Islam and Christianity but left out Hinduism, Buddhism, and Confucianism. Religion is a sensitive issue and played an important role almost in all aspects of life in Indonesian society. It even often causes tensions and conflicts that have not been properly resolved. The

religious education has failed in promoting inter religion understanding because of its segregate nature. Balanced representation and accurate depiction of the reality of religious life in Indonesia in instructional materials other than the instructional material for religious education could promote inter religious understanding and in the long run would reduce the tensions and conflicts between different religious groups.

The results of the study showed that there were imbalanced representations of religion in the English e-textbooks examined. Developing guidelines for cultural representation was suggested to improve the quality and inclusiveness of English instructional materials. It is expected that the results of this study inform teachers, textbook writers and publisher.

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Tennessee Williams' *Summer And Smoke*: The Yearning for the Other Side of Human Life

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Abstract

This paper intends to give one of the possible meanings to Tennessee Williams' Summer and Smoke (1948) which was originally titled Chart of Anatomy. The play emphasizes the conflicts between Alma Winemiller (representing the soul) and Doctor John Buchanan (representing the body), between eternity and life. Under the light of some theories of the unity of the body, the soul, and the mind, this paper tries to see the significance of the solution of the conflicts. Rather than creating a happy and agreeable ending by unifying Alma and John, Williams offers a solution in which Alma and John exchange their places. The play points out that the fulfillments of both physical and spiritual needs are indispensable.

Keywords: *physical needs, spiritual needs, body and soul.*

The Body, the Soul, and the Mind

It is generally agreed that human life concerns with two basic fulfillments, i.e. physical (bodily) and non-physical (spiritual). Many people try hard to earn money to merely fulfill their physical needs such as food, clothes, and properties; but everybody knows that money is far from being the most important thing in life. Money will not make us get the ultimate happiness. It cannot buy us true love and it will not give us peace of mind. However, money is indeed very important where it counts. We have to be sure that we have enough, so that we do have time to pursue the other needs in our life. Many people, on the other hand, devotedly gratify their spiritual needs and ignore physical and worldly needs.

We cannot, of course, split our life into those two different sides, and deal only with one of them. We need them both. In coping with these needs, an individual tends to have different perspectives and different ways. When one dedicates his/her life to a job, for instance, he/she may be fulfilling either his physical or spiritual need, or both, depending on how he/she perceives the activity. Some people will indeed focus only on getting money to fulfill physical needs and pleasures. However, some will think about the spiritual satisfaction from earning money. In line with the above explanation is Budziszewski's statement that "neither body alone, nor soul alone, neither expresses the whole being of a human person. The real me is both of them together" (www.undergroundthomist.org, 2014).

A famous psychologist, C.G. Jung, once describes a human being as consisting of the body and the living being. These refer to the two parts of a human being: the physique and the spirit or soul (1948: 79). Jung further states that "the body cannot be understood merely as a heaping together of dead matter, but must be taken as a material system prepared for life, and making life possible" (1948: 78). However, having these two parts has not yet meant having a complete life. Apart from the body and the living being, there is something necessary to life, namely the psychic factor,

which is also called the mind (1948: 79). Its function is to decide and control what do to with the body and the soul. In short, there are two elements in the existence of a human being (the body and the soul), and these two elements are controlled by another element called the mind. To make a balanced life the mind should treat the body and the soul equally.

Under the light Jung's theory, another psychologist, Henry A. Murray, divides human needs into two categories: the primary needs and the secondary needs. The primary needs are "based upon the organic requirements for physical survival, pleasure, and avoidance" (in Lazarus, 1961: 106). The secondary needs, on the other hand, "deal with non-physical matters, such as needs for achievement, recognition, or autonomy" (1960: 106). Thus, the human body (physical) and the human soul (non-physical) have their own different needs. In fulfilling these two different needs, human beings will be crucially influenced by the mind.

Regarding the human body, Kenny (1994), philosophically, states that

a human being is not something that has a body; it is a body, a living body of a particular kind. The dead body of a human being is not a human body any longer—or indeed any other kind of body, but rather as it decomposes, an amalgam of many bodies. Human bodies, like any other material objects, are composed of matter and form; and it is the form of the human body, not the form of the matter of human body, that is the human soul (in Klima, 2014: www.faculty.fordham.edu).

The problem is, then, how the mind fulfills these needs and how the mind creates a good balance for the two different parts of the human being so that life will be at best. This is undoubtedly the most complicated problem in human life. Many celebrities live in a physically rich world but their souls are empty and are always searching for the meaning of life. When they cannot stand with such situation, and when they feel that their life is meaningless, committing suicide seems to be one of the available means to end the pressure.

This article aims at examining and exposing such problems in a play written by Tennessee Williams, *Summer and Smoke*. Obviously this play reveals the complexity of such problem experienced by the two main characters, John Buchanan and Alma Winemiller. Annas (1990: 1449) states that "a play embodies a perspective, be it critical or uncritical, consistent or perhaps contradictory, on the social order". Further, Annas emphasizes that the most essential part of reading a work of literature is "our attempt to understand it" (1990: 1449), and this is what this article is trying to do.

Alma Winemiller and John Buchanan: the Quest for a Balance

Reading *Summer and Smoke* is identical with reading the interaction of the two main characters, John Buchanan, a young and talented doctor, and Alma Winemiller, a pious young girl, a daughter of a Reverend. These two characters are contradictory to each other. Uniquely, however, they like each other and always seek chances to be together. John is a "physically-oriented" young man who continuously seeks for sensual gratification, while Alma is a delicate and tender girl who always thinks about spiritual fulfillment.

The play begins with a prologue (serving as the opening scene) bringing the readers to the time when Alma and John were still children around ten years old. Alma, a preacher's daughter, is described as "already having the dignity of an adult", while John, son of a well-known daughter in the area, is just an "ordinary naughty boy". In this scene John is angry at Alma because she put a box of handkerchiefs on his desk

that morning. The handkerchiefs made his classmates laugh at him, and it made him embarrassed. Asked why she did that, Alma solemnly replies that she wanted to show her deep sympathy to John. She knows John is a motherless boy, so she wants to take care of him. Besides, she also thinks about how handsome John will be if his face is not always dirty.

It happens that they are talking near a statue of an angel which has an inscription on the pediment. It reads **ETERNITY**. To Alma (which is a Spanish word for soul), **ETERNITY** means a lot and the word can give her cold shivers. In her opinion, it is a place where people's souls are living after the people die. To John, however, the word does not mean anything because John never believes in the existence of souls.

Then they are talking about their future. John's father wants him to be a doctor, a profession Alma admires so much. To Alma's surprise, John would rather be a "devil" (as people used to call him), and go to South America on a boat. John thinks that a doctor is a man who deals only with dying people. He is not at all interested in that. Alma herself seems uncertain of what will happen to her in the future. The scene ends when naughty John, after finally cleaning his mouth with the handkerchiefs from Alma, seizes Alma's shoulders and gives her quick rough kiss. Alma is just standing amazed, between happy and shocked.

The opening scene (the prologue) is actually just a casual and ordinary portrait of children's conversation. However, this scene is very meaningful and is foreshadowing the conflict of the play. From this scene readers will be able to draw three conclusions about Alma and John. Firstly, John is a crude and naughty boy while Alma has already been delicate and mature. Secondly, John is preoccupied by the material world, while Alma seriously believes in the spiritual world. Thirdly, it is a fact that deep in their hearts, John and Alma likes each other.

The following conversation between John and Alma prepares the readers for the main conflict of the play:

JOHN. Have you ever seen a dead person?

ALMA. No.

JOHN. I have. They made me go into the room when my mother was dying and she caught hold of my hand and wouldn't let me go—and so I screamed and hit her.

ALMA. Oh, you didn't do that.

JOHN. [*somberly*] Uh-uh. She didn't look like my mother. Her face was ugly and yellow and—terrible—bad smelling ! And so I hit her to make her let go of my hand. They told me I was a "devil" (in Goldstone, 1976: 608).

Williams introduces the readers to the main conflict of the play, that is the conflict between physical matters and spiritual ones, between the flesh (body) and the spirit (soul). John thinks that when a person dies, he or she becomes nothing. It never comes to his mind that the dead body was once his mother, and that his mother's soul once stays in the dead body.

The next scene, Scene I, takes place about fifteen years later. John is now a young doctor who is coming back to his hometown. He seems to be "brilliantly and restlessly alive in a stagnant society" (in Goldstone, 1976: 609). One thing remains unchanged, however, he admires physical pleasures. His college study on the anatomy of human body strengthens his belief that the most important part of a human being is indeed the body. Consequently, anything that gives pleasure to the body becomes his first priority.

Unlike John, Alma grows in a small town called Glorious Hill, a very sensitive and dignified girl whose mind is preoccupied by spiritual matters and ideals. Under her father's guidance, Reverend Winemiller, she grows as a girl who is strongly affected by

conservative, philosophical, and religious matters. In addition to this, Alma is brought up in a family with a mentally-handicapped mother. Mrs. Winemiller really consumes most of Alma's time, care, and attention. It is easily understood, then, that Alma's circle is limited. Williams describes Alma as follows:

...there is something prematurely spinsterish about her. An excessive propriety and self-consciousness is apparent in her nervous laughter; her voice and gestures belong to years of church entertainment, to the position of hostess in a rectory (in Goldstone, 1976: 610).

When the two contradictory characters meet, awkwardness, longings, and happiness mix into one. Both of them are excited, but they also see that their differences are now becoming more and more apparent. John is drinking brandy while Alma is drinking water from the fountain. John is studying Bacteriology while Alma is singing for the church. John is spending different nights with different women, while Alma, so far, has only 3 dates with men, and these men are nothing more but friends. Alma says,

I'm afraid that you and I move in different circles. If I wished to be as outspoken as you are, which is sometimes just an excuse for being rude—I might say that I've yet to see you in the company of a—well, a reputable young woman. You've heard unfavorable talk about me in your circle of acquaintances and I've heard equally unpleasant things about you in mine (in Goldstone, 1976: 619).

Despite the fact that they live in different circles, John and Alma seem to understand that they need each other. John sees something special in Alma, something that he cannot find in himself, and he respects Alma for that. On the other side, Alma is carried away by John's life, a life that she has never imagined before. They complement each other. Thus, when John tries to approach Alma, she gladly and voluntarily gives way to him. Alma agrees to go riding in John's car, and later, she even invites John to her club meeting.

To Alma's disappointment, however, those chances to be together with John do not go well. John prefers to go riding with other girls rather than to spend his time with Alma. Seeing this fact, Alma is deeply hurt. Another disappointment comes because John immediately gets bored with Alma's club meeting. John immediately leaves the meeting, saying that there is another more important thing to do. Unable to bear her broken feeling, Alma calls John,

ALMA. The time of our last conversation on the Fourth of July, you said you were going to take me riding in your automobile.

JOHN. Aw. Did I say that?

ALMA. Yes, indeed you did, sir! And all those hot afternoons I've been breathlessly waiting and hoping that you would remember that promise. But now I know how insincere you are! (in Goldstone, 1976: 622).

Very surprisingly, however, Alma is patient enough to wait for John to change his manner. Obviously Alma is infatuated by John, and she does not care of what other people say about John. At night, Alma often leaves her room to meet John at his office. Although Alma says to me that she wants to meet John's father, it is John that she actually intends to meet. Once, when she went to John's office, she found John was there with another girl, Roza Gonzales. Pretending not to be bothered by Rosa's presence, Alma then asked for some tablets to calm her mind down. Alma said she could not sleep lately.

John, on the other hand, is actually afraid of Alma's character. Many times he wanted to see her but he did not have courage. He feels that he is too much different from Alma, that he is not from the same circle. The following dialogue reveals John's confession:

JOHN. I'm a poor excuse for a doctor. I'm much too selfish. But let's try to think about you.

ALMA. Why should you bother about me? [*She sits down*]

JOHN. You know I like you and I think you're worth a lot of consideration.

ALMA. Why?

JOHN. Because you have a lot of feeling in your heart, and that's rare thing.... Many's the time I've looked across the Rectory and wondered if it would be worth trying, you and me...

ALMA. You decided it wasn't?

JOHN. I went there tonight, but it wasn't you and me.... (in Goldstone, 1976: 633-634).

Alma and John, in facts, have the same feeling. They are interested in each other, but they are afraid to approach.

Observing the above facts, readers can draw a conclusion that both of them are in the process of understanding and accepting each other. Alma is beginning to accept John's principles which are physically oriented. She is even being influenced by John in perceiving this life. Alma begins to open her eyes to the fact that there is another way in enjoying life, a way which had never occurred to her mind before she met John. John, on the other hand, seems to be tired of seeking worldly pleasure and sees that Alma offers another possibility in perceiving this life, one that is contradictory to his own.

This can be seen as their longings for the other side of their life. Alma has, no doubt, been living under her father's shadow. She is strictly brought up in the preacher's world, and consequently she knows a lot about the spiritual side of this life, but not the other side. She does not have enough chances to enjoy the physical pleasures. Meanwhile, John is longing for his spiritual fulfillment. So far he only thinks about worldly enjoyment, and never cares of his spiritual side. In other words: John never cares about his soul since his mind is too busy with his body.

John's longings for spiritual fulfillment is also symbolically expressed through his close relationship with a girl named Nellie, Alma's students in her singing class, whose nature is so similar to Alma's. This is the best thing John can do since he does not have the courage to make a relationship with Alma. Alma's yearning for physical pleasures, on the other hand, is expressed through her attitude towards John which is getting more and more permissive. Alma tries hard to understand John's life, even after Nellie told her about John's bad life.

ALMA. John Buchanan?

NELLIE. Yes, of course, Dr. Johnny.

ALMA. Was-with-your mother?

NELLIE. Oh, he wasn't her beau! He had a girl with him, and mother had somebody else (in Goldstone, 1976: 625).

Nellie's information does not affect Alma, and this means that Alma is beginning to release herself from his father's shadow.

However, this process of understanding and accepting each other does not go smoothly. They have conflicts now and then, and the climax of their conflict is when

John's father died because a drunkard, Mr. Gonzales, shot him. It began when one night John, Roza Gonzales, and her father (the owner of the Moonlake Casino) were having a drinking party in John's office. Hearing the annoying noise in John's office, Alma (whose room is only across John's office) secretly called John's father, asking him to come to control the situation. When John's father really came, he was immediately in conflict with Mr. Gonzales, and under the influence of alcohol Mr. Gonzales shot John's father, who was an intruder at the party. Later, realizing who called his father, John blamed Alma as the killer of his father. In his anger John gave a lecture to Alma:

Now listen here to the anatomy lecture! This upper story's the brain which is hungry for something called truth and doesn't get much but keeps on feeling hungry! This middle's the belly which is hungry for food. This part down here is the sex which is hungry for love because it is sometime lonesome. I've fed all the three, as much of all three as I could or as much as I wanted. You've fed nothing... (in Goldstone, 1976: 648).

Alma definitely cannot accept John's ideas. She counterattacked John.

ALMA. There is something not shown on the chart.

JOHN. You mean the part that Alma is Spanish for, do you?

ALMA. Yes, that's not shown in the anatomy chart. But it's there, just the same, yes there! Somewhere, not seen, but there. And it is that that I loved you with—that. Not what you mention! (in Goldstone, 1976: 648)

After this conflict, John undergoes a change. He begins to speak frankly about his feeling to Alma. He admits more and more that Alma really means something to him, and that he admires and respects her. He says,

The night at the Casino—I wouldn't have made love to you. Even if you had consented to go upstairs. I couldn't have made love to you. [*She stares at him as if anticipating some unbearable hurt*] Yes, yes! Isn't that funny? I'm more afraid of your soul that you're afraid of my body. You'd been as safe as the angel of the fountain—because I wouldn't feel decent enough to touch you... (in Goldstone, 1976: 648-649).

It is obvious now that John is changing. Alma can now be sure that John is not as worldly as he was. Furthermore, she also knows from Nellie that John regards her as an angel.

Alma's reaction to the conflicts, however, is surprising. Alma is trying to change herself into a new Alma who is very much similar to John. Alma is not only trying to understand John's life and principle, she is even beginning to apply John's way of living into her own life. This can be interpreted into two possibilities: either she wants to attract John by proving that she is not just obsessed by spiritual matters (that she is not a "*pious pompous white blooded spinster*" or "*worn out mumbo-jumbo mumbler*"), or she really wants to satisfy her yearnings for physical pleasures, things she has never touched before. For that reason, Alma comes to John to explain openly how she feels about him. She says

So be honest with me. One time I said "no" to something. You may remember the time, and all that demanding howling from the cock-fight? But now I have changed my mind, or the girl who said "no", she doesn't exist anymore, she died last

summer—suffocated in smoke from something on fire inside her” (in Goldstone, 1976: 657),

A jack is now coming out of a box; a butterfly from a cocoon. Alma has changed and she becomes someone else whose way of thinking is similar to John’s. She admits that the old Alma did not get what she wanted in her life, so she promises that the new Alma will reach everything she wants. To John Alma adds

...she left me her ring—You see? This one you admired, the topaz ring set in pearls. And she said to me when she slipped this ring on my finger—“Remember I died empty handed, and so make sure that your hands have something in them! I said, “But what about pride?”. She said, “Foreget about pride whenever it stands between you and what you must have” (in Goldstone, 1976: 657).

John is proven to be another John. He has changed himself and is now entering the life Alma has just left. John confesses that Alma is true about the anatomy chart.

But I’ve come around to your way of thinking, that something else is there, an immaterial something—as thin as smoke—which all of those ugly machines combine to produce and that’s their whole reason for being. It can’t be seen so it can’t be shown in the chart. But it’s there, just the same.... (in Goldstone, 1976: 658).

The worst situation for Alma comes when John decides to marry Alma’s student, Nellie. Symbolically John steps into his new life he has never had before.

The epilogue (the last scene) tragically describes what the new Alma is doing. She becomes a woman who tries to seek physical and material pleasure and enjoyment from travelling rich men. While John is starting his new life with Nellie, Alma is initiating her new experience. It is very pathetic to see what Alma is doing in this scene. Williams concludes the story with a dialogue between Alma and the travelling young businessman.

THE YOUNG MAN. [*Alma laughs.... In a different way that she has ever laughed before. The young man leans towards her confidently*] What’s there to do in this town after dark?

ALMA. There’s not much to do in this town after dark, but there are resorts on the lake that offer all kinds of after-dark entertainment. There is one called Moon Lake Casiona. It’s under new management now, but I don’t suppose its character has changed.” (in Goldstone, 1976: 663)

Alma and John are different from the beginning to the end, like the Body and the Soul, the Flesh and the Spirit. This is not, however, a tragic story about two character that cannot be unified, rather this is a story of two different people who seek the missing part of their life. It does not necessarily mean that John needs Alma and Alma needs John, for if they are unified what we have is, then, two characters merging into one, and it seems that Williams does not want the story to end that way.

Williams seems to remind the readers that a human being consist of two basic elements: the body and the soul, the flesh and the living being, the passion and the essence. We have to fulfill their needs equally. We should make a balance between physical and spiritual fulfillment.

Concluding Remarks

Body and soul, flesh and spirit, good and bad, vulgarity and beauty, are the indispensable elements of human beings and of life in general. We are endowed by the

Creator those elements and therefore we cannot just choose one of them and leave the other. In *Summer and Smoke*, Williams admits that we are basically susceptible to any desire related to both elements.

One always has desire to satisfy his/her physical or bodily satisfaction (either in good or bad ways) and his/her desire to fulfill his spiritual demands or ideals. Williams makes us realize, if not suggests, that we should not deprive ourselves of one of them. By portraying Alma's and John's changes, Williams emphasizes that both elements need to be fulfilled, and that each individual always contains a doppelganger (a good personality contains a bad side, and vice versa), and the doppelganger will show up at a certain time.

At the beginning of the story, John is seeking physical pleasures and Alma is spiritually oriented. At the end, he turns into spiritual matters and she into physical pleasure. John marries Nellie based on love, the thing Alma emphasizes, and they settle in the small town Glorious Hill, while Alma moves to "after-dark" entertainment in Moon Lake Casino.

It is worth noting, too, that in emphasizing the life balance, that life contains two opposing elements, Williams uses contrasts throughout the play: the names of places (Glorious Hill and Moon Lake Casino), the main stage-setting (a Rectory on one side of the stage and a doctor's office on the other side), the names of the characters (Alma—the soul—and John), and of course the title *Summer and Smoke*. Life is indeed full of contradictions which need to be balanced.

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Nigger's English of "The Goophered Grapevine" in Chesnutt's *Tales of Conjure and the Color Line*: Literariness and Ideology¹

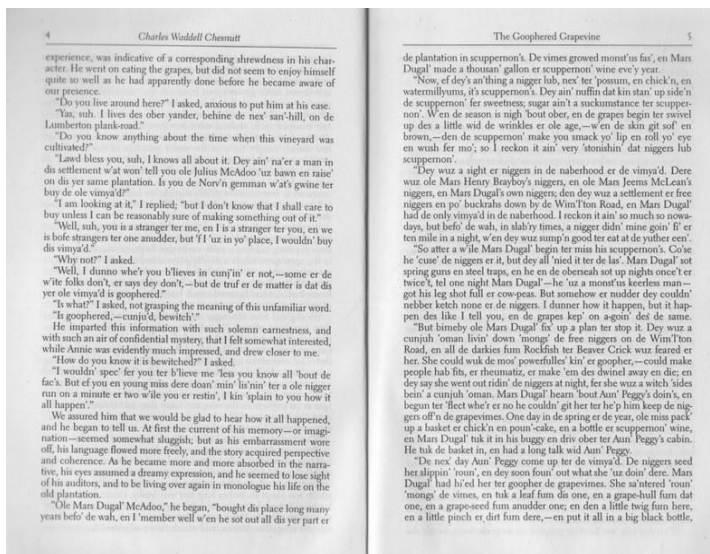
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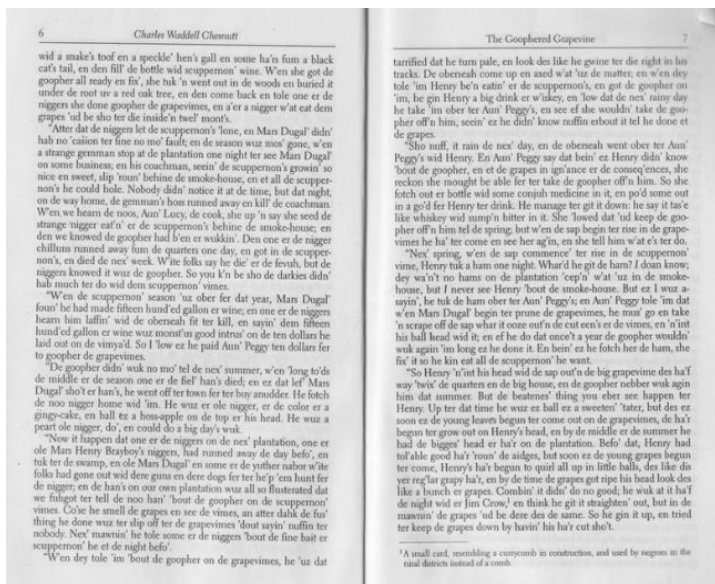
Introduction

A piece of literary work greatly owes its language for the system available to deliver its idea/s, since, due to Eagleton's first definition of literature as anything written, it's impossible for the work to self exposure without the help of language as the medium. In this phenomenon the role of language is significant, and through Saussure's notion in his sign system the splitting functions between literature's language and work are like the relation of signifier and signified. Surely, all rules in the system, which then were developed by the semiotician Umberto Eco and also Roland Barthes, are applicable in the relationship, including the ideas of metalanguage, denotation and connotation. Therefore, people may say that the very first requirement in dealing with a piece of literary work is someone's capability of language understanding because it is the physical element, or signifier, that one will perceive by his/her senses. When s/he fails in perceiving the literary work's language, the possibility of digesting its signified, or content, can be a problem.

However, there is an interesting phenomenon commonly to happen to the conflicts of postcolonialism. The following is the example.



¹ A tribute to Pak Alip's retirement of his NIDN to NIDK, 10 October 2016



The copies are taken from the first story, “The Goophered Grapevine” in *The Tales of Conjure and The Color Line*, written by Charles Waddell Chesnutt. Interestingly, the story consists of 11 pages, but only 3 pages are in common English and 8 pages in nigger’s English. This form of language usage applies almost all stories in the novel, and this phenomenon is surely worth discussing in terms of the ideas beyond it, both its literariness and ideology. By the perspective of language, as means of communication, at least there are two prominent problems. The first is about the nature of relation between the aspects of sender and receiver, as Jacobson’s notion about the elements of communication in which a text is the object of it. Secondly, there is a strategy of code switch as well in emphasizing the closeness of the relation between the speaker and the audience/listener. However, through its perspective of literature, the content beyond or behind the text is the focus of discussion, and in this case readers may grab it by digesting its literariness to achieve its “ideology.” Here, the term ideology is applied in order to show that there is an idea brought by the text, though it certainly depends on the readers’ sensitivity in perceiving it. In other words, since the text is literary, which is imaginative (Eagleton, 1983: 18), and it delivers a language phenomenon, “The Groophered Grapevine” in this paper is viewed by emphasizing its language usage in bringing the literary idea/s behind it.

Therefore, by the above phenomenon, there can be uplifted some problems. First, it is about the target of audience of the text. Second, it is about the ideology behind the text. Surely, there are still some others, but those two problems seem prominent to more understanding in the context of postcolonialism brought by the text. Since nigger’s English is closely related to the events about postcolonialism, when the idea of mother tongue was manipulated into father tongue by Barthes, the discussion dealing with the postcolonial conflicts is likely proper.

Discussion

a. The Layers of Making Strange Language

In general “The Goophered Grapevine” is a story about the character “I” and his wife who had a new environment of life because, upon their family doctor’s advice, they moved to their new place due to his wife’s treatment for a change of climate. In order

to find a good area they firstly underwent a survey towards their new place before deciding to buy a house for them. In the process of the survey they met some local people and ask them manythings related to their desire of buying a certain plantation. The extract taken from the story shows the dialogue between the couple and a nigger, and how the nigger was telling them is in the copies above. Based on his own experience and knowledge, the nigger told them in order to warn not to buy the house they seemed interested to stay.

"How do you know it is bewitched?" I asked

"I wouldn' spec' fer you ter b'lieve me 'less you know all 'bout de fac's. But ef you en young miss dere doan' min' lis'nin' ter a ole nigger run on a minute er two w'ile you er restin', I kin 'splain to you how it all happen'." (p. 4)

Therefore, the nigger gave them the story about the house and its plantation, as it was exposed through his English. However, after the story the character "I" seemed not to be disturbed by the story because he then remained to buy the house and its plantation.

I bought the vineyard, nevertheless, and it has been for a long time in a thriving condition, and is often referred to by the local press as a striking illustration of the opportunities open to Norhern capital in the development of Southern industries. (p. 11)

It is interesting that the story covers "2 languages," in which one of them is the common English and the other is the nigger's English. The common English should be split from the nigger's English since there is also the different system in understanding the second language, i.e. the nigger's English. The different system shows at least each language has its own community, and consequently the way of each system works is characteristic as well. Nevertheless, this phenomenon of 2 languages seems applicable only in the context of the outside text, which defines the relation between the text and its readers. By this new perspective, applying two languages in the story, the readers are attempted to the text's stimulus dealing with its literariness of the story and ideology beyond or behind its reality.

According to Eagleton, literariness is the important essence of a text to be called literary. This literariness represents the literary devices that a text must own, and the usage of language, identified as "making strange" (Eagleton, 6), is one of the prominent devices. It means when someone is talking to another in the context of "making strange" a language s/he will the discussion into the different reality from the true reality brought by the language s/he is using. This applies to the idea that the reality in the text, which is literary, is imaginative. As a result, viewing data given in the text as something historical is a mistake, because those are only the creation of the text, or precisely the writer of the text. In its application, however, dealing with a literary work, such as fiction, a reader is taking for granted to face a text which is "making strange" the language of it. That's why the reader would be sure that what s/he is facing is the work of imagination.

In "The Goophered Grapevine" the case of making strange the language happens in two layers. The first is due to the fact that the text is a medium used by the author to communicate with his/her readers/audience. By the reference of Jakobson's linguistic communication (Raman Selden, 1993: 3) the text covers its context, message, contact, and code, but in the realm of reading literature the text is a piece of literary work, which makes strange its language. Here, the language is English, which is the language of the author and the readers. Since by the language the text does not tell a fact, it is

actually to deliver the imaginative fact, which is the significant essence of the text's literariness. In other words, the English language is made strange, or is applied in the text as not the general and common language of communication, because it is the language of a piece of literary work. Clearly, the text is not telling the readers about the event of "I" and the wife in finding their new environment for the sake of his wife's health, and also it is not about a nigger's telling a story about the bad evil of the house and its plantation, but there is something else, called message, beyond those facts delivered by the usage of the English language. This kind of literariness trait of the text is surely also found in the other literary works, in which the language is manipulated because the operating system of sign, as Saussurian notion, is uncommon. There is another perspective of the sign system, and its "signified" aspect develops into connotation. However, this connotation development of the system is actually much simpler in comparison with the appropriate ways that the readers should undergo in order to grab the possible meanings of the text.²

The second layer of making strange the language in the Chesnutt's text is the fact that there are two languages which are used together and interchangeably. The first is the common English, that is English as the world language of communication, and the second is the nigger's English, that has a limited community to communicate. In the linguistic perspective, this can be called the phenomenon of code switch. Bullock and Toribio (2009) identified code-switching as the alternation between two codes (languages) and they occurred spontaneously within the same discourse. As a matter of fact, the reality of being in two languages applies only to its readers' awareness and not to the text's characters'. It means the common readers would have a new problem because the second language is probably the unfamiliar one.

"Sho nuff, it rain de nex' day, en de oberseah went ober ter Aun' Peggy's wid Henry. En Aun' Peggy say dat bein' ez Henry didn' know 'bout de goopher, enn et de grapes in ign'ance er de conseq'ences, she reckon she mought be able fer ter take de goopher off'n him..." (p. 7)

The above extract, which is only a fraction taken from the text, proves that the language is different from English, though there are some limitedly familiar words which are English. By applying the Saussurean sign system those "signifiers" in the language would have no "signified" as if the readers are facing a foreign language. Consequently, its linguistic communication fails. However, this problem is not in accordance with the discourse of the text's characters, because in their communication this code-switch seems naturally to happen and each could easily understand the content or the message of communication. The following extracts prove it.

"I am looking at it," I replied; "but I don't know that I shall care to buy unless I can be reasonably surre of making something out of it."

"Well, suh, you is a stranger ter me, en I is a stranger ter you, en we is bofe strangers ter one anudder, but 'f I 'uz in yo' place, I wouldn' buy dis vimya'd."

"Why not?" I asked.

"Well, I dunno whe'r you b'lieves in cunj'in' er not,—some er de w'ite folks don't, er says dey don't,—but de truf er de matter is dat dis yer ole vimya'd is goophered."

² According to Donald Keese (1994: 3), in his *Contexts for Criticism*, there are at least 5 perspectives available to discuss a literary text. Those cover author, which leads the discussion into historical criticism, work, which leads into formal criticism, reality, which leads into mimetic criticism, literature, which leads into intertextual criticism, and audience, which leads into reader-response criticism.

There was a discussion between the character “I” and a nigger about the idea of a certain place that “I” desired to buy but the nigger suggested not to buy it. Clearly seen in the dialogue, the two characters have no problem in understanding each other dealing with the information they are interchanging. It seems the two really know what each means by his own usage of language despite the fact that they are using the different languages or codes. Nevertheless, dealing with the text’s readers, who are not involved in the discussion, the English language will be easily digested and understood, but the uncommon English language, or the nigger’s one, will certainly be difficult to digest and understand. This phenomenon may be named as making strange a language, though in the different view of Eagleton’s notion about making strange a common language to deliver literature.

The view suggested by Eagleton’s notion is dealing with the usage of language which is understood by both the sender and the receiver of information or text but the meaning of it is beyond the the common understanding. It is about connotation process, as mentioned above. The process of interpreting connotative idea is more or less an effort to draw and to dig the hidden information as the information is implicit and not statedly explicit. Meanwhile, the code-switch happening to the character “I” and the nigger is about making strange the English language, not because of the connotative information, but because the information is hidden in the language which is similarly like the English language. The position of information being hidden seems the key to perceive the idea of making strange a language in the piece of literary work. To make it simple, Eagleton’s making-strange of language means to suggest hidden meanings by the text in its language usage, and the nigger’s English applies this by the fact that this English is targeted to the text’s readers rather than to the text’s characters.

Therefore, through the above discussion of the layers of the English language making-strange, as a matter of fact the identification of the text’s target readers/audience could be delivered. The first layer, which is dealt with the usage of the common English language, clearly points to the importance of the text to be read by those understanding English. Despite many varieties of English, the common English is surely the basic language of those englishes and it means the common English is the universal language of communication. Moreover, the English language is in its written form, so it is not confined by accentuation of words and phrases and also by local or specific vocabularies known limitedly by a certain community. In other words, the text story, “The Goophered Grapevine,” is not limiting itself to its audience but it’s open to audience who can understand the English language. Meanwhile, the fact that there are some dialogues in the “specific English” is part of the strategy of the text in presenting the ordinary human lives, in which there will be dialogues free from the grammatical rules. Even, it happens that a reader could well understand the content of the text’s story though s/he is ignorant of the “specific dialogues” there because the text is formed in such a way that the reader can grab the context of the discussed topic of the characters. This can be seen from the preceeding statements, uttered by the character “I,” prior to the story delivered by the nigger, and also the following ones after the nigger has finished in telling the story.

He imparted this information with such solemn earnestness, and with such an air of confidential mystery, that I felt somewhat interested, while Annie was evidently much impressed, and drew closer to me.

“How do you know it is bewitched?” I asked. (p. 4)

Those are the statements from “I” prior to the nigger’s story. By them the reader would easily get the idea what the nigger want to tell about.

I bought the vineyard, nevertheless, and it has been for a long time in a thriving condition, and is often referred to by the local press as a striking illustration of the opportunities open to Northern capital in the development of Southern industries. (p. 11).

After the nigger's story, the character "I" delivered the idea that in fact he was not influenced by the story because he remained to hold his will in buying the house and its plantation. By this format, it seems the text has anticipated that without understanding completely what the nigger said the reader could still have the essence of idea of the story.

However, it is worth paying attention also to the existence of the nigger's story, which is in the specific English, in the wider context of the text. In one perspective, the nigger's story shows or emphasizes the imaginative facts happening in human lives, in which one has his/her different way of speaking from the others, especially if s/he comes from the different backgrounds, such as ethnic, religion, interest, education, etc. This proves human phenomena in the reality. Beside it, aesthetically the text seems dynamic in having some various ways of presenting events or facts, including dialogues. Its narrative story is completed by dialogues, and the language usage is also one of the strategy. Meanwhile, in the other perspective the nigger's story, in his own language, defines the different social status, as the terminology "nigger" points the position of being inferior in terms of postcolonialism. This existence is also prominent for the text to identify its target audience, since the discussion about postcolonialism may specially attract people who are concerned with the problems and conflicts of postcoloniality. In other words, there are at least two groups of the target readers or audience of the text, i.e. those who understand English and those who are interested in postcolonialism.

b. Postcoloniality of the Nigger's English

As mentioned in the above discussion, the terminology of "nigger" is actually in accordance with the discussion of postcolonialism and postcoloniality. By the term, people would easily take it for granted that it belongs to the Black, especially those coming from Africa, and the term itself contains two messages in which one refers to inferiority and the next is dealing with identity. To deepen these views, the history of "Triangle of Misery" (Figueredo and Argote-Freyre, 2008: 62)³ would refresh the backgrounds of postcoloniality between those speaking English, as their mother tongue, and those using English, as their father tongue (Barthes, 1982: 6). Some may say that the era of slavery was the accident of history dealing with colonialism, but on the other hand the others perhaps also would acknowledge that colonialism was the beginning of globalization, in which almost all parts of the earth could contact and finally communicate. People around the world could see the others and learn together to develop the qualities of human lives. Human beings face the reality that one is impossible to live in isolation, since one needs the others in order to develop his/her qualities. However, the fact that globalization began by the moment of accident in human lives has inheritedly provided the reality of human racial splits, in terms of superiority and inferiority.

³ Triangle of Misery is about the business of shipping African slaves to the Americas which involved three distinct stages. First, the European merchants took trade goods to Africa and traded these for slaves. From Africa the slaves were shipped across the Atlantic to the Caribbean, and from there the slaves were taken to other islands, Brazil, and England's northern American colonies. In those places plantation owners purchased the slaves and in turn sold the merchants coffee, sugar, rum, and tobacco. These merchants then completed the triangle by taking those products to Europe.

Colonialism brought by European countries to the other parts of the earth created their colonies which fully were under control by them, and one of them was about the language. As the biggest and greatest colonizer in 19th century, Britain may be said successful in imposing its language, English, as the father tongues for many colonies, and many people of the world gradually also learn the language in order to involve in the world communication and business. Meanwhile, dealing with the African slave's English it's sure that the language was used to communicate between the superiority and inferiority for the sake of the colonizer's benefit as the controller. It is easily understood that English was inheritedly learned due to oppression. It means the birth of nigger English was in accordance with the condition of being oppressed as the colonized society. Therefore, in the next decades when decolonization replaced the condition, the existence of nigger English could be the representation of the stigma of being inferior.

However, by the different perspective, some postcolonialist, who were Black, finally conducted that the kind of the English language spoken by the Black was the identity of their resistance of European hegemony and superiority. For them the language is called negritude, and Leopold Sedar Senghor (Williams and Chrisman, 1994: 27) proudly stated that

"Negritude is nothing more or less than what some English-speaking Africans have called the African personality. It is no difference from the black personality discovered and proclaimed by the American new Negro movement."

Therefore, it simply applies that the nigger's English, or negritude, is not the representation of inferiority and being inferior, but it is to emphasize the identity of being Black in resisting the hegemonic oppression by the White's superiority.

Chesnutt's "The Goophered Grapevine" proves the above statement, that the nigger English is an identity. As discussed previously, the story covers two languages, the common English and the nigger English, and those languages are actually targeted to the readers or audience of the text, since from the context of the story there was no problem or conflict happening between the two characters who had the communication within those two languages alternatively. The character "I" could easily digest and understand what the nigger spoke though even he did not know the name of the nigger. He met him in his trip with the wife and in the condition of surveying the possibilities in buying a new place or house. On the other hand, the text delivered to the readers in the nigger's English seems to create a problem since the language is "the language of alien." However, without fully understanding the nigger English, the readers would easily grab the meanings behind the language, because the text has anticipated it by providing the clues, both at the beginning and the end of the text delivering the nigger's English.

Considering the proportion of the nigger's English in the text, which is about more than 50% of the provided space, the readers may see that as a matter of fact it is not about the content of the nigger's English text but it is about the ideology behind it. The main idea of the story refers to the nigger's idea of disagreement of the White couple, the character "I" and the wife, in owning a certain area around the community of niggers. He tried to provoke the couple by stating the haunted environment of the house and plantation that the couple would buy. However, the couple remained to stick to their desire of buying the place. Here, the text is suggesting that the nigger has his identity in at least two perspective. The first is dealt with the language he used, i.e. the nigger's English, and the second is about the nigger's position in his provocation which shows that he has his own authority in delivering any ideas he wanted to say to the couple. His notion to resist the White couple to buy the place is

clearly the representation of the nigger's identity. In this case, the stigma of being inferior is emphasized not to happen to the nigger since he could level his position with the White couple by destroying the racial splits which was used to define the Black inferiority and the White superiority, despite the fact, according to the history of Misery of Triangle, that the existence of the Black there was due to the White's conducts in the past.

Conclusion

Chessnut's *Tale of Conjure and The Color Line*, in which one of the stories is "The Goophered Grapevine," tried to uplift a new view in postcolonialist texts. The English spoken by the niggers, which is also called negritude, is the identity. Even, to emphasize this importance the text provided the stories in the nigger's English together with the existence of the common English itself. The reality of delivering two languages points into two important ideas: the literariness of the text in making strange the ordinary language and the postcolonial ideology in producing the nigger's English.

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Marvelous Realism or Critical Realism?

Iwan Simatupang's *Ziarah* and the Question Concerning the Perception of Reality

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- *Jadi kau telah buang ke laut sebuah ... eh, apa karanganmu itu, romankah? novel? esei?*
- *Novel esei.*
- *Jenis apa pula ini?*
- *Novel masa depan. Novel tanpa pahlawan, tanpa tema, tanpa moral.*
- *Aha! jadi sebuah novel pelacur! teriak pelukis, merasa geli. Istrinya tidak menghiraukan cemoohnya itu. (Ziarah, 96)*

"A future novel. A novel without hero, without theme, without moral," answers the wife when her husband, the main character of Iwan Simatupang's *Ziarah*, asks what novel she is writing. Hearing this answer, her husband, often referred to in the novel as "the painter", shouts in amusement, "Aha! A prostitute novel!" Ignoring the mockery, the wife explain about her future novel:

"The futuristic novel is a rocket shot into outer space by human behaviour and feelings. The crisis of the novel has been going on a long time. All sorts of crises have. Man is never satisfied with himself, whether or not his literature reflects him accurately. The problem facing man is not his goodness or evil, truth or deceit, beauty or ugliness, but whether the ultimate essence of humanity will survive when he reaches the outermost reaches of his own being." (*The Pilgrim*, 81-82)

Through the painter's wife, Iwan Simatupang proclaims in his critically acclaimed novel *Ziarah* (*The Pilgrim*) his authorial intention in writing this novel, that is to write a "future novel" as a "cure" to the crisis of the novel.

Ziarah is indeed that "novel without hero, without theme, without moral." The novel tells about the strange relationship between two chief characters: an un-named cemetery overseer, who is a former student of philosophy, and an un-named painter. Its subject matter basically deals with meditation on life, death, art, and philosophy. The story is often absurd and the author calls it a "grotesk" (grotesque). The overseer, who is aware of the painter's loss over the death of his wife, tries to hurt the painter as scientifically as he possibly can by hiring him to work in the cemetery where the painter's wife is buried. Although the painter is aware of the overseer's motive, he accepts the job and in eventually the overseer commits suicide.

The characters are given minimum description; they are only identified as 'painter', 'the city mayor', 'the wife', or 'the beggar'. The setting of time and place is not mentioned in the text; it is nowhere and everywhere. The spatial markers in the novel – the cemetery, the town hall, the beach, the street, the drinking place – are stripped off any specially geographical or cultural markers. The readers are left with bare spatial description. Temporal markers are vague; the novel opens with, "It was a day like any other day." The novel begins in the middle of the story and the action is

basically circular. Its sense of time is very fluid: we see the characters in their past, present, and future aspects.

Hailed by a noted Indonesian literary critic Umar Junus to be “the first really modern Indonesian novel and the beginning of a completely new path in Indonesian writing” (quoted in Aveling, “Introduction” x), *Ziarah* has been labeled different names, including a tragic-comedy, a satire, a parody, a novel of the absurd, and an existentialist novel. Content-wise, the novel deals with existentialist struggle of living with an awareness of the meaninglessness of existence or life.⁴ Many have analyzed the novel through its philosophical leaning, but in this article I want to focus on the discourse or the expression, “the means by which the content is communicated” (Chatman, 19), and I want to look at the expression through the lens of marvelous or magical realism. Michael Dennings in his article “The Novelists International” briefly mentions Iwan Simatupang as an example of “the turn to surrealism and magical realism in the post-1965 Indonesian novel” (724), but he does not further explicate in what ways *Ziarah* can be categorized as magical realist. My objective is to pick up what Michael Dennings has stated in passing in his article, and then to relate that with the question concerning the perception of reality.

Furthermore, I am interested in the idea that the technique of magical (marvelous) realism, rather than obscuring the real, may reveal a deeper layer behind the real. But the first question I want to work on is whether the novel *Ziarah* can really be categorized into marvelous realist literature, or should the elements of absurdity of the novel’s story be attributed more to the status and space of the uncanny.⁵ Secondly, exactly how does marvelous realism enable a more lucid perception of reality? My article attempts to relate this second question to Lukacs’ idea of critical realism, which elucidates the workings of contradictions in the outside world as well as within the interior world (which seems to be, amongst others, informing marvelous realism).

Following Kumkum Sangari, I will use the term marvelous realism rather than magical realism which has been traditionally attributed to the writings of Gabriel Garcia Marquez and the like from Latin America. (Postcolonial) Magical or marvelous realism is marked by “confounding any simple or clear sense of spatial, ethical, or motivational hierarchies between the real and the fantastic”, but unlike non-mimetic postmodernist fiction, to use Sangari’s term, anti-mimetic marvelous realism does not relegate the fantastic or the marvelous inferior than the real.

The term Magic Realism was first coined by Franz Roh to describe “the intense focus of the postexpressionists on a detailed evocation of reality” (Quayson, 726). Franz Roh⁶ praises postexpressionist paintings which in their representation of an altered reality, “our real world re-emerges before our eyes, bathed in the clarity of a new day. We recognize this world, although now – not only because we have emerged from a dream – we look on it with new eyes” (17-18). Roh continues:

In making what was formerly accepted as obvious into a “problem” for the first time, we enter into a much deeper realm... This calm admiration of the magic of being, of the discovery that things already have their own faces, means that the

⁴ The novel anchors its philosophical subtext in existentialist philosophy that the author largely derives from the writings of Sartre and Kierkegaard. Simatupang, who studied anthropology and drama in Holland and theology in Paris in late 1950s, was a productive writer of many essays, short stories, four novels, and several absurdist plays, most of which show a strong leaning toward existentialism.

⁵ Here I am referring to Ato Quayson’s discussion of the uncanny in “Fecundities of the Unexpected: Magical Realism, Narrative, History,” in *The Novel, Volume I, History, Geography, and Culture*. Ed. Franco Moretti. 726-756.

⁶ In Franz Roh, “Magic Realism: Post-Expressionism,” *Magical Realism*, Ed. L.P Zamora and W.B. Faris (Durham: Duke University Press, 1995) 15-32.

ground in which the most diverse ideas in the world can take root has been reconquered – albeit in new ways.... For the new art it is a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world. (20-24)

Roh's description of postexpressionist paintings seems apt to describe what magical realist fiction of Gabriel Garcia Marquez and the like does. Kumkum Sangari's illuminating analysis of Marquez's works describes marvelous realism as a "mode of perception grounded in the political and historical formation" (900) and the violent history of Latin America has seen the difficulty of arriving at fact through the political and historical distortions. This long quote from Sangari delineates the effect of the blur borders between the real and the fantastic on the perception of reality:

As a mode, marvelous realism is attached to a real *and* to a possible. The seamless quality of this mode, the difficulty of distinguishing between fact and invention, brings an enormous pressure to bear upon the perception of reality. ... If the real is historically structured to make invisible the foreign locus of power, if the real may thus be other than what is generally visible, if official versions were just as visible and visibly "real" as unofficial versions, and if even the *potentially* real is a *compound* of the desired and the undesirable, then marvelous realism tackles the problem of truth at a level that reinvents a more acute and comprehensive mode of referentiality. The brutality of the *real* is equally the brutality and terror of that which is *immanent*, conceivable and potentially possible. (903-4)

Magical realism of the Latin American work such as Marquez's, thus, can be read as a literary response to the long history of repression, illegal imprisonment, forced disappearance, and political killings done by the brutal regimes there.

What about *Ziarah*? The novel may not directly speak about the violent history of Indonesia in the late 1960s, but the novel portrays a similar contestation between idealism (in the figure of the painter and the overseer) and pragmatism (the town people around these two characters), and between rationalism and irrationalism. The elements of the marvelous in this novel may not be as marvelous as those of Marquez's novels, but *Ziarah*, besides its representation of the two 'absurd' characters (the painter and the overseer), has many instances of the fantastic. For example, the overseer is said to have locked himself up in his room for 27 years and he only goes out at night to do his night walk around the cemetery. When he finally decides to come out, he sees "wanted, dead or alive" posters all over the cemetery wall and finds his own image on the posters. Then for no reason he runs fast, unknowingly participates in a 40-kilometer marathon race, and wins the first place. This can be read as a commentary on the absurdity of trying to explain what motivates people to act on the first place. The overseer has no clear motivation and understanding why he locks himself up for 27 years. People do irrational things, and the novel simply exaggerates this irrationality to magnify the effect and affect.

Another example of the absurd is the description of the first meeting between the painter and his wife. Before the meeting, the painter has already become an international celebrity who is sought after by many important people. One day, he jumps from the fourth floor of the hotel to land on a woman walking on the sidewalk and they end up making love on the sidewalk on the broad day light to the amusement of many passersby and a policeman:

"Congratulations! Congratulations!" the policeman shouted.

"Thank you!" said the painter. "You're the first one to congratulate us on our marriage."

"Marriage?"

"Just then. Didn't you see us?"

"Er, yes, of course. My position requires that I witness most weddings. Yours was rather different. It was sufficient to have watched from a distance."

"Congratulations! Now it's my turn to congratulate you for performing your duties so efficiently. I congratulate the state too for having chosen you as its officer."
(67)

This is an absurd situation to say the least, that having fallen from the fourth floor, he copulates with the girl who happens to walk under his window and whose unintentional embrace has saved him from shattering his brain onto the asphalt sidewalk. Yet in this absurd description, we find a penetrating perception of marriage probably in its bare truth, that is apart from being the business of two people whose motivation for making the commitment is never clear, marriage is also a social business which the state law requires to be witnessed by others.

Reading *Ziarah* as a satire of the social and political condition in Indonesia at that era (late 1960s) can also help us to understand the hyperbole and exaggeration of actions and dialogs in the novel. Written in 1969, only four years after the infamous mass killings of hundreds of thousands of alleged members and sympathizers of the Indonesian Communist Party (PKI), this novel can be read as a reaction to the political and condition at that time. Iwan Simatupang processes his observation of the social and political problems he saw at that period and molds them into aesthetic expression. The novel describes that when the painter, who has always behaved eccentrically or abnormally by the general standard, turns himself around and acts normal, his society cannot accept that. This change to normalcy causes the town people afflicted with an explained plague of absent-mindedness, and causes the normal life in the town topsy-turvy. Following is the conversation between the painter and the overseer:

"I've been behaving normally since the day we first met. Which is to say, I've given up the sort of behaviour which was, by normal standards, abnormal. So - as a result - I am normal and they are abnormal."

"Very interesting," said the overseer shaking his head. "You are normal, they are abnormal." (61)

Quoted in Aveling's "Introduction," Simatupang has described the two main characters in the novel as 'monolithic': "the artist represents emotion: the overseer represents reason, conflicting aspects of human nature. Yet despite their antagonism and cruelty, they are in some ways, very similar. Both represent forms of creativity: philosophy and art. Both exist outside conventional society" (vii-viii). The novel tells of how both characters are in opposition to the normal world of everyday life represented by the mayor and the city. Both are often seen as a threat to the ordinary convention of society and are pushed to the edge of society. Thus the novel can be seen as a satire on stifling orders and rules that impose herd mentality in society that gags free expression and genuine emotion. Meanwhile, the overseer and the artist are representative of the 'creative chaos' that monotonous life needs from time to time to jolt it out of its stupor and to revitalize itself.

In looking at the realm of the real and the fantasy as "*inter/play*" which signifies the notion of equivalence between the two realms in marvelous realism, Ato Quayson makes a useful suggestion about the distinction between magical realist devices and

“the status of the uncanny within the genre” (729). According to Freud’s analysis, the uncanny is “the unsettling recognition of the strange” within what is familiar but repressed. Tracing the etymology of *heimlich* or canny, Freud finds out that the notion of *heimlich* (homely) undergoes further development to acquire the sense that otherwise belongs to *unheimlich* (unhomely, hidden, dangerous). *Heimlich* becomes merged with its antonym, and thus the uncanny in fact goes back to what had been familiar but then repressed, or following Schelling’s remark, the uncanny “applies to everything that was intended to remain secret, hidden away, and has come into the open” (Freud, 132). Freud notes many of his patients has expressed there is something uncanny about female genitalia, and thus he relates the uncanny with the fear of castration. In his brief reading of Oedipus and a more extended reading of E.T. Hoffman’s “The Sand-Man,” Freud relates Oedipus’ blinding himself and Nathaniel’s fear of losing his eyes to this fear of castration. Quayson argues that “magical realism normalizes what in other contexts would be patently abnormal and deeply unsettling” (730) and her analysis of Franz Kafka’s *Metamorphoses* highlights Kafka’s situating the uncanny (in the transformation of Gregory Samsa) in a completely different way than what can be expected in a magical realist fiction. Gregory Samsa’s family reacts to his transformation as something unsettling; they know they ‘ought’ to take care of him too since he is still part of the family. On the larger context, readers are encouraged to see this transformation as symbolic of a larger ‘systemic disorder’ and Gregory Samsa’s death will only give a temporary relief from this systemic disorder. Quayson contrasts Kafka’s work to a magical realist fiction *What the Crows Said* by Robert Kroetsch, which describes a metamorphosis of a woman into a queen bee. If Gregory Samsa’s transformation is described as unsettling, the rape of the young Vera by a swarm of bees is described in this novel in ‘highly sensuous field’ and sense of pleasure; “assimilating the fantastic incident - her transformation into a queen bee - into a normal register of lovemaking” (731).

There is no metamorphosis in *Ziarah*, but magical realism comes in many expressions, and the main important marker is, as mentioned above, whether the blurring of boundaries between the real and the fantastic is “meant to suggest the harmony of heterogeneous life forms” or “the conversion of a perception of systemic disorder” (Quayson, 730).

In *Ziarah*, does the absurd, the fantastic, and the exaggeration in the novel fall more into the category of the uncanny? Is the fantastic treated as unsettling ab/normalcy? Does the represented world in the novel reflect a desire for normality in the face of ab/normalcy? Or does the novel normalize what is “not normal” or “irrational” in its narrative techniques? To answer these questions, I’d like to look at some other definitions of magical realism that are listed in Shannin Schroeder’s *Rediscovering Magical Realism in the Americas*. Edwin Williamson defines magical realism as “a narrative style which consistently blurs the traditional realist distinction between fantasy and reality,” while Beverley Ormerod defines it as “a literary technique that introduces unrealistic elements of incredible events, in a matter-of-fact way, into an apparently realistic narrative.” Jean-Pierre Durix argues that “the magic realist aims at a basis of mimetic illusion while destroying it regularly with a strange treatment of time, space, characters, or what many (in the Western world, at least) take as the basic rules of the physical world” (5). Other method for defining magical realism is by “contrasting it with other traditions these three definitions, that is, by arguing what it is *not*” and here what it sets against is to its closest relatives, surrealism and the fantastic.⁷ But if “the surrealist technique of psychic automatism and transcription of dreams was supposed to reveal deeper realities and inner

⁷ As some have pointed out, *Ziarah* can be classified as a surrealist novel in its exaggeration of the characters’ absurd behavior or of the response from the town people around the novel’s main characters.

marvels”, magical realism is not interested in such aim. “Magical realism does not turn its back on reality as Breton and his followers were compelled to do” and what separates the two is particularly “a different degree of familiarity with the realist mode - which is non-existent in surrealism but very alive in magical realism” (Schroeder, 7). The common key feature I can draw from these arguments is that in magical realism the unrealistic is presented in “an apparently realistic narrative.”

In *Ziarah* the characters act and speak in the exaggerated manner, but the represented world of the novel is not presented in a dream-like state. Rather, it is told in realistic method. When the painter falls from the fourth floor onto the embrace of his future wife, with whom he immediately copulates on that very spot, the scene is described matter-of-factly, and the novel describes the people who witness this as simply amused. The policeman who later escorts them to the city hall to legalize the marriage simply declares, “Fantastic.” His reconstruction of the scene exemplifies how this novel’s narrative technique normalizes what is unrealistic:

A man who called himself a painter had tried to kill himself - God only knew why - in the classical manner of jumping from a hotel window of a certain height. Granted suicide was a crime against life, the law books clearly stated that it was a crime and the offender ought to be punished. ... he had fallen precisely on the body of a human being who had become an uninvited, pneumatic cushion between his body and the asphalt of the road. Ought he be taken to the police station for having failed to kill himself? ... The police brigadier, as he stood to attention at the foot of the stairs of the town hall waiting for the bride and groom, could feel his mind going around and around in search for answers to the questions which come thronging in on him. ... So he concluded that the two offences, suicide and sexual intercourse, were no offence. ... The only criminal action which could be advanced was their physical union on the road, in a public place. But this was more of a natural coincidence than a voluntary action. The world had arbitrarily concluded everything and refused to admit the difference between a soft, perfumed bridal bed with dark-red satin sheets and the hot asphalt of the highway. (68-69)

What seemingly appears unrealistic is here normalized by the figure of the policeman, just like the town people also normalizes the eccentric behavior of both the painter and the overseer. In fact, the tension is between the town people’s desire to whatever they deem as normal, against the ‘abnormality’ displayed by the two main characters.

So, when the whole town was in an uproar because the overseer had ordered the former artist [the painter] to whitewash the cemetery walls, at his own expense, he retained his self-control and carried out his duties in an orderly manner. One by one, the staff under him became dazed, clumsy, crazy, as did the inhabitants of the town. (22)

The two long quotes above can clearly show the realist story-telling method of *Ziarah*, and for this reason, I agree with Michael Dennings that this novel can be categorized as a marvelous/magical realist fiction.

Furthermore, if marvelous realism in its blurring of the unrealistic and the realistic enables a more lucid perception of reality, can we relate this to Lukacs’ idea of critical realism which elucidates the workings of contradictions in the outside world as well as within the interior world? While these two terms can be seen as occupying two different realms, one a formalistic realm and the other a political realm, I would argue that such a comparison is not without merit, because in its history, magical realism is also not simply an aesthetic movement but also a political and social movement. In societies where the violent history of colonization and the ensuing and continuing political, cultural, and social struggle are marked by the existence of different

“realities”, marvelous realism conveys a political response to the contradictions, which are often violent and locked in contestations for power. It seems to me that Lukacs’ theory of critical realism can help us to understand how some novels can indeed highlight these contradictions, which are often hidden or not easy to understand.

Lukacs contrasts socialist realism from critical realism in regard to perspective. Socialist perspective, Lukacs argues, helps writers to see the future from the inside, that is from the goals of socialism that are the intended objectives. Lukacs the Marxist philosopher sees socialist realism as the ideal, yet he also sees critical realism of “bourgeois critical realist,” who sees from the outside, as the more productive method of writing in the age of late capitalism. Critical realism can, in fact, provide a better alternative than Stalinist socialist realist heavy doctrines because, as Lukacs states, “A merely theoretical understanding - whether correct or incorrect - can only influence literature if completely absorbed and translated into suitable aesthetic categories” (97). Critical realism presupposes “a correct aesthetic understanding of social and historical reality.” Interestingly, for Lukacs, reality is “neither static nor constant; the investigator cannot exhaust its substance. It is, on the contrary, a constant flux ... forever throwing up new material, permitting older material to disappear from view” (ibid). Following Lukacs’ argument, critical realism creates “the investigating subject” who is “caught in the flux” of reality “yet able to discover tendencies whose significance had not been previously understood” (ibid). Because (postcolonial) marvelous realist fiction, I suggest, always presents this critical dissection of the real and, thus, presents the contradictions working in the society inside and outside, to a large extent, it belongs to Lukacs’ critical realism.

That Ziarah often unrealistically exaggerates everything can be read as an in-depth analysis on the part of Iwan Simatupang of the society’s political and social condition at that time, as I have argued above. Ziarah represents his critique to the irrationalities he saw existing at that time. Indonesia was eagerly opening itself to the West after Soekarno, who had famously proclaimed to the West, “Go to hell with your aids,” was forced to step down by the New Order regime of Soeharto. The New Order immediately opened its widely to foreign investments, and with it also foreign/western ideas. With this, a clash of the ‘traditional’ against the ‘modern, efficient’ was unavoidable. The novel describes how the work efficiency carried through by the overseer creates chaos in the town. The town bureaucrats are concerned that “his efficiency might infiltrate the bureaucracy and other parts of the private sectors.” This becomes such a national issue that His Excellency, head of the nation, is forced to issue some decrees that include declaring the nation and the people in an immediate status of *status quo* and that the best solution to the problem caused by the overseer is “by considering the problem non-existent.” Here Simatupang’s exaggerated narrative has *effectively* highlighted the problem of ineffective bureaucracy.

Another critique is directed to the snobbism among the intellectual Indonesians in their use of foreign words or theories of which they do not have full understanding. On the one hand, Indonesian language saw a rapid development since the Independence in 1945. On the other hand, many members of the elite class in Indonesia were products of the Dutch colonial education and they often enjoyed the social prestige afforded by their ability to speak foreign languages or to chatter about ‘high brow’ western theories. For instance, in the dialogue between the town mayor and the professor, when the mayor mentions the word ‘objective’, the professor immediately chimes in, “Ha! Now you’re entering dangerous grounds. Objectivity. According to Kant ...” His evocation of Kant has no basis whatsoever in that dialog, but the professor just wants to show off his “intellectualism.”

To a large extent, this novel is also a response to the literary scene in Indonesia at that time. It was not long ago that the PKI-affiliated cultural organization called LEKRA

(Lembaga Kebudayaan Rakyat - People's Culture Institute) was in a heated polemic with other writers from the "Siasat/Gelanggang" group. As an affiliate of the Indonesian Communist Party (PKI), LEKRA campaigned for socialist realism, while the Siasat/Gelanggang writers upheld what they term "universal humanism." Both camps were strong believers of their ideals, but Iwan Simatupang did not identify himself with any camp. However, he was more critical of LEKRA people whom he saw as fanatics. In his letters to his friend, he strongly voices his opposition to the prescribed socialist realism at that time. Following is an excerpt from Simatupang's letter to his friend, B. Soelarto, dated June 15, 1964, quoted in Kurnia JR's *Inspirasi? Nonsens!:*

Yesterday Utuy (T. Sontani) came to see me in Bogor. As you know, he is a member of Lekra - thus: his ideology is totally opposite of mine. ... He berated at everybody. Manikebu, Jassin, the imperialists, USA that always runs amok in Southeast Asia, the revisionist Soviet-Russia that has joined capitalism, etc, etc... I let him talk uninterrupted.... This *monologue interieur* entertained me; I was observing an exhausted fanatic. *Die fanatiker sind mude....* I saw THE DRUNKENNESS OF FANATISM. (11-12) [my translation]

In *Ziarah* we can see that for Simatupang, such blind and uncritical fanatics of any ideals are to be laughed at and mocked. Laughter is an important motif that runs across the novel. The main characters of the novel laugh extensively. Their laughter is mostly contagious, and leaves an awareness of something deep that those who interact with them cannot explain. This awareness drives several characters in the novel to either suicide or enlightenment. The old mayor decides to commit suicide after failing to convince the painter to leave his hut by the sea and move to a mansion as foreign guests are coming to meet the famous painter. The succeeding mayor drops dead in the town square after his encounter with the overseer and the painter, and his last word is, "Keep a sense of proportion" (24). The mocking ridicule of the overseer and the painter disarms all the fortification of his self-defense, and forces him to face his true feeling and real situation.

Hope that my analysis has been able to show how the marvelous realist technique used in this novel helps to illuminate the contradictions that the authorial intention of the book wants to put forth. I also hope to have shown how marvelous realism as an aesthetic movement not only speaks for the condition in postcolonial societies, but also enables an effective political and social critique, as we have seen in *Ziarah*. This is just a preliminary analysis of this critically-acclaimed novel. A more thorough analysis would require a better understanding of existentialist philosophy that becomes the subtext of this novel, a more thorough and broader understanding of marvelous realist tradition in Indonesian literature, and also a more thorough attention to the novel's language.

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Umar Kayam's Postcolonial Ambivalence

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The apparent absence of substantive critical awareness of the colonial or postcolonial situation of Indonesian literature is interesting considering that even the Javanese literature of the nineteenth century already showed the internalisation of the ideology of colonialism, as reflected for example in *Serat Baron Sakendher* (*The Book of Baron Sakendher*), justifying Dutch colonialism over Java. The relatively limited presence of the postcolonial both in Indonesian literature and literary criticism is, at least to a large degree, because of five factors.

The first factor contributing to Indonesian writers' limited engagement with the colonial, anti-colonial and postcolonial is the history of Dutch colonialism that never whole-heartedly enforced the politics of assimilation (although this does not mean that the Dutch did not exploit the Javanese wholeheartedly). Ricklefs (14) notes:

But the Netherlands home government did indeed make a great deal of money. The prosperity, development and industrialization of the Netherlands in the course of the nineteenth century rested in significant measure on the agricultural products squeezed out of the Javanese.

Frequently around the world it has been colonial policy to assimilate the colonized to the mother country's values and tastes, a process carried out through education and the enforcement of rigorous language policies. The Dutch colonial government, however, was never so interested in making the peoples of East Indies the replica of the Dutch, most probably because initially East Indies colonialism was a purely economic enterprise run by a private company, VOC (*Vereenigde Oost-Indische Compagnie* - The Dutch East India Company). Consequently the main aim of its operation was profit generating enterprise until it collapsed in 1800. When finally taken over by the Dutch government, it retained the existing traditional power relations in such a way as to build efficient colonial machinery, without planning an extensive Dutch speaking local bureaucracy.⁸ The shallow roots of Holland's influence can be seen from the fact that in 1930 only 3% of the total native population was able to read and write simple Dutch (Mohammad 186). Given such superficial exposure, the issues of assimilation and mimicry in the Indonesian experience have not been as strong as in India, Africa and the Caribbean.

The second factor is more tangible: the impact of censorship by *Balai Pustaka*, the major colonial publishing house during the period of Dutch colonization, which played an important explicit role in limiting attention to anti-colonial and postcolonial themes up to 1942 because it was under the total control of the colonial Dutch.⁹ Although the official objective of *Balai Pustaka* was to publish quality books for the East Indies' public, the other unspoken aim was also to banish books endangering colonial rule.

⁸ How the Javanese social system was manipulated by and for the colonial purposes has been elaborated in detail by Heather Amanda Sutherland, "Pangreh Pradja: Java's Indigenous Administrative Corps and Its Role in the Last Decades of Dutch Colonial Rule," Yale, 1973.

⁹ Detail elaboration of *Balai Pustaka*'s colonial role can be seen in Doris Jedamski, "Balai Pustaka: A Colonial Wolf in Sheep's Clothing," *Archipel* 44 (1992).

However the continuing absence of postcolonial reflection even after colonialism needs further explanation.

The third factor diverting Indonesian writers from tangling with their postcolonial legacy is the massive death-toll following the attempted coup of 30 September 1965, known as *Gestapu* (*Gerakan Tiga Puluh September*). The centrality of this violent history to the development of an Indonesian nation state might explain why Indonesian writers in the twentieth century turned their gaze away from colonial violence, possibly in fear of being confronted by anticipations of post-independence conflict. Aijaz Ahmad also noticed a similar trajectory in the Indian context:

Our 'nationalism' at this juncture was a nationalism of mourning, a form of valediction, for what we witnessed was not just the British policy of divide and rule, which surely was there, but our own willingness to break up our civilizational unity, to kill our neighbours, to forgo that civic ethos, that moral bond with each other, without which human community is impossible. A critique of others (anti-colonial nationalism) receded even further into the background, entirely overtaken now by an even harsher critique of ourselves. (Ahmad 119)

What has been observed here by Ahmad about Indian literature, where anti-colonialism was rapidly displaced by domestic themes, is perhaps comparable with the case of Indonesian postcolonial literature. The difference is that in Indonesian case the reflection on the colonial legacy was superseded not by partition but by the trauma of ideological war, culminating in the abortive coup of *Gestapu* 1965. This tragedy and the political atmosphere that followed have traumatized the nation so that the production of Indonesian literature ever since has been dominated by a combination of realism and liberal humanism which might be said to have buried or left behind the tragic events of the recent past.

The fourth factor is the domination of a liberal humanist stream in the Indonesian academic and literary scene which contributes to the absence of a critical evaluation of colonialism in Indonesian literature because it tends to consider ideological questions not to be appropriately literary ones. Some works exhibiting a strong anti-colonial resistance, such as Pramoedya's *Buru* tetralogy, represent an exception for these critics rather than a norm in Indonesian literature. So, for example, Keith Foulcher claims that Indonesian postcolonial literature has developed in a direction different from that of other postcolonial countries:

The modernizing gesture that in African and other Third World literatures took shape through a combination of realism and anticolonialism found expression in Indonesia rather through the linking of realism with loosely defined universalism and liberal humanism (Foulcher 159-60).

The fifth factor is addressed by Keith Foulcher and Tony Day, who speculate that one of the culprits for the absence of a more developed postcolonial literature has something to do with language. The constitution of Indonesian as the national language contributes to the complexity of the formation of postcolonial literature in particular because it is a language that does not have a shared root in the East Indies' vernacular languages. When literature had to develop in this national language, most vernacular writers initially, and some probably still at present, faced a language barrier because they had to express what they had experienced within a vernacular language in another language that was not, and is not yet, "the language of family" (Day 221). Foulcher and Day argue that the language and hence literature produced by 'unrootedness' becomes evasive when dealing with anti-colonial issues.

Umar Kayam and His Works

Among the few vernacular writers whose stories deal with the legacy of colonialism (but who is less discussed in a postcolonial perspective) is Umar Kayam. Umar Kayam was born in a small town, Ngawi, East Java on 30th April 1932. His father was a teacher of HIS (*Hollandsch-Inlandsch School*, Dutch Native School), an elite school for *priyayi* children who would be government officials. Being a *priyayi* son, Kayam was able to study in HIS. He liked learning languages and reading Dutch stories so that in the fifth grade of HIS he was able to read and speak Dutch. He used both high Javanese and Dutch when communicating with his parents at home (Rahmanto 2).

Kayam experienced both Dutch and Japanese colonialism. When the Dutch were defeated by Japanese troops and Java was under Japanese occupation in 1942, Kayam witnessed the transition in his education system; suddenly there was no place for the Dutch language in East Indies schools and instead the use of Indonesian was encouraged by the Japanese authority. He considered that the positive if ironic legacy of Japanese colonialism was that "*Jepang berjasa mengindonesiakan kita dalam waktu sekejap*" ("The Japanese succeeded in making us Indonesian in a very short time") (Rahmanto 2).

Kayam graduated from high school in 1951 and continued to study in the Faculty of Education at Universitas Gadjah Mada, Yogyakarta, until he graduated in 1955. He earned his Master's degree in Education from New York University in 1963 and his Doctor of Philosophy from Cornell University in 1965 (Rahmanto 4). Kayam's education background is so rich because he was a Javanese *priyayi* who had been educated in the Dutch, Japanese and National system before finally he tasted the U.S. education system.

Upon his return from the States in 1965 he was appointed by President Soeharto as the Director General of Radio, Television and Film, staying in the position until 1969. Until his death in Jakarta in 16th March 2002 he was active as Director in many significant positions such as at the Jakarta Art Council (1969-1972), the Centre of Social Sciences Training Universitas Hasanudin and Universitas Gadjah Mada (in 1975-1976 and 1977-1997 respectively).

Kayam's first story, "Seribu Kunang-kunang di Manhattan" (A Thousand Fireflies in Manhattan) was first published in an Indonesian literary magazine, *Horizon*, in 1966. His longer short stories, "Sri Sumarah" and "Bawuk" were published together in one book in 1975. His New York stories, "Seribu Kunang-kunang di Manhattan," "Istriku, Madame Schiltz dan sang Raksasa" (My Wife, Madame Schlitz and the Monster), "Sybil," "Secangkir Kopi dan Sepotong Donat" (A Cup of Coffee and a Doughnut), "Chief Sitting Bull" and "There Goes Tatum," were published in one book titled *Seribu Kunang-kunang di Manhattan* (1972). His other stories, "Musim Gugur Kembali ke Connecticut" (Fall in Connecticut), "Kimono Biru buat Istri" (The Blue Kimono) were compiled with the Manhattan stories, as well as "Sri Sumarah" and "Bawuk," in a collection *Sri Sumarah dan Cerita Pendek Lainnya* (1986). The same collection was translated in English by Harry Aveling in a collection of short stories titled *Sri Sumarah and other Stories* (1976). Kayam's other collection of stories are *Parta Krama* (1997) and *Lebaran di Karet, di Karet ... (Eid al-Fitr at Karet, at Karet ...)* (2002). Kayam also wrote two novels, *Para Priyayi (The Nobles)* (1992) and *Jalan Menikung: Para Priyayi 2 (The Winding Road: The Nobles 2)* (1999).

Umar Kayam also wrote sociological treatises such as *Seni, Tradisi, Masyarakat (Art, Tradition, Society)* (1981), *The Soul of Indonesia: A Cultural Journey* (1985) (translated into Indonesian as *Semangat Indonesia: Suatu Perjalanan Budaya* (1985)) and *Kelir Tanpa Batas (Screen Without Borders)* (2001). He was also a columnist in a local news paper of Yogyakarta, *Kedaulatan Rakyat*, where he regularly wrote on Tuesdays. His columns have been published in four books, *Mangan Ora Mangan Kumpul*

(*Nothing Is More Important than Being Together*) (1990), *Sugih Tanpa Banda* (*Being Rich without Money*) (1994), *Madhep Ngalor Sugih, Madhep Ngidul Sugih* (*Always Be Grateful*) (1998), and *Satrio Piningit ing Kampung Pingit* (*The Messiah from Pingit Kampong*) (2000).

Kayam's Ambivalence

Umar Kayam's fictions are better known than his non-fiction. He himself was more comfortable writing fictions than non-fictions despite his well-known position as a social scientist. As mentioned by Rahmanto (7), Umar Kayam thought that although social science texts and fictions are similar in that neither can grasp reality as it really is, nevertheless fictions are more true to life than scientific texts:

la selalu mengkritik bahwa ilmu social itu belum mengerti tentang kehidupan. la lalu bertanya, siapakah yang tahu tentang kehidupan. Harusnya seorang sastrawan (penulis fiksi), karena seorang sastrawan menulis tentang kehidupan.

He always criticized social sciences for their inability to understand life. He then asked who really understood life. He believed that a poet (a fiction writer) knew better because a poet wrote about life.

Probably what Kayam meant is that since reality is always mediated by language and personal observation, any description of it will never elicit a single interpretation of truth. In Kayam's mind poets know better than social scientists because a poet's approach to life is more intimate.

Following the above precept, Kayam often takes as a starting point his observation of real people. "There Goes Tatum," was written based on his experience of witnessing a lady being mugged by a black boy. Rahmanto reports:

Peristiwa perampasan di siang hari bolong di tengah keramaian kota dunia, di depan hidungnya itu sangat mengejutkannya. Pengalaman yang di dalam cerpen itu diakuinya sebagai pengalaman yang menimpa dirinya itulah yang dengan lancar dituturkannya dalam cerpen pertamanya itu. (Rahmanto 8)

The robbery taking place in broad daylight in the middle of a busy metropolitan city right in front of him surprised him a great deal. He admitted that the experience in the short story was based on that experience.

In general, Kayam's Manhattan stories are the results of his keen observation of Manhattan and New York during his postgraduate study. He portrays the metropolitan city as busy and energetic but at the same time he feels the loneliness and anonymity of its inhabitants. "Seribu Kunang-kunang di Manhattan" is inspired by the lights of Manhattan's night time from a distance that reminds him of fireflies he often saw in a Javanese village. "Istriku, Madame Schlitz, dan Sang Raksasa" is also inspired by a real woman -- *seorang janda tua yang gemuk yang selalu mengetuk pintu apartemennya untuk meminta tolong ini dan itu* (an old chubby widow who liked to knock at his apartment door to ask for help with this and that) (Rahmanto 9).

"Musim Gugur Kembali ke Connecticut" and "Bawuk" were written when Kayam was the Director General of Radio, Television and Film from 1966 to 1969. As history tells, in 1965 a group of civilians and dissident army battalions staged a failed coup by murdering top army generals. This movement was dubbed *Gestapu* (*gerakan tigapuluh September* - the thirtieth September movements) by the successful army counter-coup, neatly referring both to the date of the incident and to the Gestapo in Germany

as part of a sophisticated ideological program to link left-wing groups to totalitarianism while introducing a markedly totalitarian 'New Order' throughout Indonesia. The years when Kayam was the Director of the office of Radio Television dan Film were the years when the New Order 'sterilized' government departments by eliminating alleged Communist sympathizers from their former posts. Kayam, perhaps with an unconvincing show of naiveté, claims that his stories were an attempt to resolve the ambivalences of his position in his role as Director General of a key propaganda agency. Kayam reveals that those years were:

... tahun-tahun yang penuh dengan pesona petualangan, tetapi sekaligus juga kebingungan, ketegangan, dan kebimbangan. Sebagai pejabat muda yang mempunyai beban kekuasaan yang besar, dan kegairahan seorang doktor muda yang percaya akan datangnya suatu orde yang baru dan yang menggantikan orde yang lapuk, Umar Kayam membersihkan lingkungan kerjanya dari semua unsur orde yang lapuk itu. Akan tetapi, bersamaan dengan itu, ia menyaksikan juga korban-korban yang seharusnya tidak menjadi korban. Ia mempertanyakan siapakah yang menentukan "harus" dan "tidak harus" menjadi korban itu? Dalam kebimbangan dan ketidakmengertian itu, ia mencoba mempertanyakan lewat cerita pendek yang disusunnya. Maka lahirlah cerpen "Musim Gugur Kembali di Connecticut" dan "Bawuk". (Rahmanto 9-10)

... adventurous years filled with confusion, tension and uncertainty. As a young director with big power combined with his enthusiasm as a new Ph.D. graduate, Umar Kayam was involved in sterilizing his office from the supporters of the Old Order. However, at the same time, he witnessed the victimization of the innocents. He questioned who had the authority of the discretion? In his uncertainty and incomprehension, he tried to question through his stories. That was how "The Fall in Connecticut" and "Bawuk" came into existence.

The main character in those stories, Tono and Bawuk, are innocent victims of this political repositioning. Kayam tries to fathom the victimization of these innocent victims from their side. It reveals how the tragedy is devastating for them, even more so because they are unable to voice their own narrative against the injustice of their categorization as fabricated.

As for the title, "Fall in Connecticut", Kayam mentions that there is a connection between what he felt during the autumn in Connecticut and the gloomy atmosphere of the rubber plantation in some city in Indonesia where alleged *Gestapu* members were assassinated. Laksana, as quoted by Rahmanto, reports Kayam's testimony:

Saya ingat musim gugur, saya ingat orang mau dieksekusi. Cerita tentang PKI itu bermacam-macam, yang mati di kebun karet juga banyak. Lalu fantasi saya berkembang. Musim gugur di Amerika itu indah sekali. Masih dingin tetapi sudah tidak terlalu dingin lagi, langit beralih warna kemerah-merahan, daun-daunan begitu indah' pada berguguran berganti warna. Ketika mengalami musim gugur, saya membayangkan ada orang gugur di kebun karet. Itu peristiwa yang sangat dahsyat. (Rahmanto 10)

Autumn always reminds me of those executed. There are various stories about the Communist Party and many of its members were executed in a rubber plantation. My imagination developed. Autumn in the U.S. was very beautiful. It was still cold but not too cold; the sky was reddish; the leaves falling changed their colour beautifully. In autumn, I imagined those killed in the rubber plantation. It was a shocking incident.

Two other stories, “Sri Sumarah” and “Kimono Biru buat Istri” are related to the *Gestapu* incident. They were written in Hawaii after Umar Kayam left the directorate office of Radio Television and Film (Rahmanto, 2004, p. 10). “Sri Sumarah” tells the life of Sri Sumarah, a *priyayi* wife, whose only daughter has been involved in the Communist Party. This leads to her social degradation; she is forced into becoming a woman working as masseuse door to door. In “Kimono Biru buat Istri”, Kayam pursues further the impact of the *Gestapu* tragedy on modern Indonesia. Wandu in the short story is described by Kayam as a corrupt businessman and politician who becomes an integral part of the New Order.

Kayam also makes use of his own experience when writing *Para Priyayi*. His childhood memories, his extended family and his journey to a grown up *priyayi* stimulate him to write the novel (Rahmanto, 2004, p. 11). Kayam also claimed in an interview that:

nama kota Wanagalih yang ada di dalam novel itu adalah nama kota imajiner yang mirip Ngawi tempat ia dilahirkan. Sebagai bahan novelnya, selain mengumpulkan ingatan, perbincangan, pengalaman Kakek, Ayah dan ia sendiri di masa lalu, Umar Kayam juga membaca disertasi Onghokham tentang Madiun, buku James Rust tentang perdagangan opium di Jawa, dan studi tentang Road to Madiun dari seorang pakar Cornell University. (Rahmanto 11)

Wanagalih in the novel is an imaginary town that looks like Ngawi where he was born. He collected the materials for the novel from his memory, conversation, the experiences of his grandfather, father and he himself. He also read Onghokham's dissertation, James Rust's book on the opium trading in Java, and a study on *Road to Madiun* by a Cornell researcher.

From this explanation it is clear that Kayam himself thought that real people and places were essential in constructing his fiction. The reason for this might be Kayam's emphasis on the importance of faithfulness to life. Perhaps for the same reason his fiction tends to portray reality in a manner that develops without sophisticated plot structure but rather emphasizing the linear and contingent relationships that are a common perception of how real life is shaped.

Para Priyayi tells the story of a young man called Sastrodarsono who pioneers his family's social mobility from peasantry to nobility (*priyayi*). Although born peasant, Sastrodarsono succeeds in adjusting himself to *priyayi* way of life and his children also become educated *priyayi*. Hardjo becomes a teacher; Noegroho becomes an army officer; and Sumini is married to a high government official *priyayi*. Kayam models Sastrodarsono and his family after his own life and the experience of someone who has been through Dutch colonialism, Japanese colonialism and Independence. The difference is that Kayam was born *priyayi* while Sastrodarsono earns his status by studying and becoming a teacher.

Kayam, as reported by Rahmanto (11), wanted to ‘write back’ to what the social scientists from the West have written about *priyayi* through his novels. Kayam intended to fathom the world of *priyayi* from the insider's point of view in order to counter the view that *priyayi* is a static concept as some Western writers theorize. Kayam argues (Rahmanto 12) that Although the most able Western researchers might be able to *speak* Javanese, they cannot really get inside and understand the symbolic nuances, wishes and disappointment of *priyayi* class in pursuing *kamukten* (prosperity). It is not clear which writers that Kayam has in mind, but it is likely that he particularly means Clifford Geertz whose work *Religion of Java* (1960) divided Javanese society into three groups including *priyayi*. Kayam's point of view is still very relevant and

interesting because he approaches the issue from a literary perspective and as an insider of Javanese society.

This internal analysis of the world of *priyayi* in Indonesian society continues in *Jalan Menikung: Para Priyayi 2*, Kayam's second full length novel. As the title indicates, this novel is the sequel of *Para Priyayi* and tells about the third and fourth generation of Sastrodarsono's family, namely Harimurti, Tommi, Lantip, Eko and Bambang. Written at the end of the New Order era, 1999, the story is set in the heyday of the New Order when ideological debates were successfully mitigated and the interpretation of nationalism was the sole authority of the regime. This is the kind of nationalism which provided a more convincing and legitimating authority for the continuing dominance of an increasingly corrupt regime but which therefore also required the regime to control the notion of national identity and resist threats to its stability. These third and fourth generations of *priyayi* represent two sides of Indonesians in the New Order: those who thrive on the corrupt machinery of the New Order and those who are marginalized because of their idealism.

Other writings of Umar Kayam, especially his regular column in the *Kedaulatan Rakyat* daily newspaper, also indicate Kayam's postcolonial ambivalence. Two main characters are always present in his column: Pak Ageng, the master of the house, and Mr. Rigen, his servant. They are usually involved in a playful conversation related to contemporary issues and the daily problems of the common populace. In his introduction to the book in which the columns were republished, Mohamad Sobary notices the absence of any kind of master/slave dialectic in the relationship between Pak Ageng and Mr. Rigen. For Kayam, Sobary suggests, the unequal distribution of wealth is not a symptom of injustice but of harmony. *Priyayi* being served and servant serving is harmonious since that is cultural destiny. Sobary also observes that for Kayam, the two different classes should not try to annihilate each other but support each other in a symbiotic mutualism. Sobary puts it thus:

Untuk apa Ki Ageng menghadirkan potret masyarakat dua kelas macam itu? Mungkin untuk menggaris bawahi bahwa mereka bukan kekuatan-kekuatan yang harus bertarung satu sama lain untuk merebut posisi dalam sejarah sebagaimana Marx melihat relasi buruh-majikan. Bagi Ki Ageng, dua lapis masyarakat yang tak seimbang posisi sosial-ekonomi dan politiknya itu bukan tanda ketimpangan, bukan bukti antagonisme, melainkan sebaliknya: keselarasan. [...] Priyayi diladeni, abdi meladeni, itu selaras. Memang begitu takdir manusia dalam budaya. Lingkungan alam agraris Jawa yang menuntut serba keselarasan itu yang melahirkan tata hidup sosio-kultural yang juga harus serba selaras. (Sobary viii-ix)

Why does *Ki Ageng* [Umar Kayam] portray a society with those two classes? Perhaps it is to underline that the two classes are not opposing forces that have to fight for a position in history, the way Marx sees capital owners and workers are related. For *Ki Ageng*, the two Javanese classes, despite their unequal social, economic and political power, are not an evidence of antagonism but harmony. [...] The *priyayi* being served whereas the servant serves is harmonious. This is human cultural destiny. A Javanese agrarian environment demanding harmony has given birth to harmonious social life as well.

Such a world view is reminiscent of that paradigmatic and monstrous claim by the nineteenth-century western humanist, Ernest Renan:

Nature has made a race of workers, the Chinese race, who have wonderful manual dexterity and almost no sense of honor; govern them with justice, levying from

them, in return for the blessing of such a government, an ample allowance for the conquering race and they will be satisfied; a race of tillers of the soil, the Negro; treat him with kindness and humanity, and all will be as it should; a race of masters and soldiers, the European race. Reduce this noble race to working in the *ergastulum* like Negroes and Chinese, and they rebel. (Quoted in Césaire 38)

If such view has been repudiated by so many thinkers after Renan, especially by postcolonial theorists, how is it possible that similar view on the supremacy of the *priyayi* class is still upheld by a Javanese intellectual and novelist towards the end of the 20th century? How shall we explain the existence of the apparent false consciousness manifested in such a conformist attitude to colonialism and belief in class supremacy? What does this say about the impotence of Javanese culture in the face of colonialism in a novel written in the end of the twentieth century? The explanation probably can be found in Kayam himself. When asked about his response to criticism that his novels were more like sociological pieces than novels, he said that his background as a social scientist always haunted his creative process (Rahmanto 7). This dualism has resulted in fictions that look like a sociological piece relying rather heavily on the faithful rendering of a sociological depiction that does not necessarily reflect his personal take on the issue involved. On the one hand he sees the *priyayi* world as an insider but on the other he seems to want to observe some objective-scientific distance from the object observed.

This might be the explanation of the figuration of the collaborationist characters in his novels. There is a strong ethnographic element rather than literary one in Kayam's *priyayi* figuration with the result that the literary imagination, that which can go beyond what is real and critically questions what seems real, is not much developed there. As a result Kayam's latter stories look more like fictionalized ethnography in which a corrupt *priyayi* class is thriving despite their moral degeneracy.

Although Kayam claimed that his novel was a response to dissatisfaction towards Western theorizing about the Javanese social system, his stories seem to confirm Sutherland's observation that the master/slave dialectic in Java has been maintained by the *priyayi/wong cilik* relation, a relation that is, furthermore, heavily patriarchal. The only difference that Kayam suggests is that this oligarchic and patriarchal relation needs to be maintained in a humane way, unlike Sutherland's grim conclusion about the reality of the situation - that "the Javanese *priyajis* rule the peasants with a rod of iron" (Sutherland, p. 126). It must be very difficult for western thinkers who have distrusted the project of modernism to imagine that master/slave dialectics could form a symbiotic mutualism without any injustice involved. However, such is the dualism in Sastrodarsono and in Kayam's essays which indicates the postcolonial ambivalent position of the characters and writer.

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Voice and Gender in Literature

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If the Queen's looking glass speaks with the King's voice, how do its perpetual kingly admonitions affect the Queen's own voice? Since his is the chief voice she hears, does the Queen try to sound like the King, imitating his tone, his inflections, his phrasing, his point of view? Or does she "talk back" to him in her own vocabulary, her own timbre, insisting on her own viewpoint? We believe these are the basic questions feminist literary criticism - both theoretical and practical - must answer . . . (Gilbert and Gubar, *Madwoman*, p. 46)

In recent critical theory and literary criticism, "voice" has become a frequently discussed critical term, undergoing extension and revision as well. Postcolonialism, for example, has adopted the discourse of voice and silence to challenge the colonial power. Likewise, many other groups have shared a similar practice: "Other silenced communities—peoples of colors, peoples struggling against colonial rule, gay men and lesbians—have also written and spoken about the urgency of "coming to voice" (Lanser, 1992: 3). In such notion, both implicitly and explicitly, it has established "voice" as a trope of identity and power that also relates to race, class, gender, and sexuality. This paper aims to investigate the complexity of the narrative voice(s) present in the selected works of my research to unveil its plurality, multiplicity, and complexity. Furthermore, this research analyzes how those voices often speak against one another in the Bakhtinian polyphonic manner to represent (to speak out for and against) particular groups of diverse racial, class, gender, sex identities.

In defining voice, various dictionaries offer a wide range of meanings. Etymologically, voice can be understood from its literal phonological association such as sounds made by persons or animal to any other vocal utterance forms and even "singing" to the idea of metaphorical "conscience." Furthermore, different scholars also offer different interpretations this so-called metaphorical conscience. For example, in *Oxford English Dictionary*, Walter Ong believes that voice equals presences; meanwhile, for Derrida, voice in its literal or metaphorical sense is just a type of writing similar to any scripting or thinking (Oxford English Dictionary). Firstly, the term "voice" employed in this article is not only limited to the Romantic school's concept of authorial presence but also includes the Bakhtinian concept of *heteroglossia* and Barthes' *polyphony*. Secondly, this article also views "voice" as the marginalized individual or group's inalienable right to speak, particularly highlighting the voice of women in their writings. The emphasis on women and their writing is indeed important because traditionally women are barred to articulate their voice particularly in the public domain as famously expressed by St. Paul: "I permit no woman to teach ... She is to keep silent."

The patriarchal attempt to silence women to articulate their ideas and voice has always been challenged by women even in a very limited space and opportunity available for them. The letter writings produced by Osborne display such challenge to patriarchal oppression; even only by writing in the form of letters but this "private" writing genre has enabled her to speak out her muted voice because in her time women were not supposed to write for publication or in particular literary genres assigned exclusively for men only.

Had she been born in 1827, Dorothy Osborne would have written novels; had she been born in 1527, she would never have written at all. But she was born in 1627, and at that date though writing books was ridiculous for a woman there was nothing unseemingly in writing a letter. And so by degrees the silence is broken ... (Woolf, 1967: 60)

Patriarchal domination and this fe/male writing domain have undergone challenges and changes as observed by Woolf in portraying the life of Osborne and her possible writing career and struggles, and particular genres available for women from time to time. Even one of the greatest humanists in the West, Sir Thomas More, had also acknowledged this segregated fe/male writing domain to his own daughter. Content with the profit and the pleasure of your conscience, in your modesty do not seek for the praise of the public, nor value it overmuch even if you receive it, but because of the great love you bear us, you regard us - your husband and myself - as a sufficiently large circle of readers for all that you write (in Krontiris, 1992: 6).

In the effort for not only being the literary consumer but also producers, many of the 19th century women writers in the West also had to employ the “cross-gender” strategy articulate their voice in writing particularly in the literary genre previously only employed by men. For example, in the case of the Bronte sisters who had to adopt male pseudonym to write women’s lives and experience in their novels. It was also not uncommon for women writers at that time to articulate their voice through male characters so that readers and the public would not judge them “improper” for crossing over the private-public/female-male domains in literary production.

Likewise, literary feminists scholars today have also used the discourse of “voice” in such approach to struggle against patriarchal rule and dominance such as their practice of revisiting and resurrecting the “lost voices” of women writers and pioneers, voicing the muted fictional and real female figures in the past. In critical theories, Spivak, for example, has expresses her concern in the way the postcolonial theories and theorists has neglected the voice of women in their theorizing, therefore, she frequently writes about the plight of the “Subaltern,” those marginalized individuals and groups who cannot articulate their voice because of their multiple oppressions and discriminations. In literary theories and production, similar efforts have also been done because literature is indeed the arena of the power struggle to articulate different voices as illustrated by Rushdie that literature is “the one place in any society where, within the secrecy of our own heads, we can hear *voices talking about everything in every possible way*” (1990: 16). Many women writers have exercised this discourse of voice in their works, and have also been aware that the narrative voice and the narrated world are interdependent and closely related. Therefore, in line with the approach of Mikhail Bakhtin’s “sociological poetics,” they view “narrative technique not simply as a product of ideology but ideology itself”: narrative voice, situated at the juncture of “social position and literary practice,” embodies the social, economic, and literary conditions under which it has been produced (in Lanser, 1992: 5).

In general, women writing and the way women writers structure their narrative; therefore, have been utilized to facilitate liberating the female voice.

In narratology, the relation between the narrator and narratee determines **the narrative level** and the **reliability** of the narrator. In general, the narrative of male writers involve **public level**, meanwhile, female writers limit their narrative to **private level**. However, there are women writers who employed a public level, such

as in the case of Charlotte Brontë's *Jane Eyre*, when Jane, the main character of the novel, greets the readers by using **Dear Reader**, and not **Dear Friend** or **Dear Diary** or any other personal way of addressing the narratee generally used by most women writers to some extents. In the past, women were allowed to write, however, they were only permitted to write for personal and private interests only, and not for public readership. Previously, letters and diaries were considered private, therefore, did not necessarily threaten the "**male discursive hegemony**." However, when letter and diaries gained a wide popularity among women as their writing medium; consequently, such kind of writings was regarded as a lesser genre in the men dominated literary system. Some examples of the fe/male self-writings with their private/public narrative level are Herodotus's *Letters*, *The Letters of St. Paul*, *The Confession of St. Augustine*, Rousseau's *Confession*, *The Dairy of Samuel Pepys*, and *The Autobiography of Benjamin Franklin* as opposed to the female self-writing addressed to certain friends. In Asian History, this kind of genre was also familiar in Japanese Literature during the Heian period (794 -1185) such as in Sei Shonagon's *The Pillow Book* (1002), *Sarashina Nikki* or *The Diary of Sarashina* (1037), and *Murasaki Shikibu Nikki* (978-1015): the diary of the writer who wrote the famous novel *Genji Monogatari*. All those Japanese writers are mostly women. In Indonesian history, we recognize Kartini who confided her minds and ideas on women emancipation in *Letters to Her Friends* in the Netherlands because as a woman, a Javanese, and a Moslem, she was not allowed to voice such ideas let alone speaking her liberated minds openly in public setting.

In the 18th century American and English literature, this self/confessional genre reached its peak of popularity, and "about one fifth of the total of eighteenth century fiction" were written in the form of letters and diaries (Wurzbach, 1969:ix). This genre also gave birth to the early form of modern novel, the so-called Epistolary Novel, which employed letters as important elements in characterization and plot. Samuel Richardson's *Pamela* (1740) is usually considered the first epistolary novel or the first novel in English. Aphra Benn actually already wrote her work *Love Letters between a Nobleman and His Sister* in this genre in 1683. However, it is Richardson, who is often hailed as the father of the English novel. After 1800 when epistolary form had already been in decline, letters were still frequently used as a narrative technique as a minor element and no longer played a crucial role as in the early epistolary novels.

The term **epistolary** originated from "**Epistle**" in the tradition of letters written by St. Paul to the New Testament Churches. Similar to the Japanese women writers who used self/confessional writing during the Heian period, the 18th century American and English writers who utilized this genre were mostly also women. Due to its frequent use by women writers, epistolary novel and later also novel were regarded as a feminine genre, following children's book, letters, and diaries included in the category of "lesser genre," or what George Elliot called "silly novels by silly lady novelists." (Gilbert and Gubar, 1979). This genre is also perceived as a suitable and appropriate medium to express female emotion and fantasy as stated by the American popular novelist, Fanny Fern:

women had been granted access to the novel as a sort of Repressive de Sublimation, a harmless channel for frustrations and drivers that might otherwise threaten the family, the church, and the state. Fern recommended that women write as therapy as a release from the stifling silence of the drawing room, and as a rebellion against the indifference and insensitivity of the men closest to them. (Showalter, 1989).

Regardless of its quality as a lesser genre, many contemporary woman writers on purpose have utilized and also revised the self/confessional writing in the form of epistolary novel, autobiography, and diary as their resistance and challenge toward the literary system that they view as operating patriarchal system which emphasizes male writer's interests and, on the other hand, marginalizes female writer's role and neglects her interests in the literary system. The famous contemporary African American writer, bell hooks, has published her two autobiographies, *Bone Black: Memories of Girlhood* (1996) and *Wounds of Passion: A Writing Life* (1997) in an experimental style, combining imagination and memory and blending fiction and non fiction narrative technique in her works. Alice Walker, another African American author, employs an extended epistolary style in her novel, *The Color Purple* (1983), through her main character, Celie, who writes letters to God and later to her sister, Nettie. The modern example of self/confessional writing in the form of diary is Helen Fielding's best selling novel, *Bridget Jones's Diary* (1995) which not only becomes a big hit in Britain but has also received a worldwide popularity.

In addition to pay homage to this self-expression writing genre of their literary female pioneers, many of women writers wrote their works to voice the muted women in their family and society. bell hooks dedicated her autobiographies and memoirs to her grandmother and mother, and "to pay homage to the unheard voice of black women of past and present." hooks admits that she not only talks about the past, she does worse, "I write about it." We write about it so we will not disappear and we write about it so we will not choose to disappear" (hooks, 1994:59). Gloria Steinem's autobiography, *Ruth's Song (Because She Could Not Sing It)* written in 1983, is one example of woman's autobiographies that the daughter becomes the narrator of her parent's story, focusing on the point of view of her mother (Conway, 1999:124). Similar view on this narrative approach is also shared by Maxine Hong Kingston who confessed that "she did not believe she would be a "real" novelist until she had written a book in the authorial voice" (in Lanser, 1992: 20), and her memoir *The Woman Warrior* also illustrated this perspective well.

Kingston's *The Woman Warrior: Memoir of a Girlhood among Ghosts* juxtaposed voice and silence of various female figures in her life both real and fictional, echoing this voice/silence discourse through fantasy and reality experienced by women in the past and present. Her memoir opens with the life story of her muted aunt, "No Name Woman" whose existence could only be spoken in silence and whisper through the storytelling of the narrator's mother. This unnamed aunt's life had already been wiped out of her family history, vanished and left no trace, yet this life story of this unnamed and silenced woman had conjured up countless different images and haunted the memory of the narrator so that she decided to write about it, and no longer participated in silence, punishing this unfortunate woman who drawn herself and her baby into the well to end her unbearable misery. Meanwhile, the narrator's mother who passed this story to her in silence was more fortunate and managed to survive through hardships and long journeys away from her homeland to the United States, yet in many ways, this mother had also been silenced and unable to voice her own minds except in storytelling that she told her daughter whether it was the unspeakable story of their family secrets or the story of the female warrior, Fa Mu Lan. This woman had to borrow life story of others in order to voice her minds because she could not tell her own story. Through such ventriloquist' storytelling, this woman had decided to break up this tradition of silence and encouraged her daughter to speak up, defying the Chinese proverb of "a ready tongue is an evil" as narrated in "A Song For a Barbarian Reed Pipe" when the narrator asked her mother why she sliced the daughter's frenum:

I cut it so that you would not be tongue-tied. Your tongue would be able to move in any language. You'll be able to speak languages that are completely different from one another. You'll be to pronounce anything. Your frenum looked too tight to do those things, so I cut it (Kingston, 1976: 164).

Unfortunately, the narrator turned into a complete silence, “a dumbness—a shame” when she struggled to learn to speak English and was constantly forced to speak up. At first she enjoyed the silence and when silence became misery, she equated silence to being a Chinese girl; and then she finally realized that silence was also the lot of Chinese immigrants in the United States:

But when I saw Father's occupations I exclaimed, “Hey, he wasn't a farmer, he was a ...” He had been a gambler. My throat cut off the word—silence in front of the most understanding teacher. There were secrets never to be said in front of the ghosts, immigration secrets whose telling could get us sent back to China ... Sometimes I hated the ghosts for not letting us talk; sometimes I hated the secrecy of the Chinese. “Don't tell,” said my parents, though we couldn't tell if we wanted to because we didn't know (Kingston, 1976: 183).

Experiencing the burden of silence and being silenced for being a woman and a Chinese, she resolved to struggle for voice of her own as well as for others; therefore, desperately she tried so hard to encourage her unfortunate Chinese classmate to speak up as if they both were bound for one entity, not of an individual power to speak up but a communal voice, one for all; similar to the way the narrator put the hope for voice in *Brave Orchid* or the songs of Ts'ai Yen, the Chinese poetess among the Barbarians whose voice and songs trespassed the understanding of race and language boundaries, voicing and lamenting the human lot and life.

The attempt to revisit and rethink the history and place of women in literature and society is indeed still very relevant and important today. Literature and literary research have indeed the power and opportunities to facilitate the voices of those women and other marginalized and disenfranchised groups to emerge in both private and public domains. Thus, their plights would be narrated and articulated, and not forgotten amidst stronger voices that always venture to dominate one another in literature particularly and society in general as stated by Luce Irigaray that To find a voice (voix) is to find a way (voie).

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Literary Theories and Literature for Children and Young Adults (LCYA): How Theories Are Applied to LCYA

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When analyzing literature for children and young adults (LCYA), various literary approaches are used by researchers. These approaches are similar to the ones used to analyze general literature. Some of those theories are: Formalism and New Criticism, Archetypal /Mythological Criticism, Psychoanalytical/Psychological Criticism, Linguistic/ Stylistic, Structuralism/semiotics, Deconstruction, Reader-response/Reader-oriented criticism, New Historicism, Feminism/Gender Criticism (McGillis, 1996; Moore, 1997; Soter, 1999; Paul, 1999; Latrobe & Drury, 2009; Bressler, 2007, Lukens, 2003; LaTrobe and Drury, 2009), Benton, 1999; Watkins, 1999)

Questions are often asked to whether there is any differences in application of these theories when used to analyze LCYA. This paper would like to address these concerns by presenting some possibilities.

Adjusting theories to analyze children's and young adult literature

One of the complications of children's literature which makes it different from general or adult literature is the adult child relationship (Hunt, 1999; Lesnik-Oberstein, 1999; Bosmajian, 1999; May, 1997). Unlike adult literature, there is a different level of readership in children's and young adult literature. In adult texts, adult authors write for adult readers. In children's and young adult literature, adult authors write for child or teenage readers, but the reading itself is almost always mediated by adults (Hunt, 1999). Lesnik-Oberstein complicates more by stating that even the term children's literature itself is not clear yet.

But is a children's book a book written by children, or for children? And, crucially: what does it mean to write a book 'for' children? If it is a book written 'for' children, is it then still a children's book if it is (only) read by adults? What of 'adult' books read also by children—are they 'children's literature'? (1999, p. 15)

Issue of readership will always be there with children's literature.

Another issue with children's and young adult literature is also discussed by Coats, Enciso, Jenkins, Trites, and Wolf (2008) which argues that "the scholarly study of children's literature has three disciplinary homes: English, Education, and Library and Information Science" (p. 523). And each of the discipline approach children's literature from different angle. Hunt (1999) and May (1997) also stated that children's literature does not really belong to any one discipline such as English department or Library School but it attracts students from different disciplines like literature, history, education, psychology and so on. Thus, it can be analyzed by scholars from various points of view and making it unique and it "break down barriers between disciplines, and between types of readers" (Hunt, 1999, p. 2). He added that "they have real, argumentative readers and visible, practical, consequential uses—so theory of children's literature constantly blends into practice of bringing books and readers together" (Hunt, 1999, p. 2).

Nikolajeva (2005) also suggested similar thing by stating that "[i]t is obvious, and is often argued, that children's literature is, or at least can be, both a form of art and an educational vehicle; yet the two opposed standpoints have always had their passionate

advocates" (p. xi). However, she also stated that even adult or general literature also always has their didactic or ideological view and, thus, not very different from children's literature. But this issue always comes up when discussing children's literature.

Looking at the issues above, there are three thoughts that came up regarding how the literary theories can be adjusted when working with children's and young adult literature.

a. Involving the 'child' in the analysis

Since there is always a debate between whether children's literature shares the same features and deserves the same attention with general literature or not, issue of its analysis is also influenced by the debate. Children's and young adult literature can be analyzed using the same theories used to analyze general literature as done in English departments without considering the readership or the intended readers of the literary works. This has been done by scholars for example Suarez (2004), Rasmussen (2007), and Luis (2000) who analyzed the books written by Julia Alvarez that are considered as young adult book like *Yo!*, *How the Garcia Girls Lost their Accents*, and *Before We were Free*. These three authors are analyzing Julia Alvarez' books from the lens of identity and immigration. They look at the identity problems in the books as they are analyzing literature in general without referring to readership. Another example is Brown (1974) who compares the historical background of Arthur Miller and Ann Petry to understand why they picture Tituba the way they are.

In his book, Moore (1997) also applied literary theories to young adult books the same way as if he did general books. One example is when discussing Formalism. He used Virginia Hamilton's *M. C. Higgins, the Great* to show readers that a literary work can be viewed from different angles by using formalistic criticism, for example readers can focus on how setting can contribute to the unity of a text; readers can also focus on characters or plot's contribution to the unity. A similar thing is conducted by Latrobe and Drury (2009) when analyzing Walter Dean Myers' *Monster*.

Analysis of children's and young adult literature can also be done with reference to the intended readers, the children or young adult themselves. This is usually (but not always) chosen for educational purposes, for example the analysis can be done to be read by teachers or parents so that they know what they can give to their children or students. While adults can have benefits from reading literary analysis because they can know more about the work or about themselves, that is not the case with analysis of children's literature. It is very unlikely that children and even young adult will read analysis of literature; so they will not benefit directly from it. The benefit will come from an adult such as the parents or the teachers. At the same time, the result of an analysis can also result in censorship of a particular book or author from the children (Bosmajian, 1999), depending on the content of the analysis. Thus, adults will always become mediator in this case.

Some scholars have analyzed children's and young adult literature by referring to the intended readers. One of which is Maria Nikolajeva (2005) who argues that children's literature needs a separate theory of aesthetics because one of the reasons is the development of the literature itself which comes long after the general literature was acknowledged. While general literature has existed for almost three thousand years, children's literature can only be acknowledged after children were acknowledged about 200 years ago. Thus, it is still developing compared to the mainstream literature. She also argues another reason for needing a different set of theory is that an "*adaptation*" (p. xv) is a characteristic of children's literature because of the intended readers. The aesthetic theories she discussed in her book are

actually the same theories for mainstream literature with adjustments and seen from different angles.

When discussing the aesthetic of genre, for example, Nikolajeva argues that sometimes the understanding of genre needs to be adjusted because a book cannot be categorized into one genre. Sometimes the characteristics show a mixture of different genres and sometimes it is a new one. Children's literature cannot be just categorized as fiction or novel. In children's and young adult literature, for example, books can be categorized as girls' books or boys' books. Fairy tales and fantasy which are often treated together because both include 'magic' in some ways are also considered as children's books. Picture books, animal stories and toy stories are also considered as children's books. These genres have different motifs from the mainstream which are mostly realistic and might need a different set of rules in the theory.

When discussing the content of children's literature using mimetic approaches such as New Historicism, Nikolajeva (2005) presented the different focus from the mainstream. The mimetic or new Historicism can be used to analyze literature from the point of view of the society that created the work, for example whether the book is presenting the value carried out by the society at that time. In children's and young adult books, family and school usually play important role because these two institutions are the most important ones in a child's life in most cases. However, these two institutions in children's books are often pictured not as in reality because they are often used to show the growth or the maturity of the characters in the book. For example, according to Nikolajeva, schools are often described as the 'enemy' of the children in the books, and parents are often absent. Across genre, there are also differences in the role of parents. In boys' books, for example, parents are obstacles of the boys' adventure, while in girls' books parents are role model.

Watkins (1999) also adds that New Historicism which relate the text and the socio-historic context can be adjusted to study children's literature for example by looking at or ask questions about how and why a tale or a poem came to say what it does, what the envionring circumstances were (including the uses a particular sort of children's literature served for its author, its child and adult readers, and its culture)... It would examine...a book's material production, its publishing history, its audiences and their reading practices, its initial reception, and its critical history, including how its got inscribed in or deleted from the canon. Myers 1988: 42 (Watkins, 1999, p. 33)

Thus, the text itself should be viewed from the condition of children at the era when the text was written. It is necessary because the idea about childhood itself changed from time to time.

The study of language/style in children's literature can also be different from the one in mainstream literature by taking the intended readers into account. Stephens (1999) states that "[b]ecause the contexts in which children's literature is produced and disseminated are usually dominated by a focus on content and theme, the language of children's literature receives little explicit attention" (p. 56). Nikolajeva (2005) also states that language in children's books is often considered simple, but that is not always the case. Stephens shows that language style in children's literature can be complex because of the many different genres that it has. Some can be more complex than average mainstream novel, for example Astrid Lindgren's style (Nikolajeva, 2005). She adds that sometimes a writer is using a difficult word in children's book to 'educate' the readers. One of the ways to do this is by using Lacanian theory of connection between language and psychological development, from Imaginary language (pre-verbal) to Symbolic language (verbal). This development symbolizes the development of children and analysis of language in children's books can be seen from this point of view. The language used in a book should be suitable

with the intended readers. That is why books for younger children usually have more pictures than books for older ones.

b. The use of theories in educational background

Another way literary theories are adjusted is the extensive use of the theories in the educational environment. Although seeming to be philosophically contradictory to each other, Formalism/New Criticism and Reader-response are two theories that are used widely in the educational system when discussing literature (Lukens, 2003; Latrobe & Drury, 2009). Lukens states in her book that the theories that will be used most in her book when discussing literature is formalist criticism and reader response. She mentions

The critical approach used in this text—which to some instructors may seem far too simple and intellectually undemanding—is the most basic one of all: formalist criticism, the study of the form literature takes. Furthermore, the text incorporates the techniques of the New Critic, who, in carefully examining literature, believes in its intrinsic worth. (p. xiii)

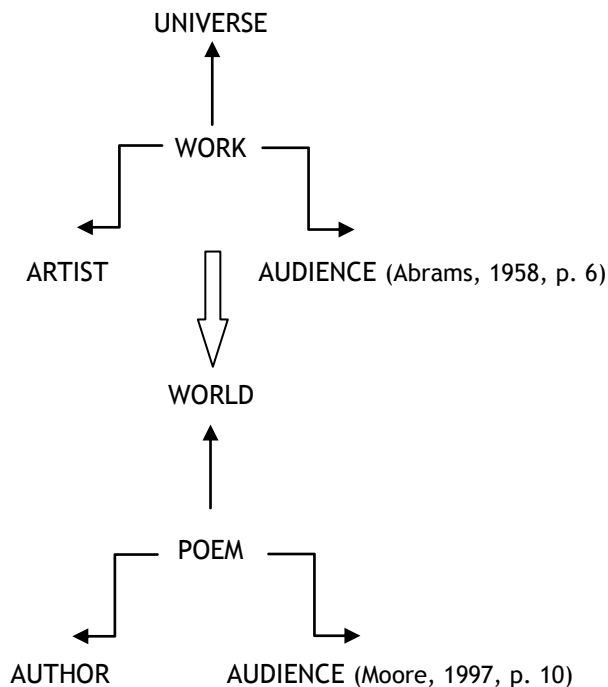
Formalism/New Criticism have become part of English education for a long time and actually this is what Rosenblatt was reacted against when introducing her transactional theory (1968; 1994) because Formalistic or Formalism or New Criticism believe that there is only one correct interpretation of literature. However, it is not that philosophy that makes the approach stay for a long time in the educational system, but especially the close reading technique (Latrobe & Drury, 2009).

According to Latrobe and Drury, close reading is “‘a peculiarly American’ tradition that is still much admired” (2009, p. 121). There are some reasons why this theory is admired by teachers in the classroom. One of the reasons is that they have students who are careless when reading and they do not pay attention to details such as language, imagery, syntax, form and the like. They only pay attention to the story and close reading tries to detach the students from the power of storytelling. Another reason for using close reading technique is to avoid the use of literature as a weapon to attack policy or ideology of the nation, instead of paying attention to the beauty of literature. Both Latrobe & Drury and Lukens list elements such as character, plot, theme, setting, point of view, style, and tone to discuss when using the close reading technique with students.

The other literary approach or criticism or theory that is used widely in the classroom is reader response theory. Referring to Terry Eagleton, Beach (1993) states that

Building on M. H. Abrams’s well-known “triangle” of author, work, and reader, Terry Eagleton has in fact characterized the history of modern literary theory as occurring in three stages: a Romantic “preoccupation with the author,” a New Critical “exclusive concern with the text,” and finally, “a marked shift of attention to the reader over recent years” (1993, p. 1)

In a different way, Moore (1997) pictures the change of the relation between writer, readers, text and world and, by referring to Richter, discusses how Abrams triangle can be adjusted when discussing young adult literature.



The second triangle suggested by Richter assumes ambiguity and thus openness when discussing literature, and gives more power and role to readers/audience when discussing a literary work. Although not stated in his book, the term poem, in my opinion, is referring to the same meaning that is used by Rosenblatt in her transactional theory. According to Harkin (2005), reader response theory has even been “naturalized” and that is why it seems that it is not widely discussed or used, especially in departments like English because it has been “unconsciously” used in discussion regarding literary interpretation.

The application of reader response theory in the classroom seems to be in line with the move of a teacher centered classroom orientation to a more student centered learning. Karolides (2000) mentions that a class discussion should start with the student readers’ responses, not with the teacher’s. By letting students share their responses, teachers allow the students to grow personally and “to maintain ownership of their reading” (p. 21).

Another theory that is applied widely in educational setting is psychological theory by referring especially to developmental stages of the readers or students. Choosing the right books for the students is important, and one of many considerations when choosing the books is the developmental stages of the students. Although it is not the only consideration, it is an important one. Several scholars mention this in their books such as Lehr (1991), Lukens & Cline (1995), Lehman (2007), Hancock (2000), Kiefer (2007), Norton (2003), Bucher & Hinton (2010) and Nielsen & Donelson (2009).

Lukens & Cline (1995) are using Robert Havighurst’ theory about the society’s view of adolescents and what they expect from an adolescent. Lukens and Cline list Havighurst’s developmental tasks such as “achieving new and more mature relations with age-mates of both sexes,” achieving a masculine or feminine social role” (p. 181-182) and so on. There are 10 tasks and with each task they give example of literature that can help adolescents to fulfill or achieve the task. For example, when discussing

task #4 “achieving emotional independence of parents and other adults” (p. 183), the example of books that are suitable are Walter Dean Myers’s *Somewhere in the Darkness* and Mildred Taylor’s *Roll of Thunder* trilogy.

Lehman (2007) used theories such as Applebee’s (which is also mentioned by Lehr (1991) and Hancock (2000)), Erik Erikson’s, Tucker’s, Freud’s and Maslow’s in her book and stating that understanding psychological, social, and cognitive theories will help adults to choose appropriate books for children in particular age groups, although it should be acknowledged also that each child is unique. She especially focuses on the child development theories to help teachers understand the students and choose the right books for them.

Kiefer (2007) is also mentioning Piaget, Erik Erikson, and Abraham Maslow’s theories when discussing children’s responses to literature and how to choose books that are appropriate for them. In her book, she also gives extensive list of developmental stages of children, the implications for responses and activities, and examples of books that can be used with each age group. Although not exactly similar, Bucher & Hinton (2010), Norton (2003), and Nielsen and Donelson (2009) are also listing the developmental stages, implications and books choices focusing either on children, young adults, or both. Thus, psychological criticism, especially from the point of view of readers, has been used in educational setting for a particular purpose.

c. Theories used almost exclusively in children’s and young adult literature

Most literary theories are used and created to analyze mainstream literature because mainstream literature has already been around for a very long time. With the growth of children’s and young adult literature, however, several theories were created that seem to be used exclusively to discuss children’s and young adult literature. The theories will be discussed in this section.

The first theory is the one related to the use and function of pictures in a literary work. The theory in relation to pictures seems to be exclusively applied to children’s and young adult literature since mainstream literature is usually written in the ‘traditional’ way. Nikolajeva (2005) calls this ‘the aesthetic of the medium’ when she is discussing pictures in children’s books. Nikolajeva is comparing the pictures/icons in picturebooks with theater and movie because, like those, pictures in picturebooks are also a way of communication; but unlike theater pictures are two dimensional; and unlike movies, picturebooks are discontinuous and does not have sound. She compared it with art in that picturebooks are sequential (also in McCloud, 1994). She also discussed the interaction between pictures and text in picturebooks and listing “the most essential types of interaction” (p. 226) which are: symmetrical, complementary, enhancing, counterpointing, and contradictory (also in Dresang, 1999).

Nodelman’s article (1999) is an example of how pictures can be analyzed in picturebooks. He stated that it is “nothing short of incredible” that human mind can be very ready to accept icons/symbolic representation or abstraction of reality. He also mentioned that picture book is considered to be the only contribution of children’s literature to literature in general. That is why it seems that discussion about picture seems exclusive to children’s literature/young adult, not general literature. When discussing *Mr Gumpy’s Outing*, Nodelman stated that picture is considered a very straight forward way of telling and thus a lot of authors make picture books for children, the combination of words and pictures. There is assumption that pictures communicates more directly and more naturally than words. Children can look at pictures and understand them ‘easily.’ They do not have to learn first like when they learn their abc’s. He argues, however, that pictures are not as simple as it looks. To understand pictures, audience needs to understand assumptions and conventions first. For example, when looking at Mr Gumpy’s picture, how can children know that the

picture is supposed to be a man? He is only 4 inches tall. Thus, children learn also to understand the conventions that pictures are just representation of the real thing. Because of the innocence eyes of children, pictures are also a good media to infuse ideology to the children. Even the point of viewing can be important because pictures show readers an event/situation from a particular point of view only. Thus, picture is actually not as simple as it look (Nodelman, 2003; Kiefer, 2007; and Kiefer, 1995 also discuss pictures in detail).

The second theory is theory related to ideology of literature. When discussing mainstream literature, ideology is discussed using different or more specific terms, for example Marxism. The term ideology is often used to discuss children's and young adult literature because sometimes there is a notion that ideology will not be found in children's literature just because its readers are innocence (Sarland, 1999). Because of this notion, then, scholars seem to be eager to find out if actually children's and young adult literature contains ideology. The fact is that children's books are not read by children only. It is the adults who read those books first before giving them to the children and sometimes 'censor' those books because of the 'ideology' found in the book. Sarland stated that ideology in children's books can be about the issue of race or gender, morality, or class differences. One example given by Sarland is that in the 70s, a lot of children's books shared the value of whiteness and also middle class. A lot of the characters are mostly white middle class and people of color are underrepresented. Thus, ideology is often discussed in children's books because it is assumed that is not there, while the fact is it is and children's books are a media that can transmit ideology to its readers (Nodelman, 2003).

Another theory that is used almost exclusively for children's and young adult books, more specifically in the United States, is Multicultural theory. When discussing power relationship and different ethnic groups in mainstream literature, one of the most common approach/criticism used is postcolonialism (Yenika-Agbaw, 1997). Multicultural theory is used when discussing similar things in children's and young adult literature especially in the United States because of the unique diversity of the society itself. The United States community consists of people from different ethnic groups who come from many different parts of the world. Since the country was predominately white in the beginning, the values that are practiced come from this perspective. Since the population changes, new ways of looking at values need to change, too. That is how multiculturalism comes into being. Related to the need of discussing literature multiculturally, Harris wrote

Previously knowledge about literary elements (character, setting, tone) or artistic elements (line, perspective, style) might have been sufficient or emphasized during discussions. Now some critics contend that other kinds of knowledge or perspectives, for example, gender, race, and class, affect an individual's response to a text. (1999, p. 147)

Botelho & Rudman (2009) state that multicultural literature is dealing with power relationship in children's literature and focusing on the question "Who is represented, underrepresented, misrepresented, and/or invisible?" (p. xiv). Further, they state that all literature including children's and young adult literature is a "historical and cultural product" (p. 1) and since history and culture is closely related to power relationship that is formed by society, children's and young adult literature can be seen from this point of view and used to reveal "how the power relations of class, race, and gender work together in text and image" (p. 1). They also list critical questions that might appear when reading literature using this lens, for example

- What (or whose) view of the world, or kinds of behaviors are presented as normal by the text?
- Why is the text written that way? How else it could have been written?

- What assumptions does the text make about age, gender, [class], and culture (including the age, gender, and culture of its readers)?
- Who is silenced/heard here? (p. 4)

Conclusion

Literary theories used to analyze canon or mainstream literature are quite similar with the ones used to analyze LCYA, which makes sense because both are literary works. Both canon literature and LCYA have the same elements and structure; the only difference is that they are considered to be read by different group of audience. There is, however, some differences of the purpose of reading literature because sometimes LCYA is used in the classroom context. Thus, some adjustments might be applied in the application of theories of literature in LCYA.

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Konstruksi Identitas Kota Yogya dalam Kaos Oblong *Dagadu Djogdja*

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Abstract

A notable characteristic of a representation is its nature to always refer to something other than itself, and to its most extreme, may transform into what it represents and even becomes a new 'reality'. Dagadu's designs try to fix the meaning of Yogya as a pleasant tourist destination through visualization and positive connotations deriving from the combination of various icons, graphics, and words. Those connotations present themselves in such a way so that they seem so natural and irrefutable. As a product of popular culture, a Dagadu T-shirt serves as an ideological device as the consumers may voluntarily become a part of the system of meanings built by Dagadu. Dagadu's underlying interest is to secure the profit for the company. The more the positive image of Yogya as a pleasant and extraordinary tourist destination is imposed, the more people believe in its strong identity, regardless of any other less favorable meanings of Yogya which co-exist. As Yogya's image as a tourist destination gains more popularity, more tourists will visit it. Thus, Dagadu has an even bigger chance to sell its products. Resistance, which has been the main characteristic of 'pleasetan' and T-shirt, is now commodified.

Latar Belakang

Tulisan ini bertujuan mengungkapkan bagaimana Dagadu Djogdja yang menampilkan representasi kota Yogyakarta membentuk citra tertentu untuk membangun makna mengenai kota Yogya tersebut. Keberhasilan Dagadu dalam membangun citra produknya sebagai cinderamata alternatif yang telah mampu bersaing dengan oleh-oleh khas Yogya lain seperti bakpia, batik, perak dari Kota Gede, kerajinan kulit menunjukkan bahwa representasi kota Yogya ala Dagadu telah dapat diterima oleh masyarakat sebagai bagian dari identitas Yogyakarta, walaupun sesungguhnya representasi adalah “realitas” semu yang sarat dengan muatan ideologis penciptanya.

Ideologi seperti yang dipahami oleh Roland Barthes beroperasi seperti mitos, yang juga mampu menjadikan sebuah cara pandang sebagai sesuatu yang alamiah atau wajar (1972,127). Oleh karena itu, pada umumnya mitos lebih mudah beroperasi pada “*poor, incomplete images*” yang maknanya sudah dimiskinkan sehingga bisa dengan bebas dipermainkan oleh mitos, seperti pada karikatur, simbol, dan sebagainya (Barthes, 1972,127).

Dalam pandangan Barthes, gambar tidak mengilustrasikan kata melainkan sebaliknya, kata “*amplifies*” atau memperluas gambar yang memiliki potensi konotatif, yang disebutnya sebagai proses “*relay*” (Storey, 2001,69). Selain itu, fungsi lain dari kata (*caption*) adalah sebagai “*anchorage*” atau penambat karena semua tanda bersifat polisemik (Storey, 2001,70). Jadi kata yang tampil bersama-sama dengan sebuah gambar memiliki dua fungsi, yaitu yang pertama untuk menolong pembaca mengenali makna denotatif dari gambar tersebut, dan yang kedua untuk

membatasi potensi konotasi dari gambar tersebut supaya tidak menjadi terlalu luas (Storey, 2001,70). Dengan demikian, kata-kata pada desain Dagadu bersama-sama dengan gambar yang ada akan menampilkan sebuah representasi yang terarah mengenai kota Yogya seperti yang diinginkan oleh pembuatnya. Barthes berpendapat bahwa makna dari tanda tidak bersifat tetap, melainkan bisa ditawarkan, sehingga perjuangan ideologis adalah perjuangan untuk membuat dan mengatur agar makna yang dapat berubah-ubah tersebut menjadi menetap (Barker, 2000,71). Jadi, desain pada kaos oblong Dagadu Djogdja adalah salah satu contoh perjuangan ideologis tersebut, karena materialisasi dari peta konseptual pembuatnya mengenai makna kota Yogya akan mengungkapkan nilai-nilai ideologis yang terdapat di dalam representasi tersebut. Dalam desain-desain kaos Dagadu terlihat adanya usaha untuk membuat makna tertentu menjadi menetap dengan berbagai cara, termasuk dengan mengkomodifikasi unsur resistensi yang menjadi karakteristik plesetan. Maka, tanda yang terdapat pada desain-desain kaos Dagadu menjadi ajang perjuangan ideologi.

Roland Barthes dalam *Mythologies* (1972,15-104) memperluas pengertian teks dengan menunjuk bahwa aktivitas seperti pertandingan gulat, benda-benda yang ada di sekitar kita seperti makanan, mainan anak, iklan, dsb. juga bisa dikatakan sebagai teks. Dengan demikian kaos oblong Dagadu Djogdja bisa 'dibaca' sebagai sebuah teks yang maknanya dapat diinterpretasikan oleh pembaca. Untuk bisa membaca teks tersebut, teks harus 'dibaca' dalam kerangka kultural dan konteks ideologisnya. Ann Gray (2003,14) mengutip Richard Johnson yang mengatakan bahwa "*larger social text*", yaitu diskursus kuasa yang beroperasi di balik pembentukan tekslah yang sebenarnya perlu untuk diteliti. Pendekatan Barthes tersebut memungkinkan untuk menempatkan teks pada konteks sosial, budaya dan politisnya, dan mengekspos sifat dasar teks yang ideologis (Gray, 2003, 13). Yasraf Amir Piliang (2003) mengemukakan pendapatnya mengenai representasi :

Representasi pada dasarnya adalah sesuatu yang hadir namun menunjukkan bahwa sesuatu di luar dirinya yang dia coba hadirkan. Representasi tidak menunjuk kepada dirinya sendiri, namun kepada yang lain. Karena sifat dasarnya itulah, maka representasi sering dipermasalahkan ihwal kemampuannya untuk bisa *menghadirkan* "sesuatu" di luar dirinya, karena seringkali representasi malah beralih menjadi "sesuatu" itu sendiri. Jurang yang terbentuk antara representasi dan yang direpresentasikan ini seringkali terlupakan oleh manusia.

Jadi, representasi memiliki kemampuan untuk dianggap sebagai sesuatu yang direpresentasikannya sendiri, atau seolah-olah menjadi 'realitas' yang baru. Representasi melibatkan "*symbolic systems*" dari bahasa dan citra visual, yang pada akhirnya menghasilkan makna yang terbentuk dengan mengasosiasikan identitas tertentu dengan bahasa dan citra visual tersebut (Woodward, 1997). Jadi, identitas bisa diproduksi, dikonsumsi dan diregulasi di dalam kebudayaan melalui representasi sebagai sistem simbolik yang membentuk makna tentang posisi identitas yang bisa diadopsi (Woodward, 1997). Menurut Stuart Hall (1997), praktek budaya menghadirkan identitas sebagai sesuatu yang sudah selesai atau sudah jadi. Padahal, identitas adalah sebuah "*production*" yang tidak pernah selesai, dan selalu berproses, dan selalu terbentuk di dalam representasi. Identitas budaya memiliki asal usul atau sejarah. Oleh karena itu, seperti segala sesuatu yang memiliki sejarah, identitas selalu mengalami perubahan yang terus menerus sehingga identitas tidak harus dipancangkan pada masa lalu dan diabadikan. Identitas dipengaruhi oleh 'permainan' sejarah, budaya, dan kekuasaan yang mempengaruhi cara kita diposisikan, dan cara kita memposisikan diri dalam wacana mengenai masa lalu kita tersebut. Di dalam istilah Barthes, seseorang yang membaca teks dalam kaos Dagadu sebagai sebuah konsep yang

nyata dan menerimanya sebagai fakta ada pada posisi sebagai “*reader of myths*”, yaitu mereka yang menelan mitos secara bulat-bulat (Hall, 1997).

Unsur yang juga terdapat dalam desain kaos oblong Dagadu Djogdja adalah unsur plesetan yang diaplikasikan secara visual maupun verbal. Sebagaimana dijelaskan Piliang (2003), apabila plesetan dimengerti sebagaimana Mikhail Bakhtin memahami parodi, yaitu sebagai sebuah “representasi palsu”, maka artinya dalam desain kaos Dagadu tersebut terdapat sebuah bentuk “dialogisme tekstual” atau pertemuan dua teks atau lebih yang saling berinteraksi sebagaimana yang terjadi dalam dialog (Piliang, 2003). Sifat dari dialog yang dihasilkan bisa berupa “kritik serius, polemik, sindiran, atau hanya sekedar permainan atau lelucon dari bentuk yang ada”. Oleh karena sifatnya yang memperalat teks, yaitu memanfaatkan keterkenalan, kelemahan, atau apapun yang khas dari teks tersebut, *plesetan* memanfaatkan kualitas yang khas dari teks tersebut untuk menyelewengkan makna sehingga hasilnya berupa makna yang berbeda.

Representasi yang membentuk identitas kota Yogya

Woodward (1997) mengutip Hall yang menjelaskan bahwa identitas adalah sebuah ‘produksi’ yang berlangsung terus menerus dan tidak pernah selesai, dan bahwa identitas “(is) *always constituted within, not outside, representation*”. Dengan cara demikianlah identitas diproduksi, dikonsumsi, dan diregulasi dalam kebudayaan melalui representasi (Woodward, 1997,12). Identitas dikonstruksi melalui representasi ketika suatu identitas ditampilkan sedemikian rupa sehingga membentuk atau mengokohkan citra tertentu (Du Gay, 1997, 24-25).

Dalam salah satu desain kaos Dagadu berikut ini terdapat tanda-tanda visual yang menceritakan tentang kota Yogyakarta sebagai kota yang ramah dan nyaman. Leksia yang pertama adalah sebuah penanda berupa tanda palang merah yang melambangkan pertolongan medis. Berdasarkan pengelompokan kode pokok dalam teks yang dilakukan oleh Roland Barthes (1974), penanda palang merah tersebut dapat dimasukkan ke dalam kelompok kode kultural (*cultural code*) karena sudah “diterima umum” sebagai lambang pertolongan medis (Budiman, 2003, 54-60).

Leksia yang kedua adalah sebuah bentuk gambar *smiley* pada palang merah di atas. Leksia ini menimbulkan pertanyaan dalam benak pembaca mengenai hubungan antara *smiley* tersebut dengan penanda visual palang merah. Leksia *smiley* menurut penjabaran Barthes bisa dikategorikan sebagai kode hermeneutik (*hermeneutic code*) karena berusaha untuk mengartikulasikan suatu persoalan, memberikan teka-teki yang ditunda penyelesaiannya, atau dengan kata lain menimbulkan pertanyaan di benak pembaca (1974).

Pertanyaan yang mencuat dari leksia yang pertama dan kedua tersebut baru terjawab ketika pembaca melihat leksia yang ketiga dan keempat yaitu “Jogja hospitality” dan “unit rawat inap berhati nyaman sembuhan iri dengki dan sakit hati”. Pada kata “hospitality” tampak adanya penekanan untuk memilah kata tersebut menjadi dua bagian, yaitu “*hospital*” dalam huruf berwarna merah dan “*ity*” dalam huruf berwarna hitam. Pada desain ini nampak adanya upaya untuk bermain-main dengan makna kata “hospitality” dengan visualisasi “rumah sakit” dalam bentuk penanda palang merah. Menyadari keunikan kata hospitality tersebut, desainer Dagadu



ingin memanfaatkannya untuk menyampaikan pesan mengenai kota Yogyakarta sebagai kota yang ramah dan menyenangkan. Simbol palang merah menunjuk kepada makna rumah sakit, namun 'sakit' yang dimaksud di sini bukan sakit secara fisik melainkan sakit secara psikis. Berhubung sebuah parodi selalu memiliki dua suara, maka dalam desain Dagadu di atas terlihat kecenderungan yang selalu terjadi pada parodi, yaitu bahasa yang satu mengontrol bahasa yang lain. "bahasa" dari ikon palang merah tersebut mengontrol "bahasa" yang kedua, yang berbicara mengenai *hospitality*-nya Jogja yang diwakili oleh ikon *smiley* dan kata *hospital* mengontrol kata *hospitality*. Oleh karena itu, rumah sakit dan unit rawat inapnya mengontrol kata *hospital-ity* dalam teks yang muncul dalam desain tersebut, sehingga *hospitality* tidak saja harus dihubungkan dengan keramahan kota Yogya saja, tetapi juga keramahan yang tarafnya sedemikian rupa sehingga mengacu kepada fungsi *hospital*, sehingga siapapun yang masuk ke dalamnya dalam keadaan sakit bisa keluar dalam kondisi yang baik. Dalam desain plesetan Dagadu di atas elemen palang merah sebagai tempat perawatan orang sakit secara fisik disamarkan, sehingga lebih mengarah kepada sakit secara psikis. Citra tersebut berulang-ulang dibangun dan direpresentasikan oleh berbagai pihak, antara lain oleh Pemerintah kota Yogya dalam slogannya "Yogya berhati nyaman", yang kemudian diteruskan oleh desainer Dagadu melalui desain kaosnya sehingga citra tersebut makin kokoh secara sosial. Menurut Barker (2000) representasi diproduksi, diberlakukan, digunakan, dapat dipahami hanya bila representasi tersebut diletakkan dalam konteks sosial tertentu saja. Untuk memahami mengapa kata 'nyaman' yang dipakai oleh desainer Dagadu tersebut, bukan yang lain, haruslah dikaitkan dengan konteksnya, yaitu slogan kota Yogya yang sangat khas, yaitu "Yogya berhati nyaman" yang dalam konteks tersebut menjadikan kata "nyaman" bermakna secara khusus dan jelas. Sobur (2003, 66-67) mengutip pendapat Lechte yang mengatakan bahwa analisis Barthes berdasarkan kode-kode leksia pembacaan ini bukan hanya berhenti pada tujuan untuk membuat "sistem klasifikasi unsur-unsur narasi yang sangat formal, namun lebih banyak untuk menunjukkan bahwa tindakan yang paling masuk akal, rincian yang paling meyakinkan, atau teka-teki yang paling menarik, merupakan produk buatan, dan bukan tiruan dari yang nyata". Hal ini sangat tepat menggambarkan betapa sebuah representasi, walaupun mungkin sangat menyerupai aslinya, bagaimanapun juga adalah representasi yang diciptakan dalam kesengajaan. Terlebih lagi apabila representasi tersebut berupa plesetan yang memiliki ciri khas memeralat wacana lain untuk tujuan tertentu seperti yang dimaksud oleh si pembuatnya. Dalam desain di atas, konsep mengenai kota Yogya yang nyaman bagaimanapun juga adalah sebuah produk buatan.

Kemampuan sebuah representasi untuk membentuk makna terlihat dalam desain Dagadu di atas dengan melihat bagaimana tanda-tanda, baik berupa gambar visual maupun kata-kata bisa menunjuk kepada hal-hal yang bahkan kadang-kadang sesungguhnya tidak ada dalam dunia nyata. Representasi tidak mencerminkan realitas, tetapi memproduksi makna baru. Dalam desain "Jogja hospitality" nampak adanya upaya untuk membuat pembaca percaya bahwa teks tersebut sesuai dengan realitas yang ada. Dengan menghubungkan teks tersebut dengan teks lain yang lebih umum atau tersebar (semacam opini publik) mengenai kota Yogya yang *adem ayem*, representasi yang muncul menjadi bersifat ilusif karena "menyembunyikan bekerjanya kaidah-kaidah tekstual dan seakan-akan men-"cermin"-kan realitas" (Budiman, 2003, 90). Karena sifatnya yang ilusif tersebut, representasi bisa dimodifikasi dan dimanfaatkan untuk mengekspos atau menggiring makna tertentu sesuai dengan keinginan si pembuat representasi tersebut.

Roland Barthes (1972) di dalam *Mytologies* menguraikan bagaimana tanda bekerja dalam teks sebagaimana yang nampak dalam bagan di atas. Dalam pengertian Barthes, denotasi yang merupakan sistem signifikasi tingkat pertama lebih diasosiasikan dengan

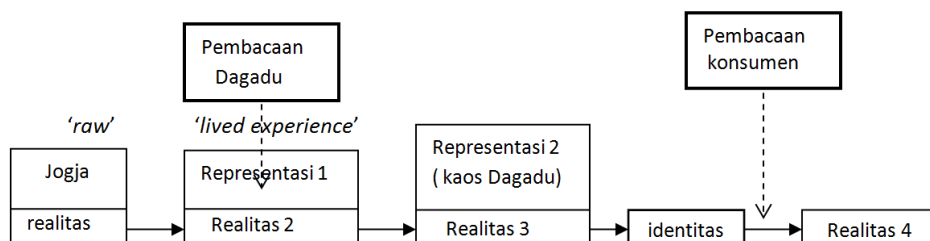
ketertutupan makna, karena adanya represi politis atau kaidah-kaidah penyensoran yang berlaku, misalnya. Oleh karena itu, bagi Barthes makna denotatif bukan sesuatu yang bersifat alamiah karena sesungguhnya yang ada hanyalah konotasi saja. Dengan menerapkan pemetaan di atas pada desain-desain Dagadu, dapat dipahami bagaimana sebuah “realitas” baru dapat muncul ke permukaan bersamaan dengan hadirnya sebuah representasi. Berdasarkan pengertian tersebut dapatlah ditarik sebuah titik temu antara konsep Barthes dengan konsep konstruksionis yang percaya bahwa representasi tidak menghadirkan sebuah dunia apa adanya melainkan mengkonstruksi sebuah dunia baru yang sesuai dengan kepentingan pihak yang membuat representasi tersebut.

1. Signifier	2. Signified	
3. Sign I. SIGNIFIER		II. SIGNIFIED
III. SIGN		

Realitas yang apa adanya (*raw/mentah*) mengenai kota Yogya beserta segala representasi mengenai kota Yogya yang ada dalam segala produk budaya dialami oleh para desainer Dagadu yang membacanya dengan kacamata mereka sendiri. Namun dalam membaca realitas mentah tersebut para desainer Dagadu sesungguhnya juga mengalami realitas yang berupa representasi-representasi mengenai kota Yogya yang sudah ada sebelumnya dan yang ada di sekitar mereka. Untuk bisa menilai kapan sebuah denotasi berubah menjadi konotasi diperlukan pengetahuan sosial atau “*cultural repertoire*” (Storey, 2001) yang digunakan oleh pembaca untuk merujuk sebuah desain Dagadu. Tanpa akses tersebut tidak mungkin seorang pembaca bisa memahami makna

konotatif dari desain yang bersangkutan. Padahal, pengetahuan sosial seseorang pastilah bersifat historis dan kultural, sehingga hal tersebut memungkinkan hasil pembacaan yang berbeda-beda.

Selanjutnya, realitas yang berupa ‘*lived experience*’ tersebut dalam prosesnya menjadi hasil dari pembacaan para desainer Dagadu terhadap kota Yogya. Realitas yang dihasilkan dari perenungan ‘*lived experience*’ para desainer Dagadu tersebut kemudian dituangkan ke dalam desain-desain kaos Dagadu dan menjadi sebuah realitas yang lain lagi. Hal ini dimungkinkan karena representasi yang memiliki konotasi mengenai kota Yogya tersebut tampil seolah-olah sebagai sebuah fakta. Permasalahan identitas menjadi relevan di sini, yaitu ketika kaos Dagadu menjadikan dirinya secara sengaja sebagai salah satu ciri khas kota Yogya, sebagaimana yang mereka upayakan melalui kekhususan produk kaos Dagadu sebagai cinderamata. Realitas yang terakhir disebut di atas kemudian dibaca oleh para konsumen kaos Dagadu yang memproduksi realitas mengenai kota Yogya yang baru. Bagan berikut ini memperjelas keterangan di atas.



Pada desain 'Jogja hospitality' misalnya, realitas kota Yogya yang mentah dibaca oleh desainer Dagadu yang mengalami langsung realitas tersebut. Desainer menangkap makna kota Yogya sebagai kota wisata dari banyaknya obyek wisata seperti pantai Parangtritis, Keraton Ngayogyakarta Hadiningrat, makam raja-raja Jawa di Imogiri, candi Prambanan, dan sebagainya. Kenyataan tersebut dibaca oleh desainer Dagadu sebagai sebuah karakteristik yang khas dari kotanya. Seluruh pengamatan desainer Dagadu mengenai Yogya, pengalaman hidupnya selama ada di Yogya (*lived experience*), dan pembacaannya terhadap segala konotasi mengenai Yogya yang ada di media, slogan pemerintah yang berbunyi 'Yogya berhati nyaman', maupun opini publik yang ada, berkembang menjadi sebuah representasi baru (Representasi 1) di dalam benak desainer tersebut sebagai realitas tingkat kedua (Realitas 2). Realitas tingkat kedua inilah yang dituangkan ke dalam desain kaos Dagadu, sehingga cerita mengenai kota Yogya pada desain kaos tersebut menjadi representasi yang baru lagi (Representasi 2) dan sekaligus menjadi sebuah realitas tingkat ketiga (Realitas 3).

Pada tahapan ini, terbentuk identitas kota Yogya sebagai kota yang luar biasa nyaman dan ramah, seperti yang dinyatakan oleh desain Dagadu yang berjudul 'Jogja hospitality'. Identitas tersebut timbul dari pengokohan representasi mengenai kota Yogya sebagai kota wisata yang menarik untuk dikunjungi. Ketika desain tersebut dibaca oleh orang lain, konotasi mengenai kota Yogya yang muncul dari desain tersebut bisa beralih menjadi realitas tingkat keempat (Realitas 4) apabila konotasi tersebut diterima sebagai sebuah kenyataan, atau diterima sebagai mitos dan bukan semata-mata rekaan desainer Dagadu. Hal ini mungkin saja terjadi karena pada umumnya mitos lebih mudah beroperasi pada bentuk, tanda, atau gambar dengan "*poor, incomplete images*" yang maknanya sudah dimiskinkan sehingga bisa dengan bebas dipermainkan oleh mitos. Dalam gambar yang memiliki citra yang tidak penuh seperti halnya desain Dagadu, makna yang ada telah dimiskinkan sehingga siap untuk mengalami proses signifikasi selanjutnya, karena akan terdapat ruang untuk membuat makna tersebut menjadi penuh kembali.

Sementara itu, identitas yang dikonstruksi oleh opini publik yang negatif seperti 'kota kumpul kebo' misalnya, tentu tidak pernah dicoba untuk dikokohkan dalam desain Dagadu (Singarimbun, 1997). Pada kenyataannya, kota Yogya bahkan sempat mendapat sebutan 'kota bencana', dan menimbulkan perdebatan publik, setelah beberapa bencana alam besar yang melanda kota Yogya. Hal ini bisa dimengerti karena di samping citra yang negatif akan berseberangan dengan keinginan Dagadu untuk menyatakan kepeduliannya terhadap masalah perkotaan dan kepariwisataan di Yogyakarta, predikat negatif tersebut juga belum pernah benar-benar terbukti secara ilmiah dan meyakinkan. Berbagai identitas mengenai kota Yogya tersebut, baik yang negatif maupun positif, adalah konstruksi sosial yang dihadirkan melalui produk-produk budaya dengan berbagai kepentingan yang melatarbelakanginya. Namun identitas yang melekat tersebut tidak datang dengan sendirinya, melainkan dibangun melalui berbagai representasi, baik itu media massa, opini publik, maupun segala bentuk teks yang bisa dibaca. Hal ini memperlihatkan bagaimana representasi sebagai sebuah praktek penandaan berhubungan dengan kekuasaan untuk menentukan "*who is included and who is excluded*" (Woodward, 1997).

Ideologi dalam kaos oblong Dagadu

Budaya populer sebagai teks, adalah sebuah situs tempat terbentuknya "*collective social understandings*", tempat dimainkannya berbagai tanda yang berusaha mempengaruhi pembaca agar memilih cara pandang tertentu terhadap dunia (Storey, 2001, 4). Sedangkan Barthes (1972) menjelaskan bahwa pada tataran konotasi (tataran mitos/*mythical system*) penanda yang dikaitkan dengan aspek budaya yang lebih luas seperti kepercayaan tertentu, sikap tertentu dan juga ideologi tertentu menghasilkan

konotasi-konotasi yang apabila dianggap sebagai sesuatu yang alami menjadi mitos (Barthes, 1972,131). Konotasi menjadi mitos bersifat hegemonik, sehingga konotasi tersebut bertindak sebagai pedoman untuk memahami berbagai hal yang ada dalam hidup ini (Barker, 2000, 69). Hubungan mitos dengan ideologi diterangkan oleh Barker (2000, 69) sebagai berikut.

Though myths are cultural constructions, they may appear to be pre-given universal truths embedded in common sense. Myths are thus akin to the concept of ideology, which, it is argued, works at the level of connotation.

Jadi, mitos memiliki fungsi ganda, yaitu *“it points out and it notifies, it makes us understand something and it imposes it on us”*. Fungsi mitos yang pertama adalah menonjolkan atau mengangkat sesuatu ke hadapan pembaca, dan fungsinya yang kedua adalah memaksa pembaca yang bersangkutan memahaminya dengan cara tertentu. Karena mitos adalah sebuah *“value”*, maka kebenarannya tidak bisa dijamin karena bersifat relatif. Dalam desain di atas, melalui citra yang ada mitos mengangkat petanda ‘Jogja sebagai kota yang nyaman’ menggugah perhatian pembaca dan memaksakan kepada pembaca bahwa hal tersebut adalah benar demikian. Hal ini dimungkinkan oleh adanya pemahaman yang sama mengenai aspek-aspek budaya yang bersangkutan, karena konotasi tidak hanya dihasilkan oleh si pembuat citra, tetapi konotasi diaktifkan dari *“an already existing cultural repertoire”*, sehingga selain memanfaatkan wawasan kultural yang ada, citra juga menambahkan konotasi-konotasi yang baru atau yang lain (Storey, 2001, 66). Pada saat pembaca diperhadapkan dengan desain tersebut, penanda pada tataran konotasi memiskinkan tanda pada tataran denotasi dan kemudian mengasingkan tanda tersebut agar bisa menggunakannya secara bebas untuk kepentingan mitos itu sendiri. Makna yang ada pada tataran denotatif tidak mati, tetapi hanya berkurang nilainya, serta tetap hidup, karena dari makna tersebut penanda pada tataran mitos *“will draw its nourishment”* dengan berpijak kepada makna denotatif tersebut (Barthes, 1972,118). Sebagai contoh, pada desain *“Jogja hospitality”* mitos bahwa Jogja kota yang nyaman, ramah dan seterusnya memanfaatkan makna denotatif yang telah ada mengenai palang merah dan ikon *smiley* untuk mengacaukan makna tersebut. Bagi Barthes (1972,124), mitos lebih banyak dikendalikan oleh *“intention”* atau tujuannya, daripada oleh makna literalnya, seperti yang terlihat dari kutipan berikut.

a type of speech defined by its intention ...much more than by its literal sense...; and that in spite of this, its intention is somehow frozen, purified, eternalized, made absent by this literal sense...”

Jadi, *“intention”* dari desain ‘Jogja hospitality’ adalah menyodorkan makna kota Yogya sebagai tempat penyembuhan luka hati sebagai fakta. Sebuah elemen dari tanda pada tataran mitos yang penting dan tidak bisa dihindari atau selalu ada di dalam sebuah tanda adalah motivasi. Motivasi tersebut, seperti pada bahasa yang hubungan antara penanda dan petandanya bersifat arbitrer, juga bersifat tidak *“natural”*, karenanya bisa dilacak karena selalu memiliki latar belakang historis. Penjelasan untuk mitos berdasarkan pada analogi dan bukan pada logika, dan sejarah itulah yang menjadi analoginya (Barthes, 1972,127). Analogi yang menghubungkan penanda dengan petanda bersifat parsial karena hanya mengambil analogi tertentu dan membuang yang lain. Dalam desain *“Jogja hospitality”*, kehadiran motivasi yang pada akhirnya membentuk citra keramahan Yogya yang luar biasa dalam gambar desain tersebut disebabkan oleh adanya analogi yang menghubungkan fungsi rumah sakit dengan motto kota Yogya ‘berhati nyaman’. Analogi ini tentunya berasal dari latar belakang pengetahuan

sejarah dan kultural yang sudah ada sebelumnya, sehingga sejarah itulah yang, sekali lagi, menjadi analogi bagi *form*.

Mitos berfungsi untuk membuat pembenaran alamiah bagi keberadaan motivasi yang berakar pada sejarah tersebut dan juga mengekalkannya. Desain “Jogja hospitality” yang keluar pada tahun 2002 muncul tidak lama setelah peluncuran *brand image* baru untuk Yogya, yaitu “Jogja never ending Asia” yang diluncurkan secara resmi pada tanggal 28 April 2001 di hotel Hyatt, sebagai semacam “merek dagang” yang diharapkan akan membuat “Yogya makin laku” dikunjungi wisatawan manca negara (Masduki, 2001). Konsep yang bertujuan untuk membuat Yogya lebih menginternasional yang meniru Singapura dengan slogan “*new Asia*” dan Malaysia “*truly Asia*” ini walaupun kemudian dianggap gagal karena terjadi banyak peristiwa yang tidak mendukung kesuksesan promosi ini seperti kasus 11 September di Amerika Serikat, bom Bali, SARS, dsb. (Harian *Bernas*, Kamis, 24 april 2003), pada awalnya memang gencar diluncurkan terutama oleh pemerintah, dan didukung oleh kalangan dunia bisnis dan pariwisata. Sejauh pengamatan Masduki (2001), brand yang digagas oleh Marks Plus & Co tersebut terasa hanya menjadi milik kalangan dunia usaha dan pariwisata saja namun kurang tertanam kepada warga Yogya sebagai “pemilik”. Dalam sebuah diskusi wartawan di hotel Radisson pada bulan Mei 2003, brand name tersebut bahkan dianggap hanya semacam simbolisasi saja (Masduki, 2001).

Hal ini sejalan dengan pendapat Barthes bahwa mitos tidak selalu diterima sebagai kenyataan yang natural oleh setiap pembacanya, karena adanya tiga posisi pembacaan yang mungkin terjadi (1972,128-130). Yang pertama adalah posisi pembacaan yang hanya melihat sebuah teks sebagai sebuah contoh sebuah konsep, misalnya pembaca yang hanya melihat desain “Jogja hospitality” sebagai “*symbol*” bagi karakteristik kota Yogya sebagai kota wisata. Boleh dikatakan bahwa desainer Dagadu sebagai yang memproduksi mitos tersebut ada pada posisi ini. Posisi yang kedua adalah pembacaan yang melihat gambar pada desain tersebut sebagai “*alibi*” untuk konsep kota Yogya kota wisata yang nyaman, karena pembaca tersebut mampu mengenali atau membongkar distorsi yang dilakukan oleh mitos terhadap teks, seperti yang diungkapkan oleh Barthes (1972) berikut ini.

...I clearly distinguish the meaning and the form, and consequently the distortion which the one imposes on the other, I undo the signification of the myth, and I receive the latter as an imposture: the saluting Negro becomes the alibi of French imperialism. This type of focusing is that of the mythologist: he deciphers the myth, he understands a distortion.

Jadi seorang pembaca yang bisa menguraikan konsep ideologis yang ada di balik gambar desain Dagadu berada pada posisi kedua tersebut. Sedangkan posisi yang ketiga adalah posisi “*reader of myths*” yang membaca teks tersebut tidak sebagai contoh maupun simbol, ataupun alibi bagi sebuah konsep, melainkan melihatnya sebagai sebuah konsep yang benar-benar hadir dan menerimanya sebagai sebuah fakta yang alamiah Barthes (1972). Bagi pembaca kategori ketiga ini, mitos dilihat secara natural sebagai kenyataan karena pembaca tersebut merasionalisasi konsep bahwa Jogja kota wisata yang nyaman berdasarkan desain yang ada.

Barthes (1972) dalam kata pengantar yang ditulisnya untuk *Mythologies* menyatakan bahwa tujuannya membongkar mitos yang ada dalam produk-produk budaya populer adalah untuk menyelidiki apa yang nyata-nyata keliru, atau menyatakan secara terang-terangan apa yang seringkali tetap tinggal tersirat di dalam teks dan praktek budaya populer. Dalam penelaahannya tersebut, Barthes ingin melacak apa yang disebutnya sebagai “*the ideological abuse*” yang menurutnya tersembunyi di balik teks tersebut. Apabila representasi mengenai kota pariwisata

yang nyaman dan ramah berhasil dikokohkan, Dagadu tentu akan ikut mendapatkan keuntungan karena semakin banyak orang yang akan berwisata di Yogya dan mungkin membeli kaos Dagadu sebagai oleh-oleh. Dengan demikian nilai-nilai yang ada dalam desain-desain Dagadu sesungguhnya didasari oleh kepentingan modal dengan cara mengkomodifikasikan identitas Yogya. Apabila komodifikasi dipahami sebagai sebuah proses yang dikaitkan dengan kapitalisme, yaitu ketika sesuatu diubah menjadi komoditi yang bisa dijual, maka terlihat bahwa proses kreatif para desainer Dagadu tidak luput dari proses pengkomodifikasian identitas Yogya tersebut.

Barker (2000,14) merumuskan apa yang dimaksud dengan kapitalisme sebagai “*a dynamic system whose profit-driven mechanisms lead to the continual revolutionizing of the means of production and the forging of new markets*”. Dagadu telah berhasil membentuk *new markets* tersebut, dan bahkan berkeinginan mewujudkan ‘Dagadu Tujuan Wisata’, yang oleh Hooker (2006) disebut sebagai penciptaan “*consumer culture*” sebagai konsekuensi dari pemikiran kapitalisme. Mekanisme kapitalisme mendasari proses kreatif para desainer Dagadu yang mencoba mengukuhkan identitas kota Yogya sebagai kota wisata yang nyaman, dan dalam waktu yang bersamaan menepis identitas lain yang tidak diinginkan, karena identitas kota wisata tersebut akan menjamin terus berlangsungnya proses produksi dan penghasilan keuntungan bagi Dagadu.

Kaos oblong dianggap sebagai “*low fashion*” yang awalnya dilekatkan dengan citra kelas pekerja, dan Cullum-Swan (1990) bahkan menyebutnya sebagai simbol “*raw passions of the unsocialized and proto-rebellious working classes*”. Citra yang kemudian dimanfaatkan oleh anak-anak muda untuk menggunakan kaos sebagai lambang pemberontakan seperti yang muncul dalam film *Rebel Without a Cause* yang dibintangi James Dean, yang menginspirasi generasi-generasi berikutnya untuk melakukan hal yang sama, seperti misalnya kebanyakan kelompok musik heavy metal yang sengaja memilih kaos untuk menunjukkan penolakan terhadap konvensi *mainstream fashion (high fashion)* (Antariksa,2001). Bahkan bagi kelompok subkultur punk, bentuk fashion adalah *unfashion*, yang antara lain diekspresikan dengan mengenakan kaos oblong yang penuh dengan tulisan kata-kata umpatan (Hebdige,1979,106).

Budaya bahasa plesetan sendiri berawal dari ketidakpuasan yang kemudian dikemukakan secara halus oleh mereka yang tidak memiliki kekuasaan (Rahardjo,1996,18). Dilihat dari perjalanan sejarah dan perkembangannya, kaos oblong dan budaya bahasa plesetan memiliki kesamaan yaitu menjadi simbol resistensi. Kaos oblong muncul sebagai sebuah bentuk resistensi terhadap konvensi mode dunia (*high fashion*), sedangkan budaya bahasa plesetan muncul sebagai sebuah bentuk resistensi terhadap keadaan yang ada, dan biasanya muncul di kalangan yang tidak dekat dengan kekuasaan serta mewakili suara mereka yang tidak berdaya. Hal ini dikarenakan bahasa plesetan memberi kesempatan kepada masyarakat untuk melihat “kepincangan” yang ada dalam lingkungan dan masyarakatnya (Raharjo, 1996,20). Oleh karena itu, bahasa plesetan seringkali dipakai untuk memberikan sindiran, walaupun tidak selalu karena kadang-kadang hanya dimanfaatkan untuk memberi efek kejutan saja. Karena karakternya tersebut, bahasa plesetan oleh Djoko Saryono dan Herlinawati Syaukat, sebagaimana dikutip oleh Raharjo, dikatakan sebagai “gejala arus bawah” yang “mekanismenya lebih banyak dijumpai dalam kasak-kusuk, pembicaraan tak resmi dan berlangsung di kalangan terbatas” (Raharjo, 1996,20).

Tindakan mentertawakan apa yang menjadi kekurangan, kegetiran, atau keresahan dalam kehidupan adalah ciri khas dari budaya bahasa plesetan. Hal ini bisa dikatakan sebagai sebuah strategi “*survival*”, yang menurut Ajidharma (2001) merupakan salah satu “ilmu Yogya” yang ironis karena memilih untuk mentertawakan kekurangan atau kemiskinan yang menjadi realitas kehidupan daripada hanya meratapi kekurangan

tersebut sehingga akan semakin menderita. Bagi Rahardjo (1996,19) tindakan menyindir sambil menertawakan di atas dikatakannya sebagai “konsolidasi perlawanan secara simbolis” sebagai sebuah strategi rakyat kecil untuk bertahan dalam ketidakberdayaan.

Melihat ciri-ciri desain Dagadu yang pada umumnya mengedepankan pendekatan desain modern serta memakai bentuk-bentuk yang telah dideformasi sedemikian rupa sehingga jauh dari sifat realis, dapat dikatakan bahwa karakter desain Dagadu sangat bersifat populer. Selain itu pilihan warna-warna cerah untuk desain-desainnya menjadikan kesan populer itu semakin kuat. Warna-warna dalam desain Dagadu dirancang untuk menimbulkan kesan ceria dan disusun “supaya harmonis” karena warna-warna Dagadu tersebut “tidak ingin hadir untuk mengganggu, memberontak, dan mengacaukan selera” (Ajidharma,2001). Warna-warna Dagadu bernuansa mencolok dan terang. Warna-warna populer yang pada umumnya cerah seperti kuning, merah, hijau, biru yang pada desain Dagadu “dipisahkan, ditegaskan, dan dikunci dengan garis kontur” yang biasanya berwarna hitam memberi kesan populer yang semakin kuat (Tinarbuko, 2001).

Dalam penelitian-penelitian mengenai pemasaran di beberapa negara maju, ternyata warna kemasan produk memiliki korelasi dengan minat beli konsumen (Darmaprawira, 2002). Oleh karena itu, dapat dipahami mengapa warna-warna cerah menjadi pilihan Dagadu, karena warna-warna tersebut melekatkan citra produk populer kepada produk kaosnya tersebut yang dapat mempengaruhi keinginan pengunjung gerai Dagadu untuk membeli produk tersebut. Bagi Dagadu, yang menjadi tolok ukur adalah penerimaan masyarakat luas, sehingga warna-warna yang disusun secara harmonis tersebut bertujuan untuk membuat produk-produk Dagadu diterima oleh selera mayoritas calon pembeli. Selain itu, bentuk-bentuk pada desain Dagadu dideformasi sedemikian rupa sehingga menimbulkan kesan yang jauh dari sifat realis. Dengan merekayasa bentuk secara demikian, kesan yang timbul adalah kesan yang “datar-datar saja”(Darmaprawira,2002). Artinya, secara emosi, bentuk deformatif tidak memancing emosi, barangkali karena bentuknya terkesan lucu. Hal ini sengaja dilakukan karena tema-tema desain Dagadu pada dasarnya bersifat parodi atau menyindir sehingga berpotensi untuk melukai obyek yang menjadi target Dagadu.

Dengan demikian terlihat bahwa semangat resistensi dalam kaos oblong dan budaya plesetan telah dikomodifikasi oleh Dagadu sehingga hasil kreasi para desainernya menjadi barang yang bertujuan untuk menghasilkan keuntungan. Hal tersebut terlihat dari cara penyajian ide-ide plesetan dalam kaos Dagadu yang tidak bisa lepas dari norma-norma estetika yang berujung pada kepentingan untuk menarik perhatian pembeli baik melalui warna, bentuk, maupun pendekatan desain populer.

Kesimpulan

Representasi mengenai kota Yogya dalam desain kaos Dagadu adalah rekaan yang tidak murni cerminan dari realitas apa adanya. Dalam desain yang bertema “**Jogja hospitality**” kota Yogya ditampilkan sebagai kota yang sangat ramah yang bisa menghibur bahkan menyembuhkan hati yang luka. Representasi ini sesungguhnya mencoba untuk mengokohkan identitas kota Yogya sebagai kota wisata. Mitos ini dinaturalisasikan dan dirasionalisasi oleh pembaca mitos sehingga tampak alami dan nyata, padahal sesungguhnya desain sebagai sebuah representasi bagaimanapun juga adalah rekaan yang tidak lepas dari kepentingan pembuatnya. Analogi yang menjelaskan mitos ini nampak ketika mitos tersebut dibandingkan dengan mitos-mitos negatif kota Yogya yang lain. Hal tersebut memperlihatkan besarnya peranan representasi yang telah terbangun selama ini, dan yang coba dikuatkan oleh Dagadu mengenai keistimewaan kota Yogya.

Realitas yang ‘raw’ atau mentah telah mengalami proses pengolahan di tangan para desainer Dagadu sehingga terciptalah sebuah realitas lain yang lahir dari pemikiran atau pandangan pribadi para desainer Dagadu tersebut. Hal ini dikarenakan kemampuan representasi untuk dianggap sebagai sesuatu yang direpresentasikan itu sendiri. Realitas baru yang tercipta sebagai buah karya mereka kemudian dibaca oleh konsumen atau siapapun yang berkesempatan untuk melihat kaos Dagadu tersebut. Bagi pembaca yang tergolong sebagai “*reader of myths*” representasi mengenai kota Yogya dalam desain kaos Dagadu akan dianggap sebagai sesuatu yang alamiah, natural, atau memang demikian adanya, tidak dibuat-buat.

Sekalipun banyak desain Dagadu yang berwujud plesetan, dan sifat dasar plesetan sendiri adalah resistensi, pendekatan desain gaya populer dan aplikasi bentuk-bentuk deformatif dan warna-warna cerah lebih mencondongkannya ke arah yang komersil, yaitu efek yang menjual. Dagadu memiliki kepentingan dengan menampilkan identitas kota Yogya yang positif. Dengan membuat konotasi-konotasi mengenai identitas kota Yogya sebagai kota wisata yang nyaman menjadi tampak alami diharapkan identitas tersebut akan semakin kuat melekat di benak masyarakat luas, sehingga pada akhirnya akan mendorong masyarakat untuk mengunjungi kota Yogya. Strategi pengokohan mitos dan pembentukan atau pengukuhan identitas tersebut adalah demi berlangsungnya putaran roda ekonomi maupun budaya. Semakin banyak wisatawan yang datang ke Yogya tentu berarti semakin besar peluang Dagadu untuk memasarkan kaosnya sebagai cinderamata. Dengan demikian unsur resistensi dalam budaya plesetan dan tradisi kaos oblong yang “*low fashion*” telah terkomodifikasi dalam hasil kreasi para desainer Dagadu. Mekanisme kapitalisme menjadi dasar dari proses kreatif para desainer Dagadu tersebut.

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Kinanthi to Pak Alip

You were young and becoming old
The road ahead you're taking
For what is past no return past
With pride and gratitude in all
Disappointments to become blessings
That is what to remain living.

Let's listen to what's often told
To keep spirit 'n psyche sane
Learn to forget many what comes
Forgotten by past loving calls
To be ignored and ignoring
Left and leave behind everything.

Self-torturing's easiest to hold
When believing the old did great
Pretending to bully the young
The good old days to remind.
For yest'day no longer exists
The young who owns the world, indeed.

J. Bismoko
10 October 2016

