

Yusring Sanusi Baso/ Sahraeni

نادي الأدب

LANGUAGE USED AND LANGUAGE CHOICES in the Texts of *The White Ship* and *Harry Potter and the Goblet of Fire*

Yusring Sanusi Baso
Sitti Sahraeni

Analisis berikut mengkaji *penggunaan* dan *pilihan kata* yang digunakan oleh *J.K. Rowling* dan *Jackie French* dalam karya mereka. Aspek yang dilihat dalam kajian ini adalah adjective or adjective phrases or adjectival clauses, verb choices or word change, similes, sentence structure and choice of grammatical subject, and transferred epithet. Hasilnya kajian menunjukkan bahwa kedua penulis ini menggunakan Language Used dan Language Choices yang berbeda untuk menarik para pembaca mengikuti alur cerita yang ditawarkan oleh mereka.

From J. K. Rowling *Harry Potter and the Goblet of Fire* (p. 98-99)
... prevent them using some of their best moves; twice they were forced to scatter, and then, finally, Ivanova managed to break through their ranks, dodge the Keeper, Ryan and score Bulgaria's first goal.

'Fingers in your ears!' bellowed Mr Weasley, as the Veela started to dance in celebration. Harry screwed up his eyes, too; he wanted to keep his mind on the game. After a few second, he chanced a glance at the pitch. The Veela had stopped dancing, and Bulgaria were again in possession of the Quaffle.

'Dimitrov! Levski! Dimitrov! Ivanova – oh, I say!' roared Bagman.

One hundred thousand wizards and witches gasped as the two Seekers, Krum, and Lynch, plummeted through the center of the Chasers, so fast it looked as though they have just jumped from airplanes without parachutes. Harry followed their descent through his Omnioculars, squinting to see where the Snitch was-

'They're going to crash!' screamed Hermione next to Harry.

She was half-right – at the very last second, Viktor Krum Pulled out of the dive and spiraled off. Lynch, however, hit the ground with a dull that could be heard throughout the stadium. A huge groan rose from the Irish seats.

'Fool!' moaned Mr Weasley. 'Krum was feinting!'

'It's time out!' yelled Bagman's voice. 'As trained medi-wizards hurry onto the pitch to examine Aidan Lynch!'

'He'll be OK, he only got ploughed!' Charlie said reassuringly to Ginny, who was hanging over the side of the box, looking horror-stuck. 'Which is what Krum was after, of course...'

Harry hastily pressed the 'replay' and 'play by play' buttons on his Omnioculars, twiddle the speed dial, and put them back up to his eyes.

He watched as Krum and Lynch dived again in slow motion. ‘*Wronski Feint – dangerous Seeker diversion*’ read the shining purple lettering across his lenses. He saw Krum’s face contorted with concentration as pulled out of the dive just in time while Lynch was flattened, and he understood – Krum hadn’t seen the Snitch at all, he was just making Lynch copy him. Harry had never seen anyone fly like that; Krum hardly looked as though he was using a broomstick; he moved so easily through the air that it looked as though he was unsupported and weightless. Harry turned his Omniculars back to normal, and focused them on Krum. He was circling high above Lynch, who was now being revived by mediwizards with cups of potion. Harry, focusing still more closely upon Krum’s face, was his dark eyes darting all over the ground a hundred feet below. He was using the time while Lynch was revived to look for the Snitch without interference.

Lynch got to his feet at last, to loud sheers from the green-clad supporters, mounted his Firebolt and kicked back off into the air. His revival seemed to give Ireland new heart. When Mostafa blew his whistle again, the Chasers moved into action with a skill unrivalled by anything Harry had seen so far.

After fifteen more fast and furious minutes, Ireland had pulled ahead by ten more goals. They were now leading by one hundred and thirty pints to ten, and the game was starting to get dirtier.

As Mullet shot towards the goalposts yet again, clutching the Quaffle tightly under the arm, the Bulgarian Keeper, Zograf, flew out to meet her. Whatever happened was over so quickly Harry didn’t catch it, but a scream of rage from the Irish crowd, and Mostafa’s long, shrill whistle blast, told him it had been a foul.

‘And Mostafa takes the Bulgarian Keeper to task for cobbing – exercise use of elbows!’ Bagman informed the roaring spectators. ‘And – yes, it’s penalty to Ireland!’

The leprechauns, who had risen angrily into the air like a swarm of glittering hornets when Mullet had been fouled, now darted together to form the words ‘HA HA HA!’. The Veela on the other side of the pitch leapt to their feet, tossed their hair angrily and started to dance again.

Analysis

Some descriptive languages that were used by J. K. Rowling as the author of *Harry Potter and the Goblet of Fire* (p. 98-99), are adjective or adjective phrases or adjectival clauses, verb choices or word change, similes, sentence structure and choice of grammatical subject, and transferred epithet.

1. To provide information that defines the qualities or characteristics of the person (people or group) or things named, the writer of *Harry Potter and the Goblet of Fire* used either **adjective or adjectival clauses**.

- a. Adjectives as:

- i. Possessive adjective as evidenced by:
 - Ivanova managed to break through *their* ranks,
 - ... and score *Bulgaria's* first goal.
 - 'Fingers in *your* ears!'
- ii. Classifying adjective as shown by:
 - *Irish* seat
 - *Bulgarian* Keeper
- iii. Describing Adjective as found in:
 - *Huge* groam
 - *Slow* motion
 - *New* heart
- b. Adjectival clauses, in terms of description of characters as evidenced by:
 - i. Charlie said reassuringly to Ginny, *who* was hanging over the side of the box, looking horror-stuck.
 - ii. He was circling high above Lynch, *who* was now being revived by mediwizards with cups of potion.
 - iii. The leprechauns, *who* had risen angrily into the air
2. To create a different type of processes and to make a dynamic discourse, he used '**verb or word choices**' as can be seen from some sentences of the text.
 - a. 'Fingers in your ears!' *bellowed* Mr Weasley
 - b. 'Dimitrov! Levski! Dimitrov! Ivanova – oh, I say!' *roared* Bagman.
 - c. 'They're going to crash!' *screamed* Hermione next to Harry.
 - d. 'Fool!' *moaned* Mr Weasley. 'Krum was feinting!'
 - e. 'It's time out!' *yelled* Bagman's voice
3. The writer also used '**similes**', such as 'look as', in order to intensify or to express the degree of meaning that evidenced by:
 - a. Krum, and Lynch, plummeted through the center of the Chasers, so fast it *looked as* though they have just jumped from airplanes without parachutes.
 - b. ... he moved so easily through the air that it *looked as* though he was unsupported and weightless.
 - c. The leprechauns, who had risen angrily into the air *like* a swarm of glittering
4. To focus on information and to emphasise message, the writer prefer **sentence structure and choice of grammatical subject** in various ways.
 - a. Sentences are usually built in both dependent and independent clauses as evidenced by:
 - i. One hundred thousand wizards and witches gasped as the two Seekers, Krum, and Lynch, plummeted through

- the center of the Chasers, so fast it looked as though they have just jumped from airplanes without parachutes.
- ii. Harry had never seen anyone fly like that; Krum hardly looked as though he was using a broomstick; he moved so easily through the air that it looked as though he was unsupported and weightless.
 - iii. They were now leading by one hundred and thirty pints to ten, and the game was starting to get dirtier.
- b. Sentence connectors are mostly used in terms of connecting between sentences in paragraphs.
- i. Through adding information eg *as*, *and* etc.
 - ‘Fingers in your ears!’ bellowed Mr Weasley, *as* the Veela started to dance in celebration.
 - One hundred thousand wizards and witches gasped *as* the two Seekers, Krum, and Lynch, plummeted through the center of the Chasers
 - Harry hastily pressed the ‘replay’ and ‘play by play’ buttons on his Omnioculars, twiddle the speed dial, *and* put them back up to his eyes.
 - ii. Through time, such as *when*.
 - *After a few second*, he chanced a glance at the pitch.
 - *When* Mostafa blew his whistle again, the Chasers moved into action with a skill unrivalled by anything Harry had seen so far.
 - *After fifteen more fast and furious minutes*, Ireland had pulled ahead by ten more goals.
 - iii. By comparing or contrasting eg *however*, *but*, etc.
 - She was half-right – at the very last second, Viktor Krum Pulled out of the dive and spiraled off. Lynch, *however*, hit the ground with a dull that could be heard throughout the stadium.
 - He saw Krum’s face contorted with concentration as pulled out of the dive just in time *while* Lynch was flattened, and he understood...
 - Whatever happened was over so quickly Harry didn’t catch it, *but* a scream of rage from the Irish crowd, and Mostafa’s long, shrill whistle blast, told him it had been a foul.

5. To attempt and to relate similar situation and personal experiences, the writer used **transferred epithet** as shown by:
 - a. ... and Lynch, plummeted through the center of the Chasers, so fast it looked as though they have just *jumped from airplanes without parachutes*.
 - b. Harry hastily pressed the 'replay' and 'play by play' buttons on his Omniculars, *twiddle the speed dial*, and put them back up to his eyes.
 - c. Harry, focusing still more closely upon Krum's face, was his dark eyes darting all over *the ground a hundred feet below*.
6. The last of the language choice made by the author is **active sentences** that mostly appeared in whole of the text while passive ones is difficult to be found.

From Jackie French *The White Ship* (p. 38-39)

In Friesland they murdered Anabaptists, in Zurich the preacher Zwingli carried an axe and a long sword. The King of Sweden even confiscated the bells in Catholic cathedrals.

The Moors killed the Infidels. In the new Portuguese colony at New Found Land dissenters who worshipped the wrong way were hung by the neck until they were died. In France-Roy the colonists starved. Spain forbade Protestants, Jews or Muslims to land in its colonies at all.

The ships they met were mostly sympathetic to the children's ship. Often barred of ship's biscuits were ferried back to the White Ship, sometimes with hardly any weevils in them at all. Fresh water, salt cod . . . they gave what they could. But they couldn't give them hope.

Only once did a French ship ignore their white flag and fire on them instead of giving aid. The first blast of its cannon went wide, splashing into the sea. The Captain looked out, grim faced. "Man the cannon," he called.

'But Captain,' protested Jean-Marie, 'there aren't enough men!' Not to sail the ship and fire the cannon too.'

'Show the older boys. Thou there,' the Captain said to Michel, 'go with Jean-Marie. He'll show thee what to do.'

Michel clattered down the companion stairs after Jean-Marie, as the White Ship suddenly swung about. He gripped the rail to stop from falling. 'What happening?' he cried.

'Captain is turning the ship so it is smaller target for their cannon!,' Jean-Marie said to Big Philippe, 'help Michel.'

Jean-Marie grunted, as he swung the cannon round, and scooped black powder down its wide black mouth then pushed in some rags. 'Now for the shot.'

It took three of them to carry the big lead ball and roll it down the slipway into cannon. They pushed the cannon forwards on its runners.

‘Now run!’ Jean-Marie ordered Michel. ‘Go to the cook and ask for a hot coal from the galley!’

Michel run. A minute later he was back, the hot coal in a pottery mug in his hand. Jean-Marie held it up to the taper. “Stand back!” yelled Jean-Marie, his hands over his ears.

The cannon lurched backwards. Sound roared through the air as the cannon burped fire. The ball screamed as it flew through the air and black smoke filled the under deck.

‘Got her,’ yelled Jean-Marie.

Michel peered through the porthole as the sail on the other ship crashed to the deck. ‘But it’s only her mast,’ he protested.

‘The best shot of all!’ crowed Jean-Marie. ‘The Captain knows who to put to his cannon! Without her sail she can’t catch us up. Not all their rowers -

Analysis

The second attached excerpt that has being analysed is The White Ship (pages. 38-39), which was written by Jackie French. As the author of The White Ship, he had some styles of language used in his writing. Those are:

1. In attempting to describe the information of characteristic of person or things, the sentences used are either adjectival clauses or adverbial phrases as evidenced by:
 - a. In the new Portuguese colony at New Found Land dissenters *who* worshipped the wrong way were hung by the neck until they were died.
 - b. Often barred of ship’s biscuits were ferried back to the White Ship, sometimes *with* hardly any weevils in them at all.
 - c. Jean-Marie grunted, *as* he swung the cannon round, and scooped black powder down its wide black mouth then pushed in some rags.
2. Not only sentence connectors, but also comma are used in terms of connecting sentences as shown by:
 - a. It took three of them to carry the big lead ball *and* roll it down the slipway into cannon.
 - b. The ball screamed as it flew through the air *and* black smoke filled the under deck.
 - c. Jean-Marie grunted, *as* he swung the cannon round, and scooped black powder down its wide black mouth then pushed in some rags.
 - d. Michel run. *A minute later he was back*, the hot coal in a pottery mug in his hand.
 - e. “Stand back!” *yelled Jean-Marie*, his hands over his ears.
3. To focus on information and to emphasise message, the writer prefer **sentence structure and choice of grammatical subject** in which

sentence connectors are mostly used in terms of connecting between sentences in various ways.

- a. Through describing adjective
 - i. It took three of them to carry *the big lead ball*
 - ii. ... who worshipped *the wrong way* ...
 - iii. *Fresh water, salt cod* . .
 - b. Through classifying adjective
 - i. the bells in *Catholic* cathedrals
 - ii. a *French* ship
 - c. Through adjectival clauses as evidenced by *In the new Portuguese colony at New Found Land dissenters who worshipped the wrong way were hung by the neck until they were died.*
4. Some styles of the language used by the writer in terms of emphasizing message and focusing on information, such as negative sentence.
- a. Negative sentences
 - i. But *they couldn't* give them hope.
 - ii. *Not all* their rowers -----
 - b. Simple sentences are used and then followed by the its next as explanation.
 - i. *Michel run. A minute later he was back*, the hot coal in a pottery mug in his hand.
 - ii. *The cannon lurched backwards*. Sound roared through the air as the cannon burped fire.
 - c. The next way, where the author tried to focus on message, is using passive sentence as shown by:
 - i. In the new Portuguese colony at New Found Land dissenters who worshipped the wrong way *were hung by the neck* until they were died.
 - ii. Often barred of ship's biscuits *were ferried back* to the White Ship
 - d. Another way is using comparative words such as 'most'.
 - i. The ships they met were *mostly* sympathetic to the children's ship.
 - ii. *Only once* did a French ship ignore their white flag...
 - e. He built direct speech in negative sentences.
 - i. 'But Captain,' protested Jean-Marie, '*there aren't* enough men!' *Not to sail* the ship and fire the cannon too.'
 - ii. 'The best shot of all!' crowed Jean-Marie. 'The Captain knows who to put to his cannon! *Without her sail* she can't catch us up.'

Comparative Analysis

Based on these two passages, the both authors not only have some similarities, but also some differences in terms of language use that created special dramatic impact.

To focus on information and to emphasise message that produced special impressive interaction to their readers, both writers stood in different way. **J.K Rowling** preferred to used *sentence structure and choice of grammatical subject*. By this way, he employed sentence connectors through adding information, time, and by contrasting in terms of center of attention. These characters of language used by J.K. Rowling can be evidenced in any sentences in his writing - Harry Potter and the Goblet of Fire -, such as (a) One hundred thousand wizards and witches gasped as the two Seekers, Krum and Lynch, plummeted through the center of the Chasers, (b) She was half-right – at the very last second, Viktor Krum Pulled out of the dive and spiraled off. Lynch, *however*, hit the ground with a dull that could be heard throughout the stadium, and (c) *After fifteen more fast and furious minutes*, Ireland had pulled ahead by ten more goals. On the other hand, **Jackie French** as the author of the White Ship, in order to bring his readers to concentration, used (a) negative sentences either in direct or indirect speech, such as ‘But Captain,’ protested Jean-Marie, ‘*there aren’t enough men!*’ *Not to sail the ship and fire the cannon too.*’ (b) passive sentences, in ‘Often barred of ship’s biscuits *were ferried back* to the White Ship’, (c) comparative words, as shown by ‘*Only once* did a French ship ignore their white flag ...’ and (d) simple sentences that evidenced by ‘*Michael run. A minute later he was back...*’.

In order to convey and to intensify something in certain sentence, **J.K. Rowling** used ‘*similes*’ while **Jackie French** added information after building a short sentence. One example of Rowling’s similes is ‘*The leprechauns, who had risen angrily into the air like a swarm of glittering*’. Adding information as the way of Jackie French to communicate and to express somewhat is that shown by ‘*Michael run. A minute later he was back, the hot coal in a pottery mug in his hand.*’

In terms of *creating a different type of processes and to make a dynamic discourse*, both authors used *verb and word choices*. To describe the degree of ways of saying, **J.K Rowling** chose lexemes *bellowed, roared, screamed, moaned, and yelled* while **Jackie French** used *said, called, and yelled*. Another thing that *they were similar* is the manner to provide information that defines the qualities or characteristics of person or thing named. By this style of language use, both authors used either adjective or adjective clauses. **J.K Rowling** had three kinds of adjectives, those are (a) possessive adjective; *Fingers in your ears*, (b) classifying adjective; *Bulgarian Keeper*, and (c) describing adjective; *new heart*, while **Jackie French** had two, those are (a) classifying adjective; *a French ship* and (b) describing adjective; *fresh water*. In adjective clauses, they were alike to mostly used ‘*who*’, such as ... Charlie said reassuringly to Ginny, *who* was hanging over

the side of the box, looking horror-stuck (**J.K Rowling**) and ‘In the new Portuguese colony at New Found Land dissenters *who* worshipped the wrong way were hung by the neck until they were died’ (**Jackie French**).

References

1. French , Jackie *The White Ship* (p. 38-39)
2. Rowling , J. K. *Harry Potter and the Goblet of Fire* (p. 98-99)