

**MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION FOUND IN
THE “*JAKARTA POST NEWSPAPER*”**



A THESIS

*Submitted to the Adab and Humanity Faculty of Alauddin State Islamic University
of Makassar in Partial Fulfillment of the Requirements for the Degree of Sarjana
Humaniora*

By:

HERINA

Reg. Num. 40300112133

ENGLISH AND LITERATURE DEPARTMENT

ADAB AND HUMANITY FACULTY

ALAUDDIN STATE ISLAMIC UNIVERSITY OF MAKASSAR

2018

PERNYATAAN KEASLIAN SKRIPSI

Dengan penuh kesadaran, penulis yang bertanda tangan di bawah ini menyatakan bahwa skripsi ini benar-benar adalah hasil karya penulis sendiri, dan jika dikemudian hari terbukti merupakan duplikat, tiruan, plagiat, atau dibuat oleh orang lain secara keseluruhan ataupun sebagian, maka skripsi ini dan gelar yang diperoleh batal demi hukum.

Romang Polong, 26 Maret 2018

Penulis,

Herina
40300112133

PERSETUJUAN PEMBIMBING

Pembimbing peneliti skripsi saudara **Herina**, NIM: 40300112133, mahasiswa jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, setelah dengan seksama meneliti dan mengoreksi skripsi yang bersangkutan dengan judul "**Morphological Ananlysis on the Word Formation Found in the "Jakarta Post Newspaper"**", memandang bahwa skripsi tersebut telah memenuhi syarat ilmiah dan dapat disetujui untuk diajukan ke **Sidang Munaqasyah**.

Demikian persetujuan ini diberikan untuk dipergunakan dan diproses lebih lanjut.

Romang Polong, 26 Maret 2018

Pembimbing I



Sardian Maharani Asnur, S.Pd, M.Pd.
NIP. 19840702 201101 2 010

Pembimbing II



Faidah Yusuf, S.S., M.Pd.
NIP. 19830805 201302 2 701

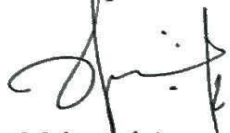
APPROVAL SHEET

Title of Thesis : Morphological Analysis on the Word Formation Found in
the "Jakarta Post Newspaper"
Name : Herina
Reg. Number : 40300112133
Program : Bachelor of Humanities
Date of Proposal Examination : November 22nd 2017

Romang Polong, March 26th, 2018

Supervisor by:

Supervisor I



Sardian Maharani Asnur, S.Pd., M.Pd.
NIP. 19840702 201101 2 010

Supervisor II



Faidah Yusuf, S.S., M.Pd.
NIP. 19830805 201302 2 701

Approved by:

The Head of English and Literature Department,



H. Muh. Nur Akbar Rasyid, M. Pd., M. Ed., Ph. D.
NIP. 19811106 200312 1 003

Acknowledged by:



The Dean of Adab and Humanities Faculty,








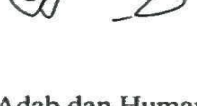
H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003

PENGESAHAN SKRIPSI

Skripsi yang berjudul *Morphological Analysis on Word Formation Found in the "Jakarta Post Newspaper"* yang disusun oleh Herina, NIM: 40300112133, Mahasiswi jurusan Bahasa dan Sastra Inggris pada Fakultas Adab dan Humaniora UIN Alauddin Makassar, telah diuji dan dipertahankan dalam *Sidang Munaqasyah* yang diselenggarakan pada hari **Rabu, 28 Maret 2018M**, bertepatan dengan **11 Rajab 1439 H**, dan dinyatakan telah dapat diterima sebagai salah satu syarat untuk memperoleh gelar Sarjana Humaniora (S.Hum.) dalam ilmu Adab dan Humaniora, Jurusan Bahasa dan Sastra Inggris (dengan beberapa perbaikan).


Romang Polong, 28 Maret 2018 M.
11 Rajab 1439 H.

DEWAN PENGUJI:

Ketua	: Dr. Abd. Rahman R, M.Ag.	()
Sekretaris	: Helmi Syukur, S.Pd.I., M.Pd.	()
Munafisy I	: Dr. Hj. Nuri Emmiyati, M.Pd.	()
Munafisy II	: Muhammad Taufik, S.S., M.Hum.	()
Konsultan I	: Sardian Maharani Asnur, S.Pd., M.Pd.	()
Konsultan II	: Faidah Yusuf, S.S., M.Pd.	()

Diketahui oleh:
Dekan Fakultas Adab dan Humaniora
UIN Alauddin Makassar,




Barsihannor, M.Ag.

19691012 199603 1 003

ACKNOWLEDGMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah Rabbil 'Alamin, first of all the researcher would like to express her deepest praise and gratitude to Allah SWT who has given her His blessing and merciful to complete this thesis. Shalawat and salam be upon to the final chosen religious messenger, the Prophet Muhammad SAW.

The researcher realized that many people had given their helps and useful suggestions for finishing this thesis. Without the assistance of them, this thesis would never have existed. Therefore, the researcher would like to express her appreciation and sincere thanks for them.

For the first, the researcher gives special gratitude to her parents, who have given their affection, motivation, and sincere pray for her safety and success during her study. Researcher feels nothing without them in her side.

Secondly, The researcher addresses her greatest thanks to Dr.H.Barsihannor,M.Ag., the dean of Adab and Humanities Faculty of UIN Alauddin, H. Muh. Nur Akbar Rasyid,M.Pd.,M.Ed.,Ph.D., the head of English and Literature Department of Adab and Humanities Faculty of UIN Alauddin and also Syahrani Junaid, S.S., M.Pd., the secretary of English and Literature Department.

Thirdly, the researcher addresses appreciation to her first and second supervisor Sardian Maharani Asnur, S.Pd., M.Pd. and Faidah Yusuf, S.S., M.Pd. for their guidance, support, advices, and precious time during writing this thesis. Besides that, the researcher does not forget to say a lot of thanks to all lecturers of English and Literature Department for their patience in sharing knowledge to the writer during academic years.

A lot of thanks are also addressed to the researcher's best friends, Nurhidayati, S.Hum., Hasmiati, S.Hum., Pika, S.Hum., Ita Sari, S.Hum., Eka Serli Sudarni, S.Hum., Yenni Yana, S.Hum., Kurniawati, S.Hum., Siti Nur Auliah, S.Hum., Mutmainnah Marsuki and students of English and Literature 2012 especially to her classmates in AG 5&6 who have shared their sadness and happiness during those months.

Finally, thanks for those who had helped the researcher that cannot be mentioned one by one. The researcher realizes that this thesis is far from being perfect, but it is expected that it will be useful not only for the researcher, but also for the readers. The last but not least, the researcher presents this thesis for those who are interested in reading this thesis.

Romang Polong, March 26th2018
The researcher

Herina
Reg. No. 40300112133

TABLE OF CONTENTS

HALAMAN JUDUL	i
PERNYATAAN KEASLIAN SKRIPSI	ii
PERSETUJUAN PEMBIMBING	iii
APPROVAL SHEET	iv
PENGESAHAN SKRIPSI	v
ACKNOWLEDGEMENTS	vi
TABLE OF CONTENTS	viii
ABSTRACT	x
CHAPTER I INTRODUCTION	
A. Background	1
B. Problem statement.....	4
C. Objective of the Research	4
D. Significances of the Research	4
E. Scope of the Research	4
CHAPTER II REVIEW OF RELATED LITERATURE	
A. Previous Study	6
B. Theoretical Background.....	8
1. Morphology.....	8
2. Morphemes.....	9
a. Types of Morpheme	9
3. Word Formation and Its Process	12
a. Kinds of Word Formation Process	14
1) Conaige/Invention	14
2) Borrowing	14
3) Compounding.....	15
4) Blending	16
5) Clipping.....	17
6) Backformation.....	17

7) Coverision	18
8) Acronym.....	18
9) Multiple Processes	19
10) Affixation	20
CHAPTER III METHODOLOGY OF RESEARCH	
A. Research Method.....	26
B. DataResources.....	26
C. Instrument of the Research.....	26
D. Procedures of Data Collection	27
E. Technique of Data Analysis	27
CHAPTER IV FINDINGS AND DISCUSSIONS	
A. Findings.....	28
B. Discussions.....	36
CHAPTER V CONCLUSIONS AND SUGGESTIONS	
A. Conclusion	44
B. Suggestion	44
 BIBLIOGRAPHY	 46
 BIOGRAPHY	 48

ABSTRACT

Name : **Herina**
Reg. Number : 40300112133
Major : English and Literature Department
Faculty : Adab and Humanities
Title : *Morphological Analysis on the Word Formation Found in the
"Jakarta Post Newspaper"*
Supervisor I : Sardian Maharani Asnur
Supervisor II : Faidah Yusuf

This research discussed about kinds and word formation process on art and culture column in the "Jakarta Post Newspaper" which aimed to describe the kinds of word formation process on art and culture used in the newspaper. This research based on Yule and O'Grady & Dobrovolsky's theory of kinds of word formation process. This research was descriptive qualitative method. The data were taken from art and culture column in the Jakarta Post Newspaper, December 2017 edition. The researcher actually used note taking as the instrument in order to get the valid data. The findings showed that there were 48 data contained word formation which actually divided into five kinds of word formation process. They were: affixation (23 data), borrowing (16 data), compounding (5 data), acronym (3 data), and multiple process (one data). The researcher concluded that affixation is the word formation process mostly used on art and culture column in the Jakarta Post Newspaper.

Keywords: *Word Formation, Art and Culture, Jakarta Post Newspaper*

CHAPTER I

INTRODUCTION

A. Background

Human are social beings who need other people to fulfill their needs. Communication is one of important tools for human to get their need. Human use language as communication tool to express ideas and emotions either oral or in writing. Language is very important. Sapir in Albert (1900:79) said Language is human method to communicating ideas, emotions and desires by means of words.

Nowadays, language is used not only in term of speaking, but also for other interest. Language is used in newspapers and magazines, as well as other mass media. Mass media are important in our lives. Surely it also has some function for human being such as giving information, entertainment, and others.

Q.S. Al-Ahzab (30) : 70

سَدِيدًا قَوْلًا وَقُولُوا لِلَّهِ انْقِرَاءً أَمْنًا الَّذِينَ يَأْتِيهَا

“O ye who believe, fear ye Allah and say true words.” (Q.S. 33:70)

Therefore, the media must use good and right words, and use formal writing standard. So, there is no lie and error in interpreting an information. One of mess media in Indonesia is the *Jakarta Post Newspaper*.

In newspaper, they use interesting language and easy to understand because not only among officials or businessmen who read newspapers but also traders, public figures, teachers, students and others. In order that, the readers can be

interested in reading and following the events held by the media. In this case the process of word formation is one of the important rules in making an interesting slogan or messages. So, it makes the reader reads their messages (Hanif, 2015:2).

In linguistics, word formation is included in morphology field. Anderson (2010:9) states morphology is the branch of linguistics that studies of the forms of words, and the ways in which word are related to other words of the same language. Formal differences among words serve a variety of purposes, from a creation of new lexical items to the indication of grammatical structure. Morphology is divided into several types, depending on the role played in grammar by a given formation. The most basic division is between inflection and word formation.

Related to morphology, morpheme takes the basic part in linguistics. Yule (2006:63) states that morpheme is the minimal unit of grammatical function, for example the word *restarted* in the sentence *the computer was restarted* consist of three morphemes. One minimal unit of meaning is start, another minimal unit of meaning is *re-* (meaning ‘again’), and a minimal unit of grammatical function is *-ed* (indicating past tense). Such morphemes are called bound morphemes, in the contrast to free morphemes, which do occur on their own. They also use a rule of word-formation. Informally, word-formation forms “new words”.

Word is the smallest free form found language (O’Gray and Guzman’s, 2005:112). It also in line with Arnold (1986:27) views that word may be described as the basic unit of language. Words and language cannot be separated as well because words are the soul of the language. It is supported by O’Grady and Guzman

(2005:111) statement that nothing is more important to language than words. There are many techniques we can implement in order to create new English words. If there is a new thing and the language community has not word for it, there are several options to create a new word. Word formation is the process whereby new words come into being in a language (Yule, 2006:52). In the word formation study, some words from the foreign languages have probabilities to become the part of English vocabularies. Yule (2006:53) says there are several kinds of word formation processes as follows: Coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronyms, multiple processes, and affixation.

In this research, the researcher chooses the *Jakarta Post Newspaper* as the object of this research because it is one of famous newspapers, as we know the readers of newspaper come from various circles. *Jakarta Post Newspaper* is one of newspapers that uses English language in Indonesia. This newspaper provides many information about art, culture, tradition, and beauty of the islands in Indonesia (Hasan, 2014). In addition, the author chose to analyze the word formation because as we know there are some words that we often find and hear but unwittingly that the word is a process of word formation that could be a combination of words or terms taken from other languages and so forth.

Based on the illustration above, the researcher applied a morphological analysis on word formation found especially related to art and culture in the *Jakarta Post Newspaper* as a title of this research. The researcher focused on word formation

process in the newspaper. Moreover, the researcher used Yule's theory about word formation process in the *Jakarta Post Newspaper*.

B. Problem Statement

Based on the background above, the researcher formulated the research question as follows what kinds of word formation process are found on art and culture column in the *Jakarta Post Newspaper*?

C. Objective of the Research

Based on the problem statement above, the objective of the research is to find out the kinds of word formation process found on art and culture column in the *Jakarta Post Newspaper*.

D. Significances of the Research

The researcher hopes that this study gave some significance to others, such as: Giving knowledge to people about the word formation process in the *Jakarta Post Newspaper* and also giving data source to the readers who wants to comprehend or make another inquiry in the same topic for further discussion.

E. Scopes of the Research

In accordance with the research topic, the researcher wants to conduct an analysis on the word formation in the *Jakarta Post Newspaper*. The researcher choose arts and culture column, December 2017 and only took words related to art and culture. The researcher limits about kinds of word formation process based on Yule and O'Grady & Dobrovolsky's theory.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

The researcher presented some previous studies, which relate to relevant study as follows:

Mustafa (2015), in her journal, *An Analysis of Word Formation Process in Everyday Communication on Facebook*. The main objectives are to describe the common features of word formation process used by Malaysian young adult Facebook users and identify the causes for employing these features on Facebook communication. The data is measured by numbers (quantitative) and it is essentially developed within a qualitative framework through an analysis of the status updates posted by the Malaysian young generations. The result showed that the participants used three most common word formation processes; abbreviation (clipping, acronyms and combination of letters), blending and the use of emoticons in everyday communication on Facebook. This research used percentage to show result of the data are 21% (clipping), 31% (acronym), 21% (combination of letter), and 10% (blending). It can be seen that acronym is the word formation process mostly used in everyday communication on facebook.

Rustamaji (2015), in his thesis, *Process of English Word Formation Found in Advertisement Boards in Kendal Regency*. This research talk about word formation processes in advertisement boards in Kendal regency. The qualitative approach and purposive sampling method were applied in this study. Therefore, description and in

terpretation was used. The result of this study shows that there were 113 advertisement boards containing English words found in the three main locations of Kendal regency. This research used percentage to show result of the data are derivation process takes 24.7% (50 data); cliticization takes 1.9% (4 data); compounding takes 33.1% (67 data); conversion takes 5.4% (11 data); clipping takes 6.5% (13 data); blending takes 2.4% (5 data); backformation takes 0.5% (1 data); acronym takes 9.5% (19 data); onomatopoeia takes 0.5% (1 data); inflection takes 9.5% (19 data); and coinage takes 6% (12 data). From 113 data of English advertisements, 202 English words were found and 11 kinds of English word formation process out of 13 types of English word formation were identified. It can be seen that compounding is the English word formation process mostly used in the advertisement boards in Kendal regency.

The similarity between this research and previous findings above talking about word formation. While the differences of this research like Zubaedah used communication Malaysian young generations as a object research and used two method in her research, are : Quantitative and Qualitative. But, Rustamaji used advertisement boards in Kendal regency as a object research. He took only English word formation, either formal English words or informal English words (slang words) as his object to be analyzed. Then, he chose the theories from the linguists like Katamba (1993), O'Grady et.al. (1997), and Yule (2010). Therefore, this research used descriptive qualitative method and the object is the research focused on art and

culture column in the *Jakarta Post Newspaper*. So, the researcher used Yule's theory about word formation.

B. Theoretical Background

1. Morphology

Talking about Morphology, Bloomfield (1961:201) states "Morphology is the construction in which bound forms appear among the constituent and it may say that morphology includes the construction of word and part of word. There is another definition of morphology from Anderson (1992:24) 'Morphology is the branch of linguistics that studies patterns of word-formation within and across languages, and attempts to formulate rules that model the knowledge of the speakers of those languages'." There is also Katamba (1993:3) that stated "Morphology is the study of the internal structure of words". And Payne (2006:336) states "Morphology as the study of the shapes of word or more specifically, how words are structured out of smaller meaningful pieces in order to express variation in meaning". The other ideas come from Yule (2006:62) states "Morphology is the study of forms and Sukirman (2013:4) states "Morphology is one of the fields of English linguistics studying the internal structure of the English words".

Based on the definition above, the researcher concludes that Morphology is a branch of linguistics that studies about the words structure or words forming process.

2. Morphemes

Yule (2006:63) stated that morpheme is the minimal unit of grammatical function, for example the word *restarted* in the sentence *the computer was restarted* consist of three morphemes. One minimal unit of meaning is start, another minimal unit of meaning is *re-* (meaning ‘again’), and a minimal unit of grammatical function is *-ed* (indicating past tense). And Briton (2000:75) says, “Morphemes are the smallest units of language that carries information about meaning or function”. Gleason (1961:53) says that morpheme is not identical with syllable. The morpheme/streynj/ as in “strange” happens to be a syllable and so are many English morphemes. But/kenekrt/ as in “connecticut” is a single morpheme though it contains four syllable (a syllables is a short pulse of sonority which centers around of vowel or another resonant, and usually begins or ends with some closed sound having closed articulation).

After studying those theories above, the researcher makes a conclusion about the definition of morphemes that is the minimal unit of grammatical unit of grammatical function which may constitute words or part of words.

a. Types of Morpheme

There are Free morphemes, morphemes that can stand by themselves as single words, for example, *open* and *tour*. There are also Bound morphemes, which are those forms that cannot normally stand alone and are typically attached to another form, exemplified as *re-*, *-ist*, *-ed*, *-s* where they identified as affixes. So, we can say that all affixes (prefixes and suffixes) in English are bound morphemes. The

free morphemes can generally be identified as the set of separate English word forms such as basic nouns, adjectives, verbs, etc. when they are used with bound morphemes attached, the basic word forms are technically known as stems. For example:

<i>Undressed</i>		
<i>Un-</i>	<i>dress</i>	<i>-ed</i>
<i>Prefix</i>	<i>stems</i>	<i>suffix</i>
(Bound)	(Free)	(Bound)

We should note that this type of description is a partial simplification of the morphological facts of English. There are number of English word in which the element treated as the stems is not, in fact, a free morpheme. In word such as *receive*, *reduce* and *repeat*. Yule (2006:63) stated that ‘We can identify the bound morpheme *re-* at the beginning, but the elements *-ceive*, *-duce* and *-peat* are not separate word forms and hence cannot be free morphemes. These types of forms are sometimes described as ‘bound stems’ to keep them distinct from ‘free stems’ such as *dress* and *care*.’

Functionally, free morphemes can be divided into two parts, Lexical morphemes and functional morphemes. Lexical morphemes consist of ordinary nouns, adjective, verb, which carry the “content” or message a speaker conveys. For example: “boy”, “house”, “man”, “dog” and “science”. Functional morphemes consist largely of the function words in the language such as conjunction, repositions, and articles. For example: “and”, “when”, “but”, “because”, “the”, “in”, etc. Bound

morphemes are morphemes which cannot stand alone or come together with other morphemes for example: “re” as “return”, “-ist” as “typist”, “-ed” as “wanted”, “ly” as “mainly”, and “-s” as “books”. All bound morphemes in English are affixes. Bound morphemes are divided into two kinds, such as: Derivational morphemes and inflectional morphemes. Derivational morpheme, we use these bound morphemes to make new words or to make words of a different grammatical category from the stem. For example, the addition of the derivational morpheme *-ness* changes the adjective *good* to the noun *goodness*. The noun *care* can become the adjectives *careful* or *careless* by the addition of the derivational morphemes *-ful* or *-less*. A list of derivational morphemes will include suffixes such as the *-ish* in *foolish*, *-ly* in *quickly*, and the *-ment* in *payment*. The list will also include prefixes such as *re-*, *pre-*, *ex-*, *mis-*, *co-*, *un-*, and many more. Inflectional morphemes, these are not used to produce new words in the language, but rather to indicate aspects of the grammatical function of a word. Inflectional morphemes are used to show if a word is a plural or singular, if it is past tense or not, and if it is a comparative or possessive form (Yule, 2006:64). Root constitute the central parts of all words. Root is the part of word structure which is left when all the affixes have been removed (Robins, 1980:158).

The reason why the researcher includes root in the discussion of morphemes because root is the base form of the word. Robins (1980:158) the root need to be found first, especially in derivation and inflection. For example, the term *Reading* is combination of the root/free morpheme *read* and bound morpheme *-ing*,

the word formation process of that term is inflection because the part of speech doesn't change, *read* (verb) – *reading* (verb).

3. Word Formation and Its Process

Word is the most important thing for all language around the world. In our daily life, it being essential as the main tool of communication. People around the world can share or exploring their ideas using words. For a long time, definition of word is still something debated among linguists because there is not a clear indicator covering the essence of word. It is in line with Arnold (1986:27) statement that definition of word has been a major problem for linguists because the simplest word has many aspects. First, it has a sound form because it is a certain arrangement of phonemes. Second, it has its morphological structure, being also a certain arrangement of morphemes; when used in actual speech. Third, it may occur in different word forms. Fourth, it has different syntactic functions and signals various meanings. Arnold (1986:27) provides some examples related to the difficulties in defining word dealing with the aspects mentioned previously. The word *sleep*, for example; First, the sound form of sleep is /sli:p/. Second, there is only one free morpheme or a free base in sleep. Third, the plain form *sleep* has four inflected forms: *sleeps* (the present simple form), *sleeping* (the present participle form), and *slept* (the past simple and past participle forms). Fourth, the present participle form, *sleeping*, can be used either as a verbal, which is part of the finite verb *was sleeping* in 'The child was sleeping soundly'; or as an adverbial, which is the adjunct of

manner of stood in *'He stood sleeping'*; or as an adjectival, which is the pre-nominal modifier of child in *'asleeping child'*.

Despite the difficulty in defining word, some Linguists define a linguistic sign which has meaning and form. It is accordance with O'Gray and Guzman's (2005:112) explanation that linguist define word as the smallest free form found language. It also in line with Arnold (1986:27) views that word may be described as the basic unit of language. Then, Katamba (1993:18) defined a word as a particular physical realization of that lexeme in speech and writing. In addition, Delahunty and Garvey (2010:126) define words as the units composed of one or more morphemes; they are also the units of which phrases are composed. It short, it can be conclude that word is a single unit of language that has meaning and can be either written and spoken. If there is a new thing and the language community has not word for it, there are several option to create a new word.

Rochele (2010:2) stated that word formation is one of the concerns of morphology which is included by the ways new words are coined in the language in the world and the way forms of words are varied depending on how they are used in sentences. And Yule (2006:52) states 'Word formation is the creation of a new word. Word formation is sometimes contrasted with semantic change, which is a change in a single word's meaning. The line between word formation and semantic change is sometimes a bit blurry; what one person views as a new use of an old word, another person might view as a new word derived from an old one and identical to it in form.' Word formation can also be contrasted with the formation of idiomatic expressions,

though sometimes words can form from multi-word phrases. The writer use Yule's theory about the kinds of word formation processes from his book "The Study of Language".

a. Kinds of Word Formation Process

1) Coinage/Invention

One of the least common processed of the word formation in English is the invention of totally new term (Yule, 2006:53). The most typical sources are invented trade names for commercial products that become general terms (usually without capital letters) for any version of that product. For example, Aspirin and Nylon, Originally invented for trade term and the familiar recent like 'Kleenex' and 'xerox'. Kleenex is tissue in box or in plastic packaging and xerox is photocopy machine. In Indonesia, people usually use the word Aqua (Aqua: one of mineral water product in Indonesia) as a standard term of mineral water when a person is looking or buying water.

2) Borrowing

Yule (2006:54) stated that "Borrowing is the taking over of words from other languages". Throughout its history, the English language has adopted a vast number of words from other languages, including *alcohol* (Arabic), *croissant* (French), *boss* (Dutch), *lilac* (Persian), *piano* (Italian), and *zebra* (Bantu). Other languages, of course, borrow terms from English, as can be observed in the Japanese use of *suupaamaaketto* ('supermarket') and *rajio* ('radio'), or Hungarians talking

about sport, klub, and futbal, or the French discussing problems of le stress, over a glass of le whisky, during le weekend.

A special type of borrowing is described as loan translation or calque. In this process, there is a direct translation of the elements of a word into the borrowing language. The American concept of “boyfriend” was a borrowing, with sound modification into Japanese as *boyifurendo*, but as a calque into Chinese as “male friend” or *nanpengyu* (Yule, 2006:54).

English has many loanwords. In 1973, a computerized survey of about 80,000 words in the old Shoter Oxford Dictionary (3rd edition) was published in *Ordered Profusion* by Thomas Finkenstaedt and Dieter Wolff. Their estimates for the origin of English words were as follows:

- 1) French, including Old French and early Anglo – French: 28.3%
- 2) Latin, including modern scientific and technical Latin: 28.24%
- 3) Germanic language, including Old and Middle English: 25%
- 4) Greek: 5.32%
- 5) No etymology given or unknown: 4.03%
- 6) Derived from proper names: 3.28%
- 7) All other language contributed less than: 1%

However, if the frequency of use of words is considered, words from Old and Middle English occupy the vast majority.

3) **Compounding**

Compounding is a joining of two separate words to produce a single form (Yule, 2006:54). And Martina (2010:4) says compounding is the process of putting words together to build a new one that “does not denote two things, but one” and that is “pronounced as one unit.” New words and phrases emerge as a direct response to the need to refer to new concepts, and one of the most straight forward ways of doing this is to simply combine existing words, which together make a sensible representation of a new idea. For example: *bookcase*, *doorknob*, *fingerprint*, *sunburn*, *textbook*, *wallpaper*, *wastebasket* and *waterbed*. All these examples are nouns, but we can also create compound adjectives (*good-looking*, *low-paid*) and compounds of adjective (*fast*) plus noun (*food*) as in a *fast-food* restaurant or a *full-time job*.

4) **Blending**

The combination of two separate forms to produce a single new term is also present in the process called *Blending* (Yule, 2006:55). And O’Grady (1997:154) says blending is a word formation process whereby a word is created from non-morphemic parts of two items. In another word, blending is the fusion of two words into one. However, blending is typically accomplished by taking only the beginning of one word and joining it to the end of the other word. In some part of the USA, there’s a product that is used like *gasoline*, but is made from *alcohol*, so the ‘blended’ word for referring to this product is *gasohol*. To talk about the combined effects of smoke and fog, we can use the word *smog*. In places where they have a lot of this

stuff, they can jokingly make a distinction between *smog*, *smaze* (smoke+haze) and *smurk* (smoke+murk). Some other commonly used examples of blending are *bit* (binary/digit), *brunch* (breakfast/lunch), *motel* (motor/hotel), *telecast* (television/broadcast) and the *chunnel* (channel/tunnel), connecting English and France.

5) Clipping

Yule (2006:55) stated that the element of reduction that is noticeable in blending is even more apparent in process described as *clipping*. This occurs when a word of more than one syllable. The word (facsimile) is reduced to a shorter form (fax), usually beginning in casual speech. The term *gosaline* is still used but most people talk about *gas*, using the clipped form. Other common examples are *ad* (advertisement), *bra* (brassiere), *condo* (condominium), *fan* (fanatic). Beside that, Katamba (1994:124) says that clipping is the term for the formation of a new word-form, with the same meaning as the original lexical term, by lopping off a portion and reducing it to a monosyllabic or disyllabic rump. Clipping is divided into two parts, first Fore-clipping such as, *plane: aeroplane*, *bus: omnibus* and *van: caravan*. Second is Back-clipping *info: information*, *disco: discotheque*, and *lab: laboratory*.

6) Backformation

Backformation is a very specialized type of reduction process is known as backformation (Yule, 2006:56). Typically, a word of one type (usually a noun) is reduced to form a word of another type (usually a verb). A good example of backformation is the process whereby the noun *television* first came into use and then

the verb *televise* was created from it. Other examples of words created by this process are: *donate* (from ‘donation’), *emote* (from ‘emotion’), and *enthuse* (from ‘enthusiasm’).

One very regular source of backformation verbs in English is based on the pattern *worker-work*. The assumption seems to have been that if there is a noun ending in *-er* does. Hence, an *editor* will *edit*, a *sculptor* will *sculpt*, etc.

7) Conversion

Yule (2006:56) stated that conversion is a change of the word’s function, when a noun comes to be used a verb (without any reduction). *Paper* becomes he’s *papering* the bedroom walls. *Butter* become have you *battered* the toast?. *Bottle* become we *bottled* the home brew last night. Conversion is a process of word formation which converts an already existing word to a new syntactic category. Conversion does not add an affix, but it resembles derivation because of the change in part of speech and meaning which it brings about (O’Grady et.al.1997:157).

The conversion process is particularly productive in modern English, with new uses occurring frequently. The conversion can involve verbs becoming nouns, with *guess*, *must* and *spy* as the sources of a *guess*, a *must* and a *spy*. Phrasal verbs (*to print out*, *to take over*) also become nouns (*a printout*, *a takeover*). One complex verb combination (*want to be*) has become a new noun, as in *he isn’t in the group, he’s just a wannabe*.

8) Acronyms

New words are formed from the initial letter of a set of other words (Yule, 2006:57). It also in line with Fromkin (2003:95) says that acronyms are word derived from the initials of several words. Some acronyms often consist of capital letters, but there are also some acronyms which lose their capitals to become daily terms. Here are some examples of acronyms: for examples are: NASA, UNESCO, UN (they are examples of acronym with capital letter), Laser is an acronyms of *light amplification by stimulated of radiation* (acronyms which lose their capital).

Names for organization are often desines to have their acronym represent an appropriate term, as in Mother Against Drunk Driving (MADD) and Women Against Rape (WAR) (Yule, 2006:57).

There are two main of acronyms, namely:

- 1) Acronym which are pronounced as a word; e.g., NASA /'naese/ (National Aeronautics and Space Administration), Radar /'rei,da:r/ Radio Detecting and Ranging), COBOL /'keubol/ (Common Business Oriented Language), etc.
- 2) Acronym which are pronounced as sequences of letters (also called 'alphabetisms'); e.g., C.O.D (Cash On Delivery), VIP (Very Important Person), etc.

9) Multiple Processes

In English language, a word is not always has just a single word formation process. Yule (2006:58) stated that "it is possible to trace the operation of more than

one process at work in the creation of a particular word”. For example, the term *deli* seems to have become a common American-English expression via process of first borrowing *delicatessen* (from German) and then clipping that borrowed form. *Internet* is a product of clipping (international plus network), blending (inter + net).

10) Affixation

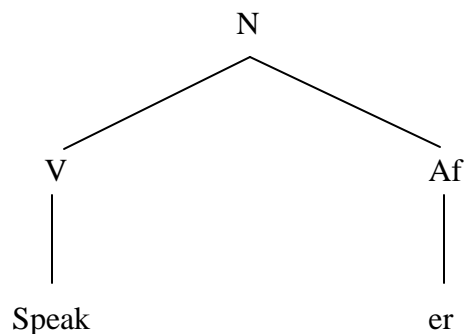
There are two types of affixation; they are derivational affix and inflectional affix. First, Yule (2006:57) stated that derivational affix is the word formation process that changes the part of speech of the base morpheme. Derivation, as the most common word formation process, builds new words by adding morphemes to stems. These morphemes are added to the target stem by affixation, through prefixes and suffixes. While prefixes like *un-* or *dis-* usually do not change the lexical category of a word, suffixes, such as *-ness* or *-action*, usually do. If taken the example *happy – unhappy* and *happy – happiness*, it is obvious that because of the suffix *-ness* the lexical category of happy has changed. The meaning is always slightly changed, but in the way that the final word is still closely related to the former word. Norman (1997:95) also say, derivation is the forming of new words by combining derivation affixes or bound bases with existing words. In addition, Martin (2002:22) states that derivational morphemes are added to forms to create separate words: *-er* is a derivational suffix whose additional turns a verb into a noun, usually meaning the person or thing that performs the action denoted by the verb. For example, *drive + -er* creates *driver*, one of whose meanings is “someone who drive.”

The second, Yule (2006:58) stated that inflectional affix is not used to produce new word in language, but rather to indicate aspect of the grammatical function of word. Inflectional affix are used to show if a word is plural or singular, if it is past tense or not, and if it is a comparative or possessive form. English has only eight inflectional affix, there two of the inflections, -'s (possessive) and -s (plural), are attached to nouns. There are four inflections attached to verbs, -s (3rd person singular), -ing (present participle), -ed (past tense) and -en (past participle). There are two inflections attached to adjectives, -est (superlative) and -er (comparative). There is some variation in the form of these inflectional affix. For example, the possessive sometimes appears as -s' (*those boys' bags*) and the past participle as -ed (*they have finished*).

While discussing about word formation, O'Grady & Dobrovolsky in Ba'dulu (2009:44), stated that two most common kinds of word formation are derivation and compounding; both of which create new words from already existing morphemes.

a) Derivation

Derivation produces a new word by changing the class and/or meaning of the base to which it applies. The derivational affix -er, for example, combines with a verb to produce a noun with the meaning 'one who does X', as shown in the following (X represent the base):



1) English Derivation Affixes

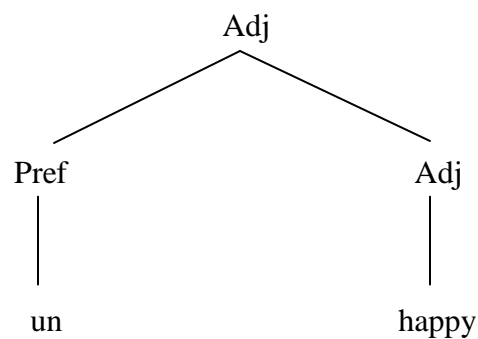
In the following table, O'Grady & Dobrovolsky in Muis (2009:45) list some of the English derivational affixes:

Affixes			
Suffixes	Change	Semantic Effect	Example
-ation	V → N	The result of X+ing	Realization
-er	V → N	One who X+s	Worker
-ing	V → N	The act of X +ing	The shooting
-ion	V → N	The result or act of X+ing	Protection
-ment	V → N	Theact of result of X +ing	Government
-ity	Adj → N	The result of being X	Activity
-ness	Adj → N	The state of being X	Greatness
-ize	Adj → V	Make X	Modernize
	N → V	Make X	Hospitalize
-ate	Adj → V	Make X	Activate
-en	Adj → V	Make X	Widen
-fy	N → V	Make X	Beautify
-able	V → Adj	Able to be X-ed	Fixable
-ing	V → Adj	In the process of X+ing	The sleeping girl
-ive	V → Adj	Having the property of doing X	Selective
-al	N → Adj	Pertaining to X	National
-ial	N → Adj	Pertaining to X	Presidential
-ian	N → Adj	Pertaining to X	Canadian
-ic	N → Adj	Having the property of X	Organic
-less	N → Adj	Without X	Careless
-ous	N → Adj	The property of having or being X	Poisonous

-ly	N → Adj	The state of being X	Friendly
-ly	Adj → Adj	In an X manner	Quickly
Prefixes	Change	Semantic effect	Example
ex-	N → N	Former X	Ex-president
in-	Adj → Adj	Not X	Incompetent
im-	Adj → Adj	Not X	Impossible
un-	Adj → Adj	Not X	Unhappy
	V → V	Reverse X	Untie
re-	V → V	X again	Re-think
en-	N → V	Make X	Encourage

2) Word Formation Rule

Each line in the table above is actually a word formation rule which predicts how words may be formed in English. If there is a rule whereby the prefix *un-* may be added to an adjective X, resulting in another adjective, un X, with the meaning ‘not X’, then the researcher predicts that an adjective like *happy* may be combined with this prefix to form the adjective *unhappy*, which mean ‘not happy’. The rule also provides a structure to the word, as follows:



From the above examples, the researcher can formulate the general word formation rule (WFR) as follows:

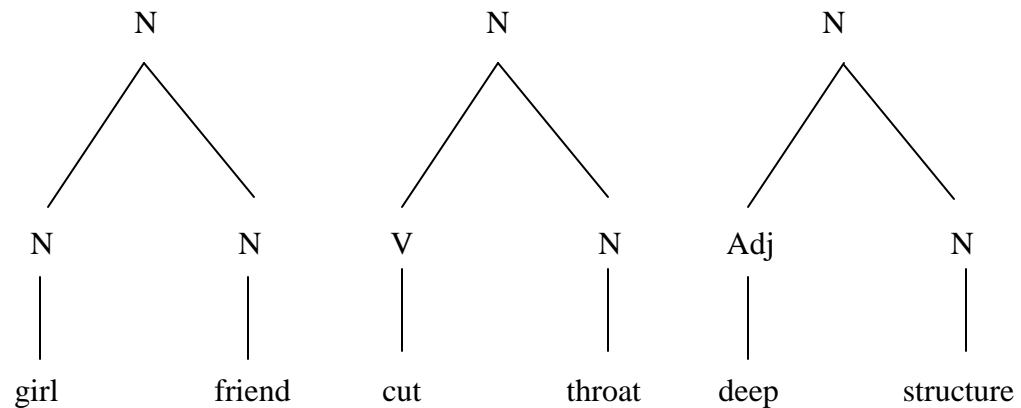
$$[X]_{\text{Adj}} \rightarrow [[\text{un}]_{\text{Pref}} [X]_{\text{Adj}}]_{\text{Adj}}$$

Meaning: 'not X'

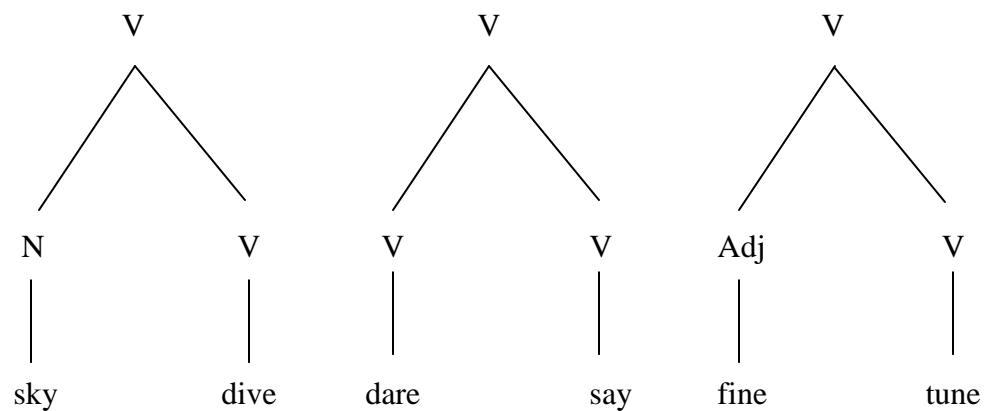
b) Compounding

Another way to form new words is by putting together two already existing words in a compound, such as boy friend, head hun, and flight worthy. Compounding is very productive in English. In English, compounds can be found in all the major lexical categories - noun, verb, adjective. Noun is the most common type of compounds.

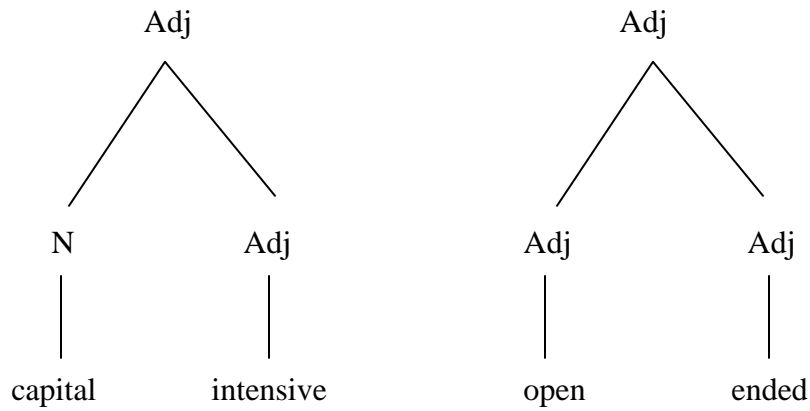
1) Compound Noun



2) Compound Verb



3) Compound Adjective



From the theoretical concept and definition of word formations which have explained above, the research concludes that there are 10 kinds of word formation according to George Yule. They are: Coinage, borrowing, compounding, blending, clipping, backformation, conversion, acronyms, multiple processes, and affixation. It's also supported by O'Grady & Dobrovolsky in theory Ba'dulu. He satated that two most common kinds of word formation are derivation and compounding.

CHAPTER III

RESEARCH METHOD

A. Research Method

In this research, the researcher conducted a descriptive qualitative method because this research deals with word formation in the *Jakarta Post Newspaper*, not statistic analysis. Subroto (1992:9) says that qualitative method commonly used in humanities sciences to make a description of situation and interpret a phenomenon. Because, the data are in form of the words and phrases, the researcher also applied a descriptive method. Isaac (1987: 46) explains that descriptive research aims to describe systematically the fact and characteristics of a given population or area of interest, factually, and accurately. This method intended to describe everything about word formation in the *Jakarta Post Newspaper*.

B. Data Resources

Source of data for this research taken from the arts and culture column in *Jakarta Post Newspaper*, December 2017. The researcher chose arts and culture column because the researcher want to analyze art and culture term. Then, the researcher chose *Jakarta Post Newspaper* because it is one of newspaper that uses English language.

C. Instrument of the Research

In collecting data, the researcher used note taking as the instrument. In other words, it used to get the data from the newspaper, after reading the newspaper

the *Jakarta Post Newspaper*, the researcher made some notes to identify and classify kinds of word formation in the newspaper.

D. Procedure of Data Collection

The procedures of collecting data in this research presented in chronological as follows:

1. Firstly, the researcher searched the data in the *Jakarta Post Newspaper* about arts and culture.
2. Secondly, The researcher identified the data in the *Jakarta Post Newspaper*.
3. Next, the researcher marked and then write the data into the notebook.

E. Technique of Data Analysis

In analyzing the data, the researcher used the descriptive qualitative method to elaborate the word formation processes of the *Jakarta Post Newspaper*. Based on the analysis the researcher classified the data based on Yule and O'Grady & Dobrovolsky's theory.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter includes the findings and discussion, which discussed intensively. In findings, the researcher collects the data which considered as word formation. In discussion, the researcher explains the kinds and word formation process on art and culture column in the *Jakarta Post Newspaper*.

A. Findings

In this part, the researcher presents the data which are grouped into table. On art and culture column in the Jakarta Post Newspaper, the researcher taken word related art and culture. In understanding the data, the researcher presented explanation D as data and DM as date and month. The table below shows the kinds of word formation process:

Kinds of word formation process contained on art and culture column in Jakarta Post Newspaper

No.	Data	Kinds of Word Formation
D1, DM7:12	...from annual Jakarta fashion shows to traditional ceremonies across the country...	Affixation Process: [traditon] _N + [-al] _{suf} → [traditional] _{Adj}
D2, DM7:12	...the 58-year-old singer said prior to the show.	Affixation Process: [sing] _v + [-er] _{suf} → [singer] _N
D3, DM7:12	...welcomed hundreds of people who had come to	Borrowing Process:

	join the purification ritual...	Ritual come from the Latin “ritualis”, that which pertains to rite (ritus).
D4, DM7:12	<i>Fight Lust</i> by 27-year old Gianyar painter Nyoman Arisana...	Affixation Process: [paint] _V + [-er] _{suf} → [painter] _N
D5, DM7:12	Indonesia Fashion Week 2017 designers preserve local crafts.	Borrowing Process: Fashion come from the Latin “facere” was to “make”, and that included what an object was made from poor temper, or a strong physique from noble stock.
D6, DM7:12	Indonesia Fashion Week 2017 designers preserve local crafts.	Affixation Process: [[design] _V + [-er] _{suf}] _N + [s] _{plu} → [designers] _{Ns}
D7, DM7:12	...the daughter of Javanese dance maestro Retro M aruti...	Borrowing Process: Dance from Old French “dancier”, which is of unknown origin.
D8, DM7:12	The thanksgiving ritual is usually held seven days after a full moon.	Compounding Process: [[thank] _N + [s] _{plu}] _N + [[give] _V + [-ing] _{suf}] _N
D9, DM7:12	Nyadran , a unique tradition of welcoming Ramadhan.	Borrowing Process: Nyadran comes from Sanskrit, sraddha which means belief.
D10, DM7:12	Bali Arts Festival : Ensuring relevance of island’s traditionalarts.	Affixation Process: [festive] _{Adj} + [-al] _{suf} → [festival] _N

D11, DM8:12	Made Wianata: Painting history.	Affixation Process: [paint] _v + [-ing] → [painting] _{ving}
D12, DM8:12	...with styles ranging from calligraphy to surrealism to expressionism...	Borrowing Process: Calligraphy is derived from two Greek syllables, “kallos” (beautiful) and “graphia” (writing, script, or image), which means beautiful writing or beautiful writing art.
D13, DM8:12	...he usually paints whimsically while dancing or singing .	Affixation Process: [sing] _v + [-ing] → [singing] _{ving}
D14, DM8:12	...including paintings and sculptures ...	Affixation Process: [sculpture] _N + [s] _{plu} → [sculptures] _{Ns}
D15, DM11:12	‘ Keroncong ’ maestro Waldjinhah receives fifth AMI award. (Keroncong is a native art of Indonesia)	Borrowing Process: Keroncong is identical in Indonesia, especially in Java. Keroncong is one type of music genre.
D16, DM11:12	‘Keroncong’ maestro Waldjinhah receives fifth AMI award	Acronym Process: AMI is an abbreviation of Anugrah Music Indonesia is an award for all performance achievement of Indonesian musicians in the previous year.
D17, DM11:12	The youngest of 10, Waldjinhah’s father Wiryo	Borrowing Process:

	Rahardjo worked with batik . (Batik is art or handicraft)	Batik come from the word “amba” and “tik” which is the language of Java, which means is to write a point. In earlier times to call “ambatik”
D18, DM11:12	...where the majority of her music is accompanied by Orkes Keroncong (OK) Bintang Surakarta...	Acronym Process: OK is an abbreviation of Orkes Keroncong is a music group but different from the music group (band). OK is identical to musical instrument such as ukulele.
D19, DM12:12	...as evidenced during a recent theatrical show about their struggles.	Affixation Process: [theatre] _N + [-ic][-al] _{suf} → [theatrical] _{Adj}
D20, DM12:12	...the village women supported a girl named Kembang in her search for a hairclip so she could be a Ronggeng dancer. (Ronggeng is name of a dance from Java)	Borrowing Process: Ronggeng comes from Sundanese, which is “rwang” which means “space or cavity”. There is also a link Ronggeng with the word “renggana” comes from the Sanskrit which means women idol. Ronggeng is traditional art in West Java with the appearance of one or more dancers. The main dancer is a women who is equipped with a shawl.
D21, DM13:12	...incorporating the Javanese jathilan dance... (Jathilan is name of dance from Java)	Borrowing Process: Jathilan come from the Javanese “ <i>jarane janthil-thilan tenan</i> ”, which if translated into Indonesian become “the horse is really an

		irregular jog”. This regular joget (<i>thil-thilan</i>) can indeed be seen in the main jathilan art when dancer have been possessed.
D22, DM13:12	...as well as the cakalele war dance from Maluku... (Cakalele is name of a dance from Maluku)	Borrowing Process: Cakalele in Ternate language consist of two words “caka” means “spirit” and “lele” means “rage”. So Cakalele means a raging spirit.
D23, DM14:12	The Rantau Berbisik dance incorporates <i>silat</i> (martial arts) movements and is accompanied by signature music...	Borrowing Process: Silat comes from the word “sekilat” which means to describe the speed of movement normally owned by a swordsman.
D24, DM15:12	...so they combine temples with the trees...	Affixation Process: [temple] _N + [s] _{plu} → [temples] _{Ns}
D25, DM15:12	...featuring warung (road-side shop) as well as <i>jamu</i> (herbal medicine)...	Borrowing Process: Jamu comes from the Old Javanese “jampi” or “usodo” which means healing using herbs and prayers.
D26, DM21:12	Great artistic talent was also revealed in the fifth edition of the Bandung Contemporary Art Awards (BaCAA) held for artists under 40...	Affixation Process: [art] _N + [-ist][-ic] _{suf} → [artistic] _{Adj}
D27,	Great artistic talent was	Acronym

DM21:12	also revealed in the fifth edition of the Bandung Contemporary Art Awards (BaCAA) held for artists under 40...	<p>Process:</p> <p>BaCAA is an abbreviation of Bandung Contemporary Art Awards is the awarding of art which aims to stimulate the development of contemporary art in Indonesia and seek to increase the participation of art gifts winners in the arena of International art.</p>
D28, DM21:12	Other winners were long-durational performance artist Melati Suryodarmo...	<p>Affixation</p> <p>Process:</p> <p>[perform]_v + [-ance]_{suf} → [performance]_N</p>
D29, DM21:12	...the Jogja Biennale , the Makassar Biennale in South Sulawesi and the Jakarta Biennale...	<p>Borrowing</p> <p>Process:</p> <p>Biennale comes from Italian “bienio” or “every other year”, is any event held every two years.</p>
D30, DM21:12	...and existing video works by strong female filmmakers from Argentina...	<p>Compounding</p> <p>Process:</p> <p>[film]_N + [[[make]_v + [-er]_{suf}]_N + [s]_{plu}]_{Ns}</p>
D31, DM22:12	2017 a colorful year for performing arts.	<p>Affixation</p> <p>Process:</p> <p>[perform]_v + [-ing] → [performing]_{ving}</p>
D32, DM22:12	Theaters can serve as a way to heal a broken heart and come to terms with traumatic experiences...	<p>Affixation</p> <p>Process:</p> <p>[theater]_N + [s]_{plu} → [theaters]_{Ns}</p>
D33, DM22:12	Highlights from the playacting scene this year	<p>Compounding</p> <p>Process:</p>

	come from the shows of the country's legendary theater troupes such as Teater Koma...	[play] _v + [[act] _v + [-ing] _{suf}] _N
D34, DM22:12	Highlights from the playacting scene this year come from the shows of the country's legendary theater troupes such as Teater Koma...	Affixation Process: [legend] _N + [-ary] _{suf} → [legendary] _{Adj}
D35, DM22:12	...and grow their fan base despite all of the difficulties in drawing new audiences.	Affixation Process: [draw] _v + [-ing] → [drawing] _{v_{ing}}
D36, DM22:12	...Maria Selena to stage Sangkuriang , the most popular folktale in West Java, in Galeri Indonesia Kaya.	Borrowing Process: Sangkuriang is a legend comes from West Java, the legend is about the creation of the lake of Bandung, Tangkuban Perahu mount, Burangrang mount, and Bukit Tanggul mount.
D37, DM22:12	...Maria Selena to stage Sangkuriang , the most popular folktale in West Java, in Galeri Indonesia Kaya.	Compounding Process: [folk] _N + [tale] _N
D38, DM22:12	Dancing is not only an ancient tribal activity or part of rituals and	Affixation Process: [dance] _v + [-ing] → [dancing] _{v_{ing}}

	celebrations.	
D39, DM22:12	Dancing is not only an ancient tribal activity or part of rituals and celebrations.	Affixation Process: [ritual] _N + [s] _{plu} → [rituals] _{Ns}
D40, DM22:12	Dancing is not only an ancient tribal activity or part of rituals and celebrations .	Affixation Process: [celebrate] _V + [-ation] _{suf}] _N + [s] _{plu} → [celebrations] _{Ns}
D41, DM24:12	...the event allowed visitors to view a variety of rich traditional costumes adorned with flowers, birds, <i>wayang</i> and masks. (Wayang is traditional Indonesian art that is mainly developed in Java)	Borrowing Process: Wayang is a Javanese term meaning “shadow”, because the audience can also watch the puppet from behind the screen or only the shadow.
D42, DM24:12	Walking along village roads in traditional attire and parading piles of crops...	Affixation Process: [parade] _N + [-ing] _{suf} → [parading] _V
D43, DM24:12	It presented local and international artworks from around 50 participating galleries.	Compounding Process: [art] _N + [[work] _N + [s] _{plu}] _{Ns}
D44, DM24:12	...especially cosplayers who donned costumes of	Multiple process Process:

	their favorite characters.	[COS] _N + [[[play] _V + [-er] _{suf}] _N + [s] _{plu}] _N
D45, DM24:12	...Joey performed a number of compositions songs ...	Affixation Process: [song] _N + [s] _{plu} → [songs] _{Ns}
D46, DM24:12	...the Sekaten ceremony began with performances from two sets of gamelan ... (Gamelan is traditional musical instrument of Indonesian)	Borrowing Process: Gamelan comes from the Javanese “gamel” which means “hit or beat”, plus the suffix (-an) becomes a noun.
D47, DM24:12	Among the musical acts were rock band Dewa 19 with its original singer...	Affixation Process: [music] _N + [-al] _{suf} → [musical] _{Adj}
D48, DM30:12	Based in pink, the mask used in this dance still has simplistic carvings .	Affixation Process: [carving] _N + [s] _{plu} → [carvings] _{Ns}

B. Discussion

In this part of discussion, the researcher explains the data based on findings in previous part. There are 48 data consisted of affixation, borrowing, compounding, acronym, and multiple process. The researcher found 5 of 10 kinds of word formation on art and culture column in Jakarta Post Newspaper. They are 23 data of affixation, 16 data of borrowing, 5 data of compounding, 3 data of acronym, and 1 data of multiple process.

1) Affixation

Affixation is element of word added before, after, or in the root or stem (base form of a word) to build a new word.

There are some word that change the part of speech of the base morpheme, they are $N \rightarrow \text{Adj}$, $\text{Adj} \rightarrow N$, $V \rightarrow N$, and $N \rightarrow V$.

Datum 1, 19, and 47, have the same case that is changed from $N \rightarrow \text{Adj}$ because there is addition of suffix (-al) to the base morpheme which it indicates to pertaining to base morpheme. Whereas Datum 26 also changed from $N \rightarrow \text{Adj}$ because there is the addition of suffix (-ic) to the base morpheme which mean having the property of base morpheme. While Datum 34 is changed $N \rightarrow \text{Adj}$ because there is addition of suffix (-ary) to base morpheme which mean pertaining to base morpheme. In addition, Datum 10 is changed from $\text{Adj} \rightarrow N$ because there is addition of suffix (-al) to the base morpheme which it indicates to pertaining to base morpheme.

Datum 2 and 4, have the same case that is change from $V \rightarrow N$ because there is addition of suffix (-er) to the base morpheme which it indicate one who base morpheme. Whereas Datum 28 also change from $V \rightarrow N$ because there is addition of suffix (-ance) to the base morpheme which it indicate a state or condition, such as result or capacity of base morpheme. In addition, Datum 42 is changed $N \rightarrow V$ because there is addition of suffix (-ing) to the base morpheme which mean the act of base morpheme.

There are some word that is not used to produce new word in language, but rather to indicate aspect of the grammatical function of word, they are N_s and V_{ing} .

Datum 6, 14, 24, 32, 39, 40, 45 and 48, have the same case that is not change the part of speech of the base morpheme but there is addition grammatical function –s (plural) of the base morpheme. Whereas Datum 13, 31, 35 and 38 there is addition grammatica function –ing (present participle) of the base morpheme.

Based on the explanation above, Datum 1, 2, 4, 10, 19, 26, 28, 34, 42, and 47 are classified into derivation affix. Whereas Datum 6, 11, 13, 14, 24, 31, 32, 35, 38, 39, 40, 45 and 48 are classified into inflectional affix. It was related with Yule’s theory said that there are two types of affixation, they are derivation and inflection affix. Derivation affix is word formation process that change the part of speech of the base morpheme, while inflection affix is not used to produce new word in language, but rather to indicate aspect of the grammatical function of word.

2) Borrowing

Borrowing is the process of word formation by borrowing or taking vocabulary from other language.

Datum 3, The word “ritual” is first recorded in English in 1570, and came into use in he 1600s to mean the prescribed order of performing religious service.

Datum 5, Fashion revealed the essence and origins of the individual. Fashion has had multiple meanings: it refers to appearances, style of behavior, and social status.

Datum 7, a word of uncertain origin but which, through French influence in arts and society, has become the primary word for this activity from Spain to Russia (Italian *danzare*, Spanish *danzar*, Rumanian *dansa*, Swedish *dansa*, German *tanzen*).

Datum 9, Nyadran is a tomb cleansing tradition by Javanese society, generally in rural areas. It is usually done to welcome Ramadhan.

Datum 12, Calligraphy has generally been known in the world civilization, not only in the West, but also in the East and the distant land.

Datum 15, Keroncong is identical in Indonesia, especially in Java. Keroncong is one type of music genre. Beside that, keroncong is a native art of Indonesia.

Datum 17, Batik come from the word “*amba*” and “*tik*” which is the language of Java, which means is to write a point. In earlier times to call “*ambatik*”. In addition, batik is art or handicraft of Java.

Datum 20, Ronggeng is traditional art in West Java with the appearance of one or more dancers. The main dancer is a women who is equipped with a shawl.

Datum 21, Jathilan is an art that has long been recognized by the people of Yogyakarta and also part of Central Java. Jathilan is also known by the name of *kuda lumping*, *kuda kepang*, or *jaran kepang*. The word “*kuda*” because the art that is a blend of dance with magical art is played by using the property of horses made of bamboo.

Datum 22, *Cakalele* is name of dance from Maluku. This dance is performed as a war dance for the soldiers before heading to the battlefield or after returning from the battlefield.

Datum 23, Silat is a traditional martial art originating from Indonesia.

Datum 25, Jamu (herbal medicine) use a variety of herbs that are directly taken from nature, without a mixture of chemicals.

Datum 29, the term biennale is most often used in the art world to describe large-scale international contemporary art exhibition.

Datum 36, Sangkuriang is a legend comes from West Java, the legend is about the creation of the lake of Bandung, Tangkuban Perahu mount, Burangrang mount, and Bukit Tanggul mount.

Datum 41, wayang is performing arts that are from Java. UNESCO on November 7, 2003 has also crowned the wayang as Masterpiece of Oral and Intangible Heritage of Humanity or the world's priceless masterpiece of art in Indonesian native art.

Datum 46, The art of gamelan is a legacy of hindu budha culture that dominated Indonesia at the beginning of the historical recording period. Gamelan shows original Indonesian art.

Based on explanation above, Datum 3 and 5 was borrowed from Latin language. Whereas Datum 7 was borrowed from Old French. Next, Datum 9, 15, 17, 20, 21, 22, 23, 25, 36, 41 and 46 was borrowed from Indonesian language (Sansekerta, Javanese, Ternate language, Sumatera language and Sundanese). While Datum 12 was borrowed from Greek. In additional, Datum 29 was borrowed from Italian. Therefore, Datum 3, 5, 7, 9, 12, 15, 17, 20, 21, 22, 23, 25, 29, 36, 41 and 46

are classified into borrowing. It was related with Yule's theory said that borrowing is the taking over of words from other language.

3) Compounding

Compounding is the process of word formation by combining two or more classes of words become a new form.

Datum 8 is considered as a word which consists of more than one morpheme in it. The first is the free morpheme *thanks*, and the another free morpheme *give* and the last is the bound morpheme *-ing*. These three components cannot be divided more into smaller pieces which has meaning. This word formation happens when the free morpheme *thanks* (N), it is always stated as word, merge with the derivative *giving* (N) and form a new word. It is include type of compound noun (N + N).

Datum 30 and 43 is considered as a word which consists of more than one morpheme in it. The first is the free morpheme (N), and the another free morpheme (N) and the last is the bound morpheme *-s*. These three components cannot be divided more into smaller pieces which has meaning. This word formation happens when the free morpheme (N), it is always stated as word, merge with the derivative (N_s) and form a new word. It is include type of compound noun (N + N_s).

Datum 33 is considered as a word which consists of more than one morpheme in it. The first is the free morpheme *play*, and the another free morpheme *act* and the last is the bound morpheme *-ing*. These three components cannot be divided more into smaller pieces which has meaning. This word formation happens

when the free morpheme *play* (V), it is always stated as word, merge with the derivative *acting* (N) and form a new word. It is include type of compound noun (V + N).

Datum 37 is considered as a word which consists of more than one morpheme in it. The first is the free morpheme *folk* (N), and the another free morpheme *tale* (N). This word formation happens when the free morpheme *folk* (N), it is always stated as word, merge with the derivative *tale* (N) and form a new word. It is include type of compound noun (N + N).

Based on explanation above, Datum 8, 30, 33, 37 and 43 is classified into compounding. They can combine words of different parts of speech such as N + N and V + N. Noun is the most common type of compound.

4) Acronym

Acronym is the process of word formation that derived from the initial letters of each syllable to mention the extention of a term.

Datum 16 and 18 are include acronyms pronounced as a word because it was not pronounced as the name of letters but as a word. Whereas Datum 27 is included acronym pronounced as a letter, because pronounced only as the name of letters containing only initial letters.

Based on explanation above, Datum 16, 18, and 27 is classified into acronym. It was related with Yule's theory said that there are two parts of acronym namely acronym was pronounced as a word and acronym was pronounced as letter.

5) Multiple Process

Multiple process is word formation process that have more than one process. Datum 44, cosplayers is a clipping “cos” (costume) and then compounding (cos + players).

Based on explanation above, Datum 44 is classified into multiple process because it was related with Yule’s theory said that a word is not always has just a single word formation process. It is possible to trace the operation of more than one process at work in the creation of a particular word.

Based on the discussion, in art and culture term mostly found noun word in the form of affixation which is derived from the word adjective, verb, and also noun. Then, term also derived from borrowing of other language. Affixation is mostly used on art and culture column in Jakarta Post Newspaper as a formal writing same with Rustamaji (2015) in the advertisement board in Kendal regency is mostly used compounding in formal writing. It is different with Mustafa (2015) which is mostly used acronym in everyday communication on facebook as a daily writing.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter provides conclusions and suggestions based on findings of kinds of word formation used Yule's theory and the process of word formation used O'Grady & Dobrovolsky's theory that shown on art and culture column in Jakarta Post Newspaper. The researcher summarizes some points and gives some suggestions for the readers.

A. Conclusion

Based on the findings and discussions of kinds of word formation process on art and culture column in Jakarta Post Newspaper, it can be concluded as follows there are five kinds of word formation found namely 23 data of affixation, 16 data of borrowing, 5 data of compounding, 3 data of acronym, and 1 data of multiple process. It can be seen that affixation is the kinds of word formation mostly used on art and culture in Jakarta Post Newspaper.

B. Suggestion

Based on the conclusion above, the researcher suggested to:

1. The researcher suggested to the next researchers to explore some article or novel to add other kinds and word formation process, so it will be found various language than before.
2. Hopefully, the next researcher have a lot of theories which support their study, it made the source will be more various.

3. The researcher hopes help future researchers to know more about kinds and process of word formation used by other mass media and it could be references to them in analyzing the same research and present better research.

Bibliography

- Anderson, SR. 2010. *Morphology*. New Heaven: Macmillan Reference Ltd.
- Arnold, I. V. 1986. *The English Word*. Moscow.
- Ba'dulu, Abdul Muis. 2009. *Introduction to Linguistics*. Makassar: Badan Penerbit Universitas Negeri Makassar.
- Bloomfield, Leonard. 1961. *Language*. New York: Holt, Rinehart and Winston, Inc.
- Briton, L.J. 2000. *The Structure of Modern English: A Linguistics Introduction*. Philadelphia: John Benjamins Publishing Company.
- Delahunty, G. P., & James J. G. 2010. *The English Language: from Sound to Sense*. Fort Collins, Colorado: Parlor Press.
- Fromkin, V. et.al. 2003. *An Introduction to Language*. Massachusetts: Wadsworth.
- Gleason, H.A. 1961. *An Introduction to Descriptive Linguistics*. New York: Holt Rinehart and Winston.
- Hanif, Bahrul. 2015. *The Analysis of Word Formation of Soccer Terms in the Jakarta Post's Article*. Jakarta: UIN Syarif Hidayatullah.
- Hasan, Aghniya. 2014. *The Jakarta Post, Geliat Media di Kancah Internasional*. Retrieved from www.aghniyailmahasan.blogspot.co.id on March 21st 2014.
- Isaac, S and Michael, W. 1987. *Handbook in Research ral Science and Evaluation for Education an the Behavioral Sciences*. San Diego: Edits Publisher.
- Katamba, F. 1994. *English Word*. London: Routledge.
- _____. 1993. *Morphology*. New York: St. Martin's Press.
- Norman. C. Stageberg. 1997. *An Introductory English Grammar*. New York: Holt Rinehart and Winston.
- Martin Haspelmath. 2002. *Understanding Morphology*. London: Arnold & New York: Oxford University Press.
- Martina Wagner. 2010. *Word Formation Process: How New Words Develop in the English Language*. Winter Term

- Mustafa, Zubaedah. 2015. *An Analysis of Word Formation Process in Everyday Communication on Facebook*. Universiti Kebangsaan Malaysia (UKM): International Journal of Education and Research.
- O'Grady, W., & Guzman, V. 2005. *Morphology: The Analysis of Word Structure*. Boston: Bedford/St. Martin's.
- _____. 1997. *Contemporary Linguistics*. Edinburgh: Pearson Education Limited.
- Payne, T.E. 2006. *Exploring Language Structure: A Students' Guide*. New York: Cambridge University Press.
- Robins, R. H. 1980. *General Linguistics: An Introductory Survey, Third Edition*. London: Logman Group Ltd.
- Rochele, Lieber. 2010. *Introducing Morphology*. New York: Cambridge University Press.
- Rustamaji, Eko. 2015. *Process of English Word Formation Found in Advertisement Boards in Kendal Regency*. Semarang: Semarang State University.
- Sapir in Albert H. Marckwardt. 1900. *Introduction to English Language*. New York: Oxford University Press.
- Subroto, Edi. 1992. *Pengantar Metoda Penelitian Linguistik Struktural*. Surakarta: Sebelas Maret University Press.
- Sukirman. 2013. *English Morphology*. Makassar: Alauddin University Press.
- Yule, George. 2006. *The Study of Language, Third Edition*. Cambridge: The Press University.

BIOGRAPHY



Herina, usually called Rina, was born in Pinrang, South Sulawesi, on July 26th 1994 as an only child of Laho and Hj. Tiha. She started her elementary school at SDN 214 Kab. Pinrang in 2000 then graduated in 2006. In the same year, she continued her study at SMP Neg. 2 Pinrang and graduated in 2009. Then she continued her study at SMK Neg. 2 Pinrang and taken majoring in software engineering (Rekayasa Perangkat Lunak) and graduated in 2012. In the same year, she enrolled in English and Literature Department of Adab and Humanities Faculty of Alauddin State Islamic University of Makassar. You can contact her by email: herinaa06@gmail.com.

A P P E N D I X

- [Art & Culture](#)

Flashback 2017: Best in arts & culture - Part 1

News Desk

The Jakarta Post

Jakarta | Thu, December 7, 2017 | 07:01 pm

The Jakarta Post's JPlus channel has captured many moments throughout 2017, from annual Jakarta fashion shows to traditional ceremonies across the country, and from art exhibitions to concerts and to social movements in the capital.

Here are the most notable events to remind us of the memorable year we will be leaving behind.

JANUARY

Jan. 16

[Bryan Adams performs in Jakarta](#)

Adams rocked the Ritz-Carlton Jakarta audience on his promotional tour for his latest album, *Get Up*. "A great night [with] two hours of music. I can hardly wait," the 58-year-old singer said prior to the show.

Jan. 22

[Surakarta parade celebrates Chinese-Javanese harmony, tolerance](#)

Sudiropradjan subdistrict, home to around 4,000 residents comprising equally of Javanese people and those of Chinese descent and which developed as an acculturated area, initiated a series of Chinese New Year traditions, including this famous parade called Grebeg Sudiro.

[Bali hosts sacred purification ritual](#)

The sacred bathing pool of Tirta Tempul in Tampak Siring in Gianyar, Bali, welcomed hundreds of people who had come to join the purification ritual, or *melukat*, to cleanse their bodies and souls by dipping their heads under the pool's 26 fountains.

Jan. 29

[TiTian Prize recognizes Balinese visual artists](#)

Fight Lust by 27-year old Gianyar painter Nyoman Arisana, emerged as the winner of the 2017 TiTian Prize, an arts award initiated by the TiTian Bali (YTB) foundation to recognize Balinese visual artists that created the most innovative work incorporating Balinese sensibilities.

FEBRUARY

Feb. 1-5

[Indonesia Fashion Week 2017 designers preserve local crafts](#)

The sixth installment of the Indonesia Fashion Week ran for five days at the Jakarta Convention Center in Central Jakarta, presenting 25 shows of about 200 designers, seminars, talk shows and an exhibition featuring 520 brands from several countries, including Lebanon, India, Australia, South Korea and Italy.

Feb. 7-12

[Appreciating restricted images: 'Unpublished' photo exhibit](#)

As part of the Kompas Photography Festival, 100 unpublished works by the photojournalists of the *Kompas* national daily were shown in the "Unpublished" exhibit at the Bentara Budaya cultural center in Palmerah, South Jakarta. The exhibition featured works that could not be shown publicly before because of certain restrictions, such as displaying blood and violence.

MARCH

March 1

[Local talents invited to utilize Jakarta Creative Hub](#)

The co-working space is on the first floor of the Graha Niaga building near the Melati reservoir in Tanah Abang, Central Jakarta. Creative young entrepreneurs can expect to enjoy facilities like 3D printers and woodworking, sewing and fashion sizing machines for lower prices at the hub, which is backed by the city government.

March 2-5

[Gloomy portraits of Indonesia's past and future](#)

Celebrating its 40th anniversary, legendary theater troupe Teater Koma staged one of their popular plays, *Opera Ikan Asin* (Salted Fish Opera), for four days at the Ciputra Artpreneur in Lotte Shopping Avenue, South Jakarta. The nearly three-hour play is a localized adaptation of Bertolt Brecht's *The Threepenny Opera* with music by Kurt Weill.

March 4

[The many voices of Women's March Jakarta 2017](#)

Hundreds of women and men joined the Women's March Jakarta 2017, taking to the streets at 9 a.m. and marching from the Sarinah shopping center to the State Palace. Organized by 33 different civil society groups, the event aimed to address eight issues, including women's health rights, violence against lesbian, gay, bisexual and transgender (LGBT) communities and diversity.

March 16-17

['Arka Suta': A new beginning for Padneçwara](#)

Dance opera *Arka Suta* (Descendant of the Sun) played for two days at Graha Bhakti Budaya theater of Taman Ismail Marzuki, in Central Jakarta. The performance debuted lead choreographer Rury Nostalgia, the daughter of Javanese dance maestro Retro Maruti who founded the Padneçwara classical Javanese dance group.

March 20

['Pasola': Sumba's centuries-old ritual](#)

The Pasola ritual war games, which is observed by followers of the Marapu ancestral belief system in West Sumba, East Nusa Tenggara, took place in several areas on Sumba Island, including Wanokaka. The thanksgiving ritual is usually held seven days after a full moon.

March 31

[Dance groups blast the stage](#)

The inaugural Jakarta Dance Meet Up was held at the Jakarta Play House. Expected to be the signature production of the Jakarta Art Council's dance committee, the event featured 25 dance groups, among them EE Production, Sanggar Tari Limpapeh and EKI Dance Company.

APRIL

April 29

[24-hour 'Solo Menari' offers more than just dance](#)

The 24-hour Solo Menari (Solo Dances) event was held at several locations in Central Java, including ISI Surakarta, the Pamedan Pura Mangkunegaran and Triwindu Market. Each venue hosted thousands of dancers from hundreds of dance studios and communities.

MAY

May 11

[Living in harmony on Waisak Day](#)

Waisak is a Buddhist holiday that celebrates harmony. During the customary Pindhapata (collecting alms) event on Jl. Pemuda in Magelang, Central Java, people of all backgrounds and religions were seen giving donations to Buddhist monks.

May 14

[Nyadran, a unique tradition of welcoming Ramadhan](#)

Those visiting the village of Selo Duwur in Selo district of Boyolali regency, Central Java, were greeted with endless invitations from the local people to dine at their homes. Such hospitality, which is part of the tradition known as *nyadran* or *sadranan*, are offered until the eve of the first day of the holy month of Ramadhan.

JUNE

June 10 – July 9

Bali Arts Festival: Ensuring relevance of island's traditional arts

The 39th annual Bali Arts Festival displayed a strong showing of around 17,000 artists in 230 performances as well as exhibitions, parades and seminars at the Werdhi Budaya Art Center in East Denpasar. (wir/kes)

- [Art & Culture](#)

Made Wianta: Painting history

Dylan Amirio

The Jakarta Post

Jakarta | Fri, December 8, 2017 | 09:07 am

Balinese artist Made Wianta is an artist of exceptional versatility.

Born in 1949, the maestro of modern Balinese art has been painting since his youth using far-ranging mediums — with styles ranging from calligraphy to surrealism to expressionism — to convey his take on life.

Having first studied traditional Balinese painting, his fascination with modern, Western art prompted him to visit Europe in 1975, which, in the end, greatly influenced his style of art. Wianta drew inspiration from European surrealism and developed his own style.

As he has used the shapes and methods found in different artistic traditions, his works throughout his career can be classified in terms of different periods, such as the dots period, the triangles period, the calligraphy period and the mixed media period.

Wianta is not above using unconventional materials for his art, such as actual pieces of concrete wall, or unconventional methods, such as mixing the radically different styles of calligraphy and triangles.

His wife Intan Wianta speaks highly of his unique painting methods. More than just a multi-talented artist, having pursued dance, music and prose, he usually paints whimsically while dancing or singing.

“When he was creative, he put his entire body and entire spirit into it,” Intan said.

Sadly, Wianta, 68, is currently suffering from an illness that makes it difficult for him to walk — he was wheelchair-bound at the time of the interview with Intan — and even talk.

Nevertheless, his wife and Emmo Italiaander, the curator of the Ciptadana Art Program, are more than happy to vouch for Wianta’s art.

An ongoing exhibition, entitled “Run For Manhattan,” showcases the artist’s wide versatility of styles in works that interpret an overlooked but highly important part of Indonesian history.

Held at the Ciptadana Art Space in Central Jakarta, the exhibition, which runs until Dec. 8, showcases 42 pieces of art from Wianta, including paintings and sculptures, some of which relate to the topics of his older work to help round out the collection.

The exhibition showcases Wianta’s personal, artistic depiction of the history of Run Island in eastern Indonesia’s Banda Islands in the 1600s, when the Dutch were involved in a spice war.

Curator Emmo describes Wianta’s art style as soft and reactive to social issues, such as the 1998 Jakarta riots, thus allowing the viewer to understand the message.

“What is great about *Pak* Wianta is that he is very reactive in his protest works and does it in a soft way. His high level of sensitivity is always in use, and his protest art is not as vulgar and provocative as contemporary art,” he said.

Run Island was, at the time, an incredibly valuable piece of real estate, as it was the only place in the entire world where the prized spice nutmeg was naturally available. Dutch colonists were so eager to hold a monopoly on the spice trade because, then, spices were worth more than gold due to their uses in anesthesia and food preservation.

As a result, the Dutch made a deal with the English, who also eyed the Banda Islands, giving the then Dutch-owned New Amsterdam in North America to them in exchange for control of the Spice Islands. New Amsterdam, today, is known as Manhattan, a major borough of New York City.

Made himself interpreted the deal as one “surreal cosmic joke” due to the respective relevance of both locations in the current era. Therefore, the exhibition is part of the artist’s effort to interpret that period of history in his own way.

Emmo said the exhibition was also designed to serve as a compilation and retrospective of Made Wianta’s versatility.

Intan said the idea for the exhibition came following a visit to Run Island six years ago, when Made was inspired by its legacy and history. Further inspiration for the exhibition came when Wianta was invited for a cultural event at the 2004 Athens Olympics, only to feel that Indonesia was treated merely as a third world country.

“It is a shame that, while Manhattan became a global symbol for prosperity, the Banda Islands have been abandoned,” Intan said.

“With this exhibition, [Made] is trying to remind us all of the worth and the significance that Indonesia had in shaping the world as it is today. He believes in all his heart in the worth of Indonesia and its significance to how the world is now.”

- [Art & Culture](#)

'Keroncong' maestro Waldjinhah receives fifth AMI award

Ganug Nugroho Adi

The Jakarta Post

Surakarta, Central Java | Mon, December 11, 2017 | 04:05 pm

Legendary *keroncong* singer Waldjinhah for the fifth time received an award from Anugrah Musik Indonesia (AMI), this year for the Keroncong Production/Contemporary Keroncong in Langgam/Stambul.

At the age of 72, the award holds a special place for Waldjinhah, as well as fans of her music.

"Very happy. But I did not expect it. I'm old but I'm still getting an award," she said on Saturday at her home in Surakarta, Central Java.

Waldjinhah had earlier been awarded at the AMI Awards ceremony, which took place on Nov. 16. As she was unable to attend, the award was given to her producer Djakawinata Susilo, who later handed the award to Waldjinhah at her home.

A maestro in her field, Waldjinhah has made a name for herself throughout a career that spans over 30 years. Not only in Indonesia, Waldjinhah's name is also known overseas, especially Japan.

The youngest of 10, Waldjinhah's father Wiryo Rahardjo worked with batik. Waldjinhah had shown a talent for singing since a young age.

"I was still in the second grade when my older sister had always confused the lyrics when singing to '*Oh Bintangku*'. I could already sing it because I always listened to her singing. I was then invited to practice with her. I used to always cry because I was sleepy and tired, the practices always ran until late," Waldjinhah recalled.

Throughout primary school, Waldjinhah was the school's permanent delegate in singing competitions. At the age of 12, Waldjinhah won the *Ratoe Kebon Kacang*, a

prestigious singing competition in Surakarta, or also known as Solo. Since then, she was nicknamed *Ratoe Kembang Kacang* (Kembang Kacang Queen).

Since her win, Waldjinh became more driven to continue to participate in singing competitions. One of her biggest achievements came when she won the national competition *Bintang Radio* (Radio Star) in 1965. Not only did she receive a trophy, Waldjinh also met Indonesia's first president Sukarno.

"At the time, I was pregnant with my fifth child. Bung Karno named my baby Bintang," she said proudly.

Throughout 1968 until 1969, Waldjinh sang Javanese song "Yen Ing Tawang Ana Lintang Cah Ayu" by Andjar Any that made her famous. During the same era, she also sang another one of her most known songs, "*Walang Kekek*".

"I don't know who composed 'Walang Kekek'. It was anonymous. I only wrote the lyrics," Waldjinh said.

As a singer, Waldjinh was also open to collaborate with various other singers to sing different genres. Another one of her hits include a collaboration with late legend Chrisye on "Semusim" in 2006.

Prior to the award this year, Waldjinh in 2015 had also won an AMI award for Best Solo Female Singer for her song "Ayo Ngguyu".

Throughout her career, Waldjinh has produced 200 albums and 1,700 songs, where the majority of her music is accompanied by Orkes Keroncong (OK) Bintang Surakarta that she had established and also leads. (liz/kes)

- [Art & Culture](#)

Eko Supriyanto: Deconstructs dance and physicality

Sebastian Partogi

The Jakarta Post

Jakarta | Wed, December 13, 2017 | 08:49 am

After its global premiere in Antwerp, Belgium, *Salt* finally hit the stage at home in Salihara, Pasar Minggu in South Jakarta.

The dance piece by Indonesian choreographer and dancer Eko Supriyanto was the final work in his *Trilogy of Jailolo*, inspired by his work with the people of Jailolo in West Halmahera, North Maluku. The other two works were *Cry Jailolo* (2014-2015) and *Balabala* (2016).

The audience was entranced by the number, which included an eclectic mix of dance traditions, which Eko has deconstructed, along with amazing lighting arrangements by Jan Maertens.

Eko said the creative process for *Salt* was inspired by his experience of taking up diving lessons in Jailolo, prompting him to reflect on the meaning of dance and human movement as a whole.

The title refers to the salt content of seawater, as well as the salt content of human sweat, which embodies the complexity of human movements.

“Defying gravity, I tried different movements while I was taking diving lessons, whether I was underwater or floating on the surface,” said the 48-year-old, who danced on Madonna’s “Drowned World Tour” and worked as a consultant for *The Lion King* musical by Julie Taymor.

His diving lessons enhanced his comprehension of the dance traditions that he has studied, driving him to enhance his movement repertoire with new insights he gained from this new experience.

“I was fascinated with the complexity of diving; its impact on our bodily functions, like breathing as well as the safety requirements that it entails and how we are also influenced by natural factors, such as the waves and the weather. The idea of appearing from and disappearing into the water is also something I want to explore.”

This exploration could be seen in the first phase of the choreography, with the excellent lighting arrangement by Maertens, who used reflectors to create an appearing and disappearing effect, similar to how people dive into and come out of the water.

“I want to work with indirect light. The backlight blinds the audience, making them see the void while shedding light on Eko’s space. We want to evoke a feeling of the deep blue ocean that you can disappear into,” Maertens explained.

From the darkness Eko appeared, standing up and then moving his foot and arm gracefully as if he was floating, surrendering his body movements to the water’s force.

He further expanded the choreography to deconstruct different dance traditions and also human physicality, incorporating the Javanese *jathilan* dance, which requires dancers to have their feet planted firmly on the ground; as well as the cakalele war dance from Maluku, where dancers have to bounce up and down.

In the second part of the choreography, he performed his own version of the Javanese *jathilan*.

Visually, this was the most beautiful part of the dance. The lighting on most parts of the stage — including the sliver of light that shrouded the audience’s seats, which allowed you to see silhouettes of the audience’s bodies — had been turned off, leaving us in total darkness.

Lights were focused on Eko, who danced in slow motion, creating an effect whereby you were almost certain that his body was enveloped by an optical aura. Thanks to this shroud of light, you felt a slow motion scene of his arms being dragged here and there. The dance built itself up to faster sequences of movements, with loud and dissonant background music.

“We use conventional light bulbs to represent quality absent among LED light bulbs. We use software to manipulate the light spectrum. Here, you can see organic movements of the light, in which it is never stable but keep on moving to the next picture,” Maertens explained the slow motion effect.

He added that through the software, he was able to manipulate the light spectrum, between infrared and ultraviolet rays, to present different color tones observable in the ocean, when light is being reflected by water and coral reefs.

Contrary to the traditional *jathilan* dance, which requires its dancers to maintain a flat facial expression all the way through, near the climax of the second part, Eko's face and eyebrows twitched and he stuck out his tongue repeatedly while swallowing a white rose. It looked as though he was possessed by something — the *jathilan* dance includes trance among its dancers.

“Once I get comfortable with [a dance form], I always have a desire to deconstruct it, like in terms of facial expression in Javanese dance here – why are we required to dance without any facial expressions?” he explained.

After the distressing “trance” scene in the *jathilan* part, he went on to perform the third fragment of the dance, where he moved vertically and horizontally through a pile of white salt powder on the floor, creating a “T” shape against the black tiles.

He exploited the theater's space as he continued dancing, which movements inspired by Maluku's *cakalele* war dance. The fragment was one of the most energetic and exuberant movements throughout the show, uplifting the audience's moods as the performance ended.

- [Art & Culture](#)

Contemporary Minang dance praised in Vienna

News Desk

The Jakarta Post

Jakarta | Thu, December 14, 2017 | 02:34 pm

The *Rantau Berbisik* dance performance brought a contemporary touch to the Europalia Festival in Austria, depicting the West Sumatra Minangkabau tradition of *merantau*, in which young leave home, by incorporating traditional martial arts and other Minang elements.

The Europalia Arts Festival began in October 2017 in Brussels and is set to run until January 2018 in several countries across Europe, presenting Indonesian arts and culture throughout the region.

As reported by *tempo.co*, *Rantau Berbisik* was performed on Monday by six dancers from Padang group Nan Jombang, which is led by Ery Mefri. The performance took place at the Weltmuseum in Vienna.

Built in 1876, the Austrian museum has for the past several years worked together with the Indonesian Embassy in Vienna to host performances and book launches on the history and culture of Indonesia.

The Rantau Berbisik dance incorporates *silat* (martial arts) movements and is accompanied by signature music, as the dancers hit makeshift instruments, such as plates and glasses.

The performance was attended by Viennese residents, fans of Indonesian culture and arts, as well as invited guests, including academics from Vienna University of Technology (TUW) and University of Music and Performing Arts Vienna. The crowd enthusiastically applauded the performance.

Stephan Taibl, Pencak Silat Association head in Austria, watched the performance with his family and praised the dancers.

"I really understand the movements in the dance as the majority are silat techniques and not easy to do. Their breathing technique is amazing," Stephan said.

A Min Tjoa, Indonesia-Austria Relations Institute head, also echoed this sentiment.

"I'm sure this kind of contemporary dance performance would be enjoyed by the wider public in Austria. They can certainly perform at larger events in Austria such as the international contemporary dance festival Impulstanz," Tjoa said.

Indonesian Ambassador to Vienna Darmasjah Djumala explained in his opening remarks at the event that *merantau* was a well-known Minangkabau tradition. Their motivation is not only economically driven, but also aims to prepare young Minangkabau men to be strong and rich in life experiences.

Each family in Minang prepares their sons to travel by providing them with, among other things, a basic religious foundation, education, and martial arts skills. (liz/kes)

- Art & Culture

Ken Pattern: A tribute to tree of life

A. Kurniawan Ulung

The Jakarta Post

Jakarta | Fri, December 15, 2017 | 10:08 am

Having lived in Indonesia since 1989, Canadian artist Ken Pattern witnessed how Jakarta transformed into a metropolitan city bursting with shopping malls and high-rise buildings.

He is not pleased with the change, confessing that he missed the old Jakarta.

“Everybody thinks new is better than old, but I don’t think so,” he said.

Being an environmentalist himself, Pattern raised concerns over projects that harm the environment, but are justified as efforts to develop the Indonesian economy, like the clearing of forests in Sumatra and Kalimantan to make way for oil palm plantations.

In response, the artist is honoring trees in the way he knows best: through his works currently on display in a solo exhibition titled, “A World of Trees,” which runs until Dec. 31 at gallery Hadiprana in Kemang, South Jakarta.

Opened by Canadian Ambassador to Indonesia Peter MacArthur, the exhibition displays over 50 paintings, most of which depict pieces of tree bark from banyan, Brazilian Ironwood, Arbutus to damar trees.

The ambassador praised the exhibition, saying that it provided visitors the opportunity to rediscover and reconnect with Canada’s greenery, as well as to reflect on the global impact of climate change on forests.

“Growing up on the west coast of Canada, I became aware of the significance of trees from an early age. From the time I began to draw and paint, my work has been influenced by these magnificent specimens,” Pattern said.

He added that the banyan was especially unique, because the tree grows in a sprawling fashion, with limbs that cascades down to the roots.

The idea to paint the banyan's bark came to him as he was observing banyan trees located in the Monkey Forest in Ubud, Bali, and Angkor Wat in Cambodia.

"In Bali, the Banyan trees have spiritual meanings. People honor them, so they combine temples with the trees," Pattern said.

In Cambodia, Pattern was fascinated by banyan trees overgrowing Angkor Wat to protect the temple.

"If you take down the trees, the temple will fall down. Nature and man-made creation work in harmony," he explained.

Meanwhile, inspiration to paint Brazilian Ironwoods came to him when he saw them in a botanical garden in Singapore.

"The Brazilian Ironwood tree is remarkable for its designs and colors, with its skin-like bark," he said, adding that when shedding, Brazilian Ironwoods were like abstract paintings, revealing new designs and colors in the process.

The damar trees in his paintings were inspired by the ones he saw at Leuser National Park in North Sumatra.

According to Greenpeace, 80 percent of the world's forests have been destroyed. Ancient forests are looted every day to supply cheap timber and wood products around the world.

This results in climate change, biodiversity loss and community displacement. Indonesia itself has lost 72 percent of its ancient forests.

At the exhibition, Pattern, known as a stone lithography artist, also showcases a series of his lithographs about Indonesian and Canadian landscapes. Through these works, he wants to introduce the west coast of British Columbia, where he grew up, to beautiful places he visited in Indonesia, such as Bali, Bukittinggi in West Sumatra and Flores in East Nusa Tenggara (NTT).

"I want to go to the Banda Islands in Maluku because they are historically interesting; they are part of the Spice Islands," he said.

Pattern, who has held 57 solo and group exhibitions in Canada and all over the world since 1978, fell in love with drawing at a young age.

"I like to do realism and surrealism," he said.

After graduating from high school in 1961, he honed his drawing skills at Emily Carr University of Art and Design in Vancouver, majoring in printmaking with lithography as his specialization.

“My favorite is pencil drawings. If you have a good drawing ability, lithography is a good choice for you,” he said.

At the ongoing exhibition, Pattern also displays his drawings depicting kampung sceneries, featuring warung (road-side shop) as well as *jamu* (herbal medicine), satay and meatball sellers with their carts.

The kampung is another one of Pattern’s favorite drawing subjects, saying that they truly represent Indonesia.

As such, Pattern said he was not impressed by the emergence of malls and shopping centers across the country.

“If I go to the malls in Jakarta, they are similar to the malls in Paris or Berlin or Buenos Aires,” he said. “What I like to see is the traditional side of Indonesia — which defines Indonesia.”

In other countries, he said, people went to supermarkets for shopping. However, in the kampung, residents did not need to go to supermarkets because vegetable vendors would pass their houses.

“In Indonesia, the supermarket comes to you. You cannot find that in my country,” he said.

For Pattern, drawing the kampung is his way of documenting traditional elements of Indonesia, because he understands that as Jakarta becomes more modern, sooner or later, the kampung will disappear.

“In condominiums, you don’t have relationship with people. But, in the kampung, the sense of community is very strong. In the kampung, everybody is communicating, socializing and sharing their lives,” he pointed out.

He noticed that in Jakarta, he can no longer find a *warung* in some streets because these road-side shops cannot compete with mushrooming convenience stores.

“When I first came to Indonesia, a [residential] complex along Jl. Rasuna Said [South Jakarta] was a farming area. Now, it is like a huge, modern city; [everything is] made from glass and steel.”

Through his exhibition, Pattern wants visitors to be more respectful to trees because they turn carbon dioxide into oxygen, crucial for living things, while at the same time, protect people from the impact of land erosion.

“The trees can survive without us, but we cannot live without them.”

- Art & Culture

Art in 2017: Creative energy on the move

Carla Bianpoen and Stevie Emilia

The Jakarta Post

Jakarta | Thu, December 21, 2017 | 09:58 am

Undeterred by continuing commercial quiet in the art world, Indonesia's artists and enthusiasts go the extra mile, infusing the art scene with astounding creative energy.

INTERNATIONAL EXHIBITIONS

A selected number of artists have been busy creating works based on colonial history for the 2017 Europalia Arts Festival, an international biannual arts and culture festival in Europe, which this year took Indonesia as its focus country.

At the four-month festival, which runs until Jan. 21 next year, Indonesia aims to showcase the country's diversity by presenting nearly 250 programs.

Meanwhile, a number of artists took part in the exhibition "Sunshower: Contemporary Art from Southeast Asia 1980s to Now," held at the Mori Museum and the National Art Center in Tokyo, which is now on its way to Fukuoka.

While it is not immediately known how many other international events have included Indonesian artists, it seems there was a huge amount of creative energy on the move.

Given the abovementioned successes, the outlook for next year is fairly optimistic.

KALIJODO

Veteran artist Teguh Ostenrik wowed the public by setting up four authentic sections of the Berlin wall in his thrilling art installation, titled Patung Menembus Batas (Sculpture that Breaks Boundaries) at the Kalijodo child friendly integrated public space in Jakarta, which the artist created in memory of the Berlin Wall, and which he related to current situations at home.

The artist waited for 27 years before finally making the project a reality in Jakarta. The wall was the defining symbol of the Cold War that divided East Berlin and its Western parts and Europe from 1961 to 1989. Teguh himself lived near the wall for over 10 years.

“I saw the perilous impact of the wall in Berlin, the dramatic and fatal impact [the wall] had on human lives and I felt signs of similar trends had already reached my country back then.”

YOUNG TALENT

The rise of young talent could easily be seen this year at Art Jakarta (formerly Bazaar Art), where upcoming artists from various parts of Indonesia revealed a surprising creativity in work and thought.

Great artistic talent was also revealed in the fifth edition of the Bandung Contemporary Art Awards (BaCAA) held for artists under 40, showing an ever advancing number of excellence in works with creative concepts including social matters, scientific knowledge and humane sensitivity.

Worth mentioning is the publication of LipLap, a book on 35 Bandung artists under 35, which was conceptualized by young artists in cooperation with artist-led Gerilya Gallery and Omnispace, and supported by Melbourne-based collector Konfir Kabo's Project 11, which is described as “a giving initiative which seeks to support artists and projects that make an imprint on their field.”

There was also the “Bandung Re-Emergence” exhibition at the Selasar Sunaryo gallery, which challenged artists of the previous “Bandung New-Emergence” to review their works with today's interpretation.

ART STAGE JAKARTA

The surge of creative energy in Indonesia's art world, especially in the second half of the year, was marked by, among other things, the launch of the ALEQS, an art award founded by Art Stage Jakarta, which was in its second iteration this year.

Encompassing the entire art ecosystem, this first-ever award was handed to the best in 13 separate categories displaying Authenticity, Leadership, Excellence, Quality and Seriousness in art.

The awards included Best Collector, Best Curator, Best Artist, Best Gallery, Best Gallerist, Best Young Curator, Best Young Gallery and Best Senior Collectors.

The Best Collector award was won by businessman Haryanto Adikoesoemo, whose collection encompasses local and international artworks and who is also the owner of the newly opened Museum of Modern and Contemporary Art in Nusantara (Museum MACAN).

Other winners were long-duration performance artist Melati Suryodarmo, who is also this year's director of the Jakarta Biennale; Enin Supriyanto, who won the Best Curator award; ROH Projects, which received both the Best Gallery and Best Young Gallery awards; and the Indonesian Visual Art Archive (IVAA), which collected the award for Best Art Institution.

Life Achievement Awards were also given to senior curator Jim Supangkat, senior artist Sunaryo and senior collector Ciputra. The Bhinneka Award recognized the work of the Jatiwangi Art Factory arts community in West Java, which focuses on researching the lives of people in the area through art.

MUSEUM MACAN

Another excitement in Indonesia's art scene this year came when the long-awaited Museum MACAN in West Jakarta opened its doors to the public on Nov. 3.

Prior to the vernissage, the museum organized contemporary art performances by renowned artists from Indonesia and abroad, acknowledging performance art as a contemporary art form.

At its inaugural exhibition, titled "Art Turns. World Turns," the museum, which is the country's first museum dedicated to modern and contemporary art, displays 90 out of the owner's some 900 art works, both Indonesian and international pieces, which have been amassed over a 25-year period.

The museum's director Aaron Seeto praised Haryanto as a unique collector because his collection is of great strength, quality and artistic resource. "And when other [collectors] have been singularly focused on Indonesia, his collection has, from its inception, been both locally and internationally focused," said Seeto.

The exhibition, which is up and running until March 18 next year, correlates either issue-wise or time-wise, denoting a conceptual vision that fits the spirit of our time.

BIENNALES

Equally exciting was that Indonesia hosted three biennales — the Jogja Biennale, the Makassar Biennale in South Sulawesi and the Jakarta Biennale — from November to December this year.

The Jakarta Biennale showcased its groundbreaking inventions and excelled in presenting a new understanding of contemporary art in Indonesia. For the first time, the biennale appointed a woman, Melati Suryodarmo, as its artistic director.

The theme Jiwa (Soul) for the biennale can be understood the all-encompassing energy and creative spirit flowing from the past or the memory of it, to the present time and on toward new visions.

Jiwa opened with a traditional ceremony performed by bissu — the androgynous shaman community from South Sulawesi, included works of Balinese outsider art, and revived works from senior artists of the past and present, such as Semsar Siagian, Hendrawan Ryanto, Siti Adiati and Marintan Sirait.

The biennale also included famous international artists and presented 27 performances (the most ever in a biennale) as well as new and existing video works by strong female filmmakers from Argentina, Indonesia, the Philippines and Mexico.

The Jogja Biennale continued its Equator series, now in its fourth edition, this time cooperating with Brazil, with the main theme “Stage of Hopelessness,” presenting the works of 12 Brazilian artists and 25 Indonesian artists.

The Makassar Biennale marked its second edition this year, taking “Maritime Culture” as its artistic concept, with participating artists including a Taiwanese artist, who explored similarities between certain features of Makassar, historically renowned for its strategic location during the spice trade period, and his homeland.

- [Art & Culture](#)

2017 A colorful year for performing arts

Indah Setiawati

The Jakarta Post

Jakarta | Fri, December 22, 2017 | 09:03 am

Looking back, the last year has presented us with a great variety of genres and stories to tell on the stage, leaving audiences not only entertained but also enlightened.

This was a year in which many people wanted to escape from the mundanity of daily life and social media posts, which are often dominated by hate speech, emotional debates over the old and new Jakarta Governor and silly corruption cases. This is why we need to go to the playhouses to free ourselves from reality, at least for a few hours

PLAY PERFORMANCES

Theaters can serve as a way to heal a broken heart and come to terms with traumatic experiences, as proven by the latest show entitled *Ode Tusuk Konde* (Ode to a Hairpin) which voiced the pain and struggles of survivors of sexual abuse and violence.

This year we have also seen some theatrical troupes that, despite all their challenges, have continued to show their prowess on the stage.

Highlights from the playacting scene this year come from the shows of the country's legendary theater troupes such as Teater Koma, Teater Mandiri and Miss Tjitjih. They deserve praise for their existence and perseverance to maintain and grow their fan base despite all of the difficulties in drawing new audiences.

In its 40th year, **Teater Koma** proves it is still going strong by performing big play productions regularly every year. Mainly supported by Djarum Bakti Budaya, the troupe presented three main shows this year. The first, titled *Opera Ikan Asin* (Salted Fish Opera) ran during their anniversary month of March at Ciputra Artpreneur in South Jakarta, followed by [Warisan](#) (Legacy) in Gedung Kesenian Jakarta art playhouse in Central Jakarta in August, and finally the fourth installment of Chinese folk tale *Sie Jin Kwie* in Graha Bhakti Budaya in Taman Ismail Marzuki (TIM), Central Jakarta in November.

Teater Koma has also sent a small group of its members to perform regularly during a program called *Akhir Pekan @Museum Nasional* (Weekend at the National Museum) held at the Indonesia National Museum over the past five years. The theatrical shows, which aim to get young visitors interested in the country's precious artifacts, have grown into a highly anticipated event that draws bigger young audiences each year.

Actor Rangga Riantiarno, who played Si Jin Kwie, said the troupe's main reflections this year were regeneration and how to prepare its members for future challenges. Rangga said the youngest members of the troupe were senior high school students who just joined the group for one to two years.

"I realize that we have to look for a meeting point between maintaining the artistic values of Teater Koma and the millennials' taste. The increasing number of youngsters in both the troupe and in the audiences hopefully can help take us in that direction," he told *The Jakarta Post* over text messages.

The troupe also tries to reach out to a wider audience by using social media such as Facebook, YouTube and Instagram, opening themselves up to feedback from the public. Rangga said there were many young people sending direct messages to the group's official Instagram account, but the most frequently asked question was about admission fees.

"I am afraid they think that this is a kind of acting course. The thing is, the process to put on a big scale show requires details and cannot be instant," he said, adding that those who stay are the ones who really love the theater world.

Rangga said theater groups in the country had been alone in their struggle to stay in existence since the Old Order, as they barely got attention from the government. His only hope is to see an increasing number of playhouses that can accommodate theater shows in the coming years.

This year also witnessed the passionate dedication of award-winning artist and writer Putu Wijaya, who founded **Teater Mandiri** in 1971. Despite being unable to move half of his body after suffering from a stroke, Putu directed his monologue titled *Oh* in Galeri Indonesia Kaya auditorium in February, where he cast his only son Taksu Wijaya as the main character for the first time.

Putu said the monologue served as a reminder that people must be careful when analyzing statements from politicians and corporate officials, who often have their own hidden agendas.

"Indonesian people must be very critical. Even smart people can be fooled," he said.

Special attention should be paid to **Miss Tjitjih**, a legendary Sundanese theater group that will turn 90 next year.

Starting this year, the group, which consists of nearly 100 members, will no longer perform in its home, the Miss Tjitjih Theater in Cempaka Putih, Central Jakarta, due to financial difficulties. This year was the hardest for them, remembering that last year alone, they staged 24 shows in their theater building.

Troupe director Imas Darsih said they would perform on invitation, including invitations to perform at various events such as wedding ceremonies, circumcision rituals and public events. Miss Tjitjih relies on subsidies from the Jakarta administration to perform, but troupe director Imas Darsih said they did not get any funding this year.

Like Teater Koma, the group also tries to use social media to promote their events and tap into a younger audience. They also cooperate with public figures as seen in their show in May when they collaborated with the 2011 winner of the Putri Indonesia pageant, Maria Selena to stage *Sangkuriang*, the most popular folktale in West Java, in Galeri Indonesia Kaya.

Winning the millennials' attention is an ongoing battle for Miss Tjitjih, but the members are determined to continue their parents' legacy. For Miss Tjitjih, the show must go on.

DANCE

The rise of dance communities is a sign that residents of this country are not going to stop expressing themselves through the universal language of dancing. Dancing is not only an ancient tribal activity or part of rituals and celebrations. It is now a source of collective pride for each community, in which the members devote their time to grow with the dance itself.

This year saw remarkable shows by Eki Dance Company, the showcase of Indonesia's diversity by dance academy Indonesian Dance Theater, the persistence of Sanggar Tari Padnecwara in promoting classic Javanese dance and the colorful shows of the various dance groups of Jakarta Dance Meet Up (JDMU), a platform provided by the Jakarta Arts Council (DKJ).

Another highlight in the dancing scene this year was the increased representation of the diffable (different ability) community at dance events. Indonesian Ballet Gala in September, for example, celebrated an inclusive dance event where diffable and non-diffable dancers from Indonesia and other countries shared the stage.

“The dance scene in 2017 is quite vibrant with the appearance of young choreographers and diverse genres ranging from traditional dances to ballet and street dance like hip-hop. Such variety makes the stage attractive,” DKJ Dance Committee chairwoman Hartati told the Post.

She said the strength of this year’s dance performances lied in the strong base of community dances.

“Padnecwara, for example, has been around for decades, over 40 years I think. Their consistency in preserving classic Javanese dance is very important. Such communities are getting stronger now and they need room for expression,” she said, adding that some communities do not have enough budget to perform or need to chip in themselves to rent a place to practice.

Hartati said this momentum should be seized and she hoped that performance venues like TIM would be better managed. She said under the new policy from the city administration, rental fees for the auditoriums and theaters in TIM are dropping significantly, but artists are not given priority to book them, so the facilities are booked for private events.

“When it is used for private events such as school art events, the public cannot enjoy it,” she said.

The dance communities, she said, still faced the same old problem, which was to grow audiences.

“That is why in JDMU, we invite various communities so their fans can mingle and watch other genres outside their favorites. When we give birth to new artists, we need to build the audience at the same time.

- [Art & Culture](#)

Flashback 2017: Best in arts & culture - Part 2

News Desk

The Jakarta Post

Jakarta | Sun, December 24, 2017 | 09:04 am

The JPlus section of *The Jakarta Post* has captured many moments throughout 2017, from the annual fashion events in Jakarta and traditional ceremonies across the country, to art exhibitions, music and social movements throughout the city.

Below are some of the most notable moments to remind us of the memorable year we will soon farewell.

JULY

July 6-9

[Karo's festival of flowers and fruits](#)

The region of Karo, a popular North Sumatra tourist destination, known for its cool temperatures, again held its annual Flowers and Fruits Festival this year. Staged at the Mejuah-Juah Park in Berastagi over four days, the festival was attended by thousands of people and offered a range of traditional art performances.

July 15

[Solo Batik Carnival highlights Javanese culture's glory days](#)

The 10th edition of the Solo Batik Carnival was held on Jl. Slamet Riyadi in Surakarta, Central Java. Featuring 400 participants under the theme of Astamurti Kawijayan, the event allowed visitors to view a variety of rich traditional costumes adorned with flowers, birds, *wayang* and masks.

July 19

Parade unites culture and diversity through beauty, color

Thousands of people participated in the 12th Cultural Parade from Jl. Semeru to Gajayana Stadium in Malang, East Java. Each wore traditional costumes representing 90 different cities of the Indonesian archipelago.

AUGUST

Aug. 3

Tungguk Tembakau a tobacco harvest ritual with prayers

Tungguk Tembakau is a thanksgiving ceremony celebrated by residents of Senden village, in Boyolali regency, Central Java. Walking along village roads in traditional attire and parading piles of crops, local farmers participated in the ritual to welcome the harvest on the eastern slope of the Merapi-Merbabu mountain zone and express their gratitude to God Almighty for the tobacco they were going to gather.

Aug. 10 – Sept. 17

Jakarta hosts The World of Ghibli Jakarta exhibition

The World of Ghibli Jakarta exhibition was staged for the first time in Indonesia at the Ritz-Carlton, Pacific Place, in South Jakarta. Held as a tribute to the studio's fans in Indonesia, the event presented many installations related to the studio's films, which include *Howl's Moving Castle* and *Kiki's Delivery Service*.

Aug. 11-13

Art Stage Jakarta returns to the capital city

Contemporary art fair Art Stage Jakarta returned for its second instalment at Sheraton Grand Jakarta, Gandaria City Hotel in South Jakarta for three days. It presented local and international artworks from around 50 participating galleries.

Aug. 11-13

We The Fest: The musical hits and misses

President Joko "Jokowi" Widodo made headlines when he popped into visit the summer festival We The Fest. Wearing casual attire, the President seemed to enjoy Charli XCX's performance. He also reportedly stayed for Shura and Kodaline's sets.

Aug. 12

[Six artists present stunning works at Museum MACAN](#)

Six Indonesian and Chinese artists delivered remarkable performances at the First Sight event held at the country's first world-class modern and contemporary art museum in November. Melati Suryodarmo, one of the artists, presented her *Eins und Einds* (One and One) show where she imagined herself as the embodiment of a disgruntled national full of oppression, aggression and violence.

OCTOBER

Oct. 21-27

[Jakarta Fashion Week 2018 celebrates diversity in 10th anniversary](#)

Entering its 10th year, Jakarta Fashion Week 2018 made a point to celebrate diversity, with the annual festival adopting the theme of "Bhinneka dalam Berkarya" (diversity in creating).

Oct. 28-29

[Pop culture fans flock to Indonesia Comic Con 2017](#)

Held at the end of October, the third edition of Indonesia Comic Con returned to the capital city at the Jakarta Convention Center in Senayan, South Jakarta. Pop-culture devotees of the city flocked to the event, especially cosplayers who donned costumes of their favorite characters. Among the special guests was American actor Jason David Frank who is known for his role as the original Green Ranger in the series *Power Rangers*.

NOVEMBER

Nov. 12

[Joey Alexander: Bringing joy to all](#)

Jazz pianist Joey Alexander, 14, returned home to Indonesia to end his Asian Tour at ICE BSD in South Tangerang, Banten, with a concert entitled as "A Night with a Million Imaginations." To an audience of 2,500 people, Joey performed a number of compositions and songs, including Chrisye's "Zamrud Khatulistiwa."

Nov. 20-25

[Photo exhibition highlights the importance of fatherhood](#)

To celebrate National Father's Day, which falls every Nov. 12, a photo exhibition at Bentara Budaya, Central Jakarta, was held over six days. Entitled "Ini Ayah Hebatku" (This is My Super Father), the exhibition focused on the importance of fatherhood by portraying moments between a father and his child.

Nov. 23 – Dec. 8

[‘Run for Manhattan’: Beyond an artistic statement](#)

"Run for Manhattan" was a retrospective exhibition of works by the maestro of modern Balinese art, Made Wianta. Held in Jakarta, the exhibition's title was not a pun, but a reference to Wianta's line of creative expression before he suffered a stroke.

Nov. 24 – Dec. 1

[Surakarta marks Maulid Nabi Muhammad with traditional spectacle](#)

Held to commemorate the birthday of the Prophet Muhammad, or Maulid Nabi Muhammad, the Sekaten ceremony began with performances from two sets of gamelan, the Kyai Guntur Madu and Kyai Guntur Sari, at the Kasunana Palace in Surakarta, Central Java.

Nov. 25

[90s kids enjoy their time reliving the past](#)

The 90s Festival, held at the JIExpo in Kemayoran, Central Jakarta, featured popular singers and bands from the 90s. Among the musical acts were rock band Dewa 19 with its original singer, Ari Lasso, pop band known for its naughty lyrics Potret, and pop singer admired for her humming technique Reza Artamevia.

Nov. 28-30

[EKI Update 3.0: A noble effort to connect with the youth](#)

Eksotika Karmawibhanga Indonesia (EKI) Dance Company's latest event, EKI Update 3.0, aimed to bring audiences into the world of millennials. Held at the

Jakarta Arts Building at Pasar Baru, Central Jakarta, the event was special in that it was held in collaboration with the Foundation for the Rehabilitation of Disabled Children (YPAC) Jakarta, members of which joined the performances.

DECEMBER

Dec. 3

[Closure marks end of analog film projector era](#)

Buaran Theater in Duren Sawit, East Jakarta, which experienced the peak of its popularity in the 1990s and early 2000s, has been dismantled, ending the era of analog movie projection in Jakarta.

Dec. 10

[Stories of survivors bring audience to tears, awareness](#)

Staged at Goethe Haus, Menteng, Central Jakarta, *Ode Tusuk Konde* (An Ode to a Hair-pin Clip) powerfully gave voice to the pain and struggles of women and children who have experienced sexual abuse and systematic violence. It told the story of Kampung Jugun – a small, remote village that provides protection for women and children marginalized by society after becoming victims of violence.

Dec. 13

[Rinaldy A. Yunardi takes on elements in new couture collection](#)

Known internationally for his intricate accessories, Indonesian designer Rinaldy A. Yunardi presented a couture collection of 47 looks on the runway. The collection's theme of "equilibrium," he said, portrayed a balance of the elements.

Dec. 15-16

[DWP 2017: 88 Rising glows as the dancefloor blows](#)

Some of the best Asian hip-hop acts graced this year's installment of Asia's largest electronic music festival, Djakarta Warehouse Project. In its ninth year, the festival, organized by Ismaya Live, took the turn of expanding their lineup to extend beyond EDM and trance to answer the increasing demand for hip-hop music, which has been swiftly taking over dancefloors in Indonesia and the rest of the world. (wir/kes)

- Art & Culture

Five Cirebon mask dances on the brink of extinction

News Desk

The Jakarta Post

Jakarta | Sat, December 30, 2017 | 06:22 pm

Cirebon in West Java is famous for many cultural elements, one of which is the Tari Topeng (Mask Dance), of which there are many variants but several of these variants are slowly dying out.

“Tari Topeng is a symbol of human life, so the variations are actually the symbols of life’s stages,” Fitria Leonita, owner and trainer of the Chandra Kirana dance troupe in Cirebon, told [Kompas Travel](#).

Here are the Tari Topeng variations that are on the brink of extinction:

Tari Topeng Panji (Panji Mask Dance)

This dance depicts a newborn’s innocence. The mask that is used in this dance is painted white, and only the eyes, nose and mouth are painted on the mask. The movements of the Panji dance are also very simple, as well as the all-white dance costume and attributes.

Tari Topeng Samba (Samba Mask Dance)

This dance depicts the life of a toddler and generally paints a clear picture of childhood. The movements are energetic, funny, albeit not very fluid and a bit doubtful. The mask in the Samba dance is decorated with pale pink brush strokes and the costume usually has a leaf-green color.

Tari Topeng Rumyang (Rumyang Mask Dance)

Based in pink, the mask used in this dance still has simplistic carvings. The Rumyang dance depicts teenagers who search for their true self. The unstable movements and repetitions are representative of this life period.

Tari Topeng Tumenggung (General Mask Dance)

The Tumenggung dance depicts a full-grown adult who has found himself. His attitude toward responsibility is firm, and he is a whole person. The mask used in this dance is mustachioed with a number of carvings that symbolize charisma. Dancers of the Tumenggung dance are dressed in black, a color that fits with any color, and which depicts wisdom. In a kingdom, a Tumenggung is an advisor or a general who is seen as a wise figure.

Tari Topeng Kelana (Wanderer Mask Dance)

This is a variant of the mask dance with the most intricate mask carvings and features a lot of knots above the mask. The movements are aggressive and energetic as they are an accumulation of all the mask dances. The Kelana dance represents the anger that lies within every human being. (asw)

Permohonan Pengajuan Judul Skripsi

Samata, 26 APRIL 2017

Kepada
Yth. Ketua Jurusan BAHASA DAN SAstra INGGRIS
Fakultas Adab dan Humaniora
Di Tempat

Assalamualaikum Wr. Wb.

Yang bertanda tangan di bawah ini:

Nama : HERINA
Tempat/Tgl lahir : PINRANG, 26 JULI 1994
Nomor Induk : 40300112133
Jurusan/Prodi : BAHASA DAN SAstra INGGRIS
No Hp/email : 085 341 129 188 / herina06@gmail.com

Mengajukan judul skripsi untuk dipertimbangkan yaitu:

1. FLOUTING AND HEDGING MAXIMS IN DRAMA SCRIPT "KINGDOM OF HEAVEN" ENGLISH LITERATURE EXHIBITION - 2017 (DISCOURSE ANALYSIS)
2. MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION FOUND IN THE TERMS OF "MICROSOFT POWER POINT 2007" *The Jakarta Post Newspaper*
3. _____ *Text*

Dengan permohonan ini disampaikan untuk dipertimbangkan

Yang bermohon

*write a draft
for title #2*


HERINA

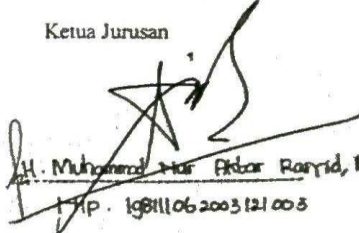
Kepada
Yth. Sdr/.....

Assalamu'alaikum. Wr.Wb.

Setelah memperhatikan judul-judul yang sdr/i ajukan, maka jurusan menetapkan bahwa judul nomor.....2.....dapat dijadikan sebagai judul skripsi sdr/i. Selanjutnya saudara/i diharapkan membuat draf sesuai dengan judul yang diajukan

Samata, 08 MEI 2017

Ketua Jurusan


H. Muhammad Nur Akbar Rasyid, M.Pd., M.Ed., Ph.D.
NIP. 19811062003121003

Permohonan Penunjukkan
Pembimbing/Konsultan

Samata, 15 Mei 2017

Kepada

Yth. Ketua Jurusan

Fakultas Adab dan Humaniora
Di Tempat

Assalamualaikum Wr. Wb.

Yang bertanda tangan di bawah ini:

Nama : HERINA
Tempat/Tgl lahir : PINRANG, 26 JULI 1994
Nomor Induk : 4030012133
Jurusan/Prodi : BAHASA DAN SASTRA INGGRIS
No Hp/email : 085 341 124 188
Judul Skripsi :

..... MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION FOUND-
..... IN THE "JAKARTA POST NEWSPAPER"
.....

Mengajukan permohonan kepada Bapak/Ibu untuk menunjuk dosen sebagai pembimbing/konsultan penulisan skripsi dalam rangka penyelesaian studi Program Sarjana (S1). Bersama ini saya lampirkan draf skripsi tersebut.

Yang bermohon



(HERINA)

Kepada

Yth. Sdr/.....

Assalamu'alaikum. Wr.Wb.


Setelah memperhatikan dan menelaah draf skripsi sdr.i, maka kami menunjuk;

1. Sardian Maharani, S.Pd., M.Pd. sebagai konsultan I
2. Faidah Yusuf, SS, M.Pd. sebagai konsultan II

16 Mei 2017

Samata, 15 MEI 2017

Ketua Jurusan



H. MUHAMMAD NUR RASYID, M.Pd., M.Ed., Ph.D

NIP. 19811106 200312 1 003

Tembusan:
Kepada Yth Kabag/Kasubag Akademik



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI ALAUDDIN MAKASSAR
FAKULTAS ADAB DAN HUMANIORA
Jl. Sultan Alauddin No.63 Makassar Telp. 0411 - 864923 (Kampus I)
Jl. H.M.Yasin Limpo No. 36 RomangPolong, Gowa Telp. (0411) 841879 Fax. (0411) 8221400 (Kampus II)
Email: fak.adabhumaniora@yahoo.com

**SURAT KEPUTUSAN
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR
Nomor : 461 Tahun 2017**

Tentang

**PEMBIMBING / PEMBANTU PEMBIMBING PENELITIAN
DAN PENYUSUNAN SKRIPSI MAHASISWA**

DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR :

Membaca : Surat permohonan Mahasiswa Fakultas Adab dan Humaniora UIN Alauddin :
Nama : **HERINA** N I M : 40300112133
Tanggal : 15 Mei 2017 untuk mendapatkan pembimbing Skripsi dengan Judul:

**MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION
FOUND IN THE "JAKARTA POST NEWSPAPER"**

- Menimbang** : 1. Bahwa untuk membantu penelitian dan penyusunan skripsi mahasiswa tersebut dipandang perlu untuk menetapkan pembimbing.
2. Bahwa mereka yang ditetapkan dalam Surat Keputusan ini dipandang cakap dan memenuhi syarat untuk melaksanakan tugas sebagai pembimbing penelitian dan penyusunan skripsi mahasiswa tersebut di atas.
- Mengingat** : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistim Pendidikan Nasional;
2. Peraturan Pemerintah Nomor 60 Tahun 1999 tentang Pendidikan Tinggi;
3. Surat Keputusan Menteri Agama R.I. Nomor 25 Tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar;
4. Surat Keputusan Menteri Agama R.I. Nomor 403 Tahun 1998 tentang Kurikulum IAIN Alauddin;
5. Surat Keputusan Menteri Agama R.I. Nomor 93 Tahun 2007 tentang Statuta UIN Alauddin;
6. Surat Keputusan Rektor IAIN Alauddin Makassar Nomor 42 Tahun 1993 tentang Penulisan dan Ujian Skripsi / Munaqasyah pada IAIN Alauddin;
7. Surat Keputusan Rektor UIN Alauddin Nomor 260.A Tahun 2016 tentang Kalender Kegiatan Akademik UIN Alauddin Tahun 2017.

MEMUTUSKAN

- Menetapkan :
- Pertama : Mengangkat / menunjuk Saudara :
1. **Sardian Maharani Asnur, S.Pd., M.Pd.**
2. **Faidah Yusuf, S.S., M.Pd.**
- Kedua : Tugas Dosen Pembimbing adalah memberi bimbingan dalam segi-segi metodologi dan teknik penulisan sampai selesai dan Mahasiswa tersebut lulus Ujian.
- Ketiga : Biaya pembimbing/pembantu Skripsi dibebankan kepada Anggaran Fakultas Adab dan Humaniora UIN Alauddin sesuai persetujuan Rektor UIN Alauddin Makassar.
- Keempat : Surat Keputusan ini berlaku sejak tanggal ditetapkan dan apabila ternyata di kemudian hari terdapat kekeliruan didalamnya, maka akan diperbaiki sebagaimana mestinya.

Ditetapkan di Samata
pada Tanggal 19 Mei 2017



Dr. H. Barsihannor, M. Ag.
NIP. 19691012 199603 1 003

Tembusan :

1. *Rektor UIN Alauddin Makassar (sebagai laporan);*
2. *Mahasiswa yang bersangkutan.*



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI ALAUDDIN MAKASSAR
FAKULTAS ADAB DAN HUMANIORA
Kampus I : Jl. Sultan Alauddin No 63 Makassar Telp 0411 - 864923
Kampus II : Jl. H. M. Yasin Limpo No 36 Romangpolong-Gowa Telp (0411) 841879 Fax. (0411) 8221400
Email: fak.adabhumaniora@yahoo.com

KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA
UIN ALAUDDIN MAKASSAR
NOMOR : 1362 TAHUN 2017

TENTANG

PANITIA PELAKSANA SEMINAR PROPOSAL FAKULTAS ADAB DAN HUMANIORA
DENGAN RAHMAT TUHAN YANG MAHA ESA
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR :

Membaca : Surat permohonan Saudara : HERINA
Mahasiswa Jurusan : BSI / 40300112133
Fak. Adab UIN Alauddin Tanggal : 6 November 2017
Perihal : Permohonan seminar proposal yang berjudul

MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION FOUND IN THE
"JAKARTA POST NEWSPAPER"

- Menimbang : a. Bahwa Saudara yang tersebut namanya di atas telah memenuhi persyaratan untuk melaksanakan seminar proposal.
b. Bahwa untuk maksud tersebut dipandang perlu membentuk panitia.
- Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;
3. Keputusan Presiden Nomor 57 Tahun 2005 tentang Perubahan IAIN Alauddin menjadi UIN Alauddin Makassar;
4. Keputusan Menteri Agama RI Nomor 289 Tahun 1993 Jo Nomor 202.B Tahun 1998 tentang Pemberian Kuasa dan Wewenang Menandatangani Surat Keputusan;
5. Keputusan Menteri Agama RI Nomor 330/PMK.05 Tahun 2008 tentang Penetapan UIN Alauddin Makassar pada Departemen Agama RI sebagai instansi pemerintah yang menerapkan Badan Layanan Umum (BLU);
6. Surat Keputusan Menteri Agama RI Nomor 25 Tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar;
7. Surat Keputusan Menteri Agama RI Nomor 403 Tahun 1998 tentang Kurikulum IAIN Alauddin;
8. Surat Keputusan Menteri RI Nomor 20 Tahun 2014 tentang Statuta UIN Alauddin Makassar;
9. Surat Keputusan Rektor IAIN Alauddin Makassar Nomor 42 Tahun 1993 tentang Penulisan dan Ujian Skripsi/Munqasyah pada IAIN Alauddin;
10. Keputusan Rektor UIN Alauddin Makassar Nomor 200.C Tahun 2016 tentang Pedoman Edukasi UIN Alauddin;
11. Surat Keputusan Rektor UIN Alauddin Nomor 203 Tahun 2017 tentang Kalender Kegiatan Akademik UIN Alauddin Makassar.

MEMUTUSKAN

- Menetapkan : KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR TENTANG PANITIA PELAKSANA SEMINAR PROPOSAL FAKULTAS ADAB DAN HUMANIORA.
- KESATU : Membentuk Panitia pelaksana seminar proposal Saudara tersebut di atas dengan komposisi dan personalia sebagaimana tersebut dalam lampiran Surat Keputusan ini.
- KEDUA : Panitia bertugas melaksanakan seminar proposal sampai selesai dan memberi laporan kepada fakultas.
- KETIGA : Seminar proposal dilaksanakan pada hari / tanggal : **Rabu, 22 November 2017, Jam 13.00 - 14.30 Wita, Ruang Senat.**
- KEEMPAT : Apabila dikemudian hari ternyata terdapat kekeliruan dalam surat keputusan ini akan diubah dan diperbaiki sebagaimana mestinya.

Salinan Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya.

Ditandatangani di Gowa
pada Tanggal 14 November 2017

Umu Barisihannor, M.Ag.
NIP. 19691012 199603 1 003

LAMPIRAN : SURAT KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA
UIN ALAUDDIN MAKASSAR
TANGGAL : 14 NOVEMBER 2017
NOMOR : 1362 TAHUN 2017

TENTANG

PANITIA DAN PELAKSANAAN SEMINAR PROPOSAL
FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR

Penanggung Jawab : Dr. H. Barsihannor, M.Ag.
(Dekan Fakultas Adab dan Humaniora)
Ketua : Dr. Abd. Rahman R, M.Ag.
Sekretaris/Moderator : Helmi Syukur, S.Pd.I., M.Pd.
Pelaksana : Laguddin, S.Pd.I.
Munaqisy I : Dr. Hj. Nuri Emmiyati, M.Pd.
Munaqisy II : Muhammad Taufik, S.S., M.Hum.
Konsultan I : Sardian Maharani Asnur, S.Pd., M.Pd.
Konsultan II : Faidah Yusuf, S.S., M.Pd.



Dr. H. Barsihannor, M.Ag.
NIP. 19691012 199603 1 003



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI ALAUDDIN MAKASSAR
FAKULTAS ADAB DAN HUMANIORA

Kampus 1 : Jl. Sultan Alauddin No.83 Makassar Telp. 0411 - 854923
Kampus 2 : Jl. M. Yakin No. 26 Romangpolong Suka Telp. (0411) 811070 Fax. (0411) 8221150
Email: fak.adab@humaniora@yahoo.com

KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA
UIN ALAUDDIN MAKASSAR
NOMOR : 323 TAHUN 2018

TENTANG

PANITIA PELAKSANA UJIAN MUNAQASYAH FAKULTAS ADAB DAN HUMANIORA
DENGAN RAHMAT TUHAN YANG MAHA ESA
DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR :

- Menimbang : a. Bahwa Saudara yang tersebut namanya di lampiran Surat Keputusan ini telah memenuhi persyaratan Ujian Skripsi/Munaqasyah.
b. Bahwa untuk maksud tersebut dipandang perlu membentuk panitia.
- Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional;
2. Undang-Undang Nomor 12 Tahun 2012 tentang Pendidikan Tinggi;
3. Keputusan Presiden Nomor 57 Tahun 2005 tentang Perubahan IAIN Alauddin menjadi UIN Alauddin Makassar;
4. Keputusan Menteri Agama RI Nomor 289 Tahun 1993 Jo Nomor 202.B Tahun 1998 tentang Pemberian Kuasa dan Wewenang Menandatangani Surat Keputusan,
5. Keputusan Menteri Agama RI Nomor 330/PMK.05 Tahun 2008 tentang Penetapan UIN Alauddin Makassar pada Departemen Agama RI sebagai instansi pemerintah yang menerapkan Badan Layanan Umum (BLU);
6. Surat Keputusan Menteri Agama RI Nomor 25 Tahun 2013 tentang Organisasi dan Tata Kerja UIN Alauddin Makassar,
7. Surat Keputusan Menteri Agama RI Nomor 403 Tahun 1998 tentang Kurikulum IAIN Alauddin;
8. Surat Keputusan Menteri RI Nomor 20 Tahun 2014 tentang Statuta UIN Alauddin Makassar;
9. Surat Keputusan Rektor IAIN Alauddin Makassar Nomor 42 Tahun 1993 tentang Penulisan dan Ujian Skripsi/Munaqasyah pada IAIN Alauddin;
10. Keputusan Rektor UIN Alauddin Makassar Nomor 200.C Tahun 2016 tentang Pedoman Edukasi UIN Alauddin;
11. Surat Keputusan Rektor UIN Alauddin Nomor 203 Tahun 2017 tentang Kalender Kegiatan Akademik UIN Alauddin Makassar.

MEMUTUSKAN

- Menetapkan : KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR TENTANG PANITIA PELAKSANA UJIAN MUNAQASYAH FAKULTAS ADAB DAN HUMANIORA.
- KESATU : Membentuk Panitia pelaksana Ujian Skripsi/Munaqasyah Saudara tersebut di atas dengan komposisi dan personalia sebagaimana tersebut dalam lampiran Surat Keputusan ini
- KEDUA : Panitia bertugas melaksanakan ujian-ujian Skripsi sampai selesai dan memberi laporan kepada fakultas.
- KETIGA : Ujian Skripsi / Munaqasyah tersebut akan dilaksanakan pada hari / tanggal : **Rabu, 28 Maret 2018, Jam 13.00 - 14.30 Wita, Ruang I.T.**
- KEEMPAT : Apabila dikemudian hari ternyata terdapat kekeliruan dalam surat keputusan ini akan diubah dan diperbaiki sebagaimana mestinya.
- Salinan Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya.

Ditetapkan di Romangpolong
pada tanggal 27 Maret 2018



Dr. H. Barrihannor, M.Ag.
NIP. 19681012 199603 1 003

LAMPIRAN : SURAT KEPUTUSAN DEKAN FAKULTAS ADAB DAN HUMANIORA
UIN ALAUDDIN MAKASSAR
TANGGAL : 27 MARET 2018
NOMOR : 323 TAHUN 2018

TENTANG

KOMPOSISI PANITIA PELAKSANA UJIAN MUNAQASYAH
FAKULTAS ADAB DAN HUMANIORA UIN ALAUDDIN MAKASSAR

Nama : HERINA
Mahasiswa Jurusan : Bahasa dan Sastra Inggris / 40300112133
Judul Skripsi :

MORPHOLOGICAL ANALYSIS ON THE WORD FORMATION FOUND IN THE
"JAKARTA POST NEWSPAPER"

Penanggung Jawab : Dr. H. Barsihannor, M.Ag.
(Dekan Fakultas Adab dan Humaniora)
Ketua : Dr. Abd. Rahman R, M.Ag.
Sekretaris/Moderator : Helmi Syukur, S.Pd.I, M.Pd.
Pelaksana : Laguddin, S.Pd.I.
Munaqisy I : Dr. Hj. Nuri Emmiyati, M.Pd.
Munaqisy II : Muhammad Taufik, S.S., M.Hum.
Konsultan I : Sardian Maharani Asnur, S.Pd., M.Pd.
Konsultan II : Faidah Yusuf, S.S., M.Pd.

Kemangpolong, 27 Maret 2018

