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FOREWORDS

Warm greetings from the family of the Faculty of Letters, Maranatha Christian University! We would like to thank all participants and presenters who come from 25 different institutions and share your interest and passion in your field of study. This conference is held in conjunction with the 50th anniversary of the Faculty of Letters, Maranatha Christian University. The theme of this conference: "Retrospective, the present and future of researching and teaching language, literature, & culture" fittingly reflects our 50-year journey in the field of humanities.

This conference aims to explore the dynamics of researching and teaching language, literature, and culture. With various topics and diverse educational and cultural backgrounds of the presenters, this conference is hoped to further enrich and empower researches in those fields. This conference is also timely as the dynamics in the field of humanities in general is growing, especially with the advancement in science and technology that require us to adapt and adopt to this ever-changing condition. We believe that by building a stronger network and exploring possibilities in researches and teaching through a conference like this one, the field of humanities can maintain its significant roles in fostering cultural understanding and creating a better world.

I would also like to express my gratitude to all the committee for their hard work in the past several months. It has been a strenous yet an exuberant journey for all of us. Lastly, I hope you enjoy this academic celebration and ensure that this vibrant conference will bring benefit to each and every one of us. God bless!

Anton Sutandio
Chairperson/Dean, Faculty of Letters, Maranatha Christian University

VENUE

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Maranatha Christian University is one of the best private universities in Bandung city, West Java, Indonesia. Since its foundation on September 11, 1965, Maranatha Christian University continues to develop itself in the world of education. Began with the Faculty of medicine in 1965, now Maranatha Christian University has 9 faculties with 5 Diploma Program, 18 Bachelor Program, 3 Professional Program, and 4 Graduate Program.

Why Is the Sundanese Particle *mah* used in Spoken Indonesian? : The Importance of Information Structure

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ABSTRACT

Indonesian is the national language of the Republic of Indonesia and is widespread in the country, whereas Sundanese is a regional language that is mainly spoken in West Java, with approximately 30 million speakers. The Sundanese particle *mah* is sometimes used in spoken Indonesian, even though the speakers may not be familiar with Sundanese.

There are two particles in Sundanese that function as topic markers in the information structure. One of them is *mah*, which specifically shows contrastiveness (Furihata 2015). It is quite difficult to explain the usage or function of topic markers, including *mah,* through a grammatical approach. However, the information structure (or topic-comment frame) will be helpful for understanding the function of those particles in Sundanese.

I will discuss the importance of the information structure as well as the grammatical structure for linguistic analysis by introducing some examples, specifically focusing on the particle *mah* in Sundanese and spoken Indonesian. I will also define information structure and discuss the difference between grammatical structure and information structure.

Key Words: Indonesian, Sundanese, information structure, discourse particle

1. INTRODUCTION

In language analysis and teaching, the importance of the grammatical structure has been the main concern in understanding sentences. There is no doubt that the grammatical structure is important. However, there are actually many cases when the sentence or utterance cannot be understood sufficiently if we only pay attention to the syntactic structure, such as subject and predicate.

One solution is to analyze information structure. For example, the discourse particles *-lah* and *-kah* in Indonesian and *teh* and *mah* in Sundanese are better understood in the framework of the information structure, as will be mentioned later.

It is interesting to note that the Sundanese particle *mah* is often used in spoken Indonesian. In this paper, I will discuss the importance of information structure in addition to grammatical structure, specifically by introducing the example of the Sundanese particle *mah* that is also used in spoken Indonesian.

2. INFORMATION STRUCTURE

Information structure may be briefly explained as the structure of the strategy with which the speaker conveys what he or she wants to tell the listener. However, it is actually quite difficult to illustrate what the information structure is because various levels of aspects are involved, such as words

(or constituents), syntax, semantics, pragmatics, discourse, prosody, and so on. Lambrecht (1994:5) stated that "The information structure of a sentence is the formal expression of the pragmatic structuring of a proposition in a discourse." Kotschi (2006:677) defined the information structure of a discourse as follows:

(01)   The message as uttered by the speaker and interpreted by the listener will thus have a structure that can be characterized in terms of important information and of boundaries between units of different extension.

Kotschi (2006:677-679) introduced three basic concepts that are frequently used: (a) topic and comment; (b) the status of information, and; (c) focus and presupposition. Among them, the status of information refers to characteristics of an "information unit" in regard to the distinction between active, accessible and new information. This point is related to the notion of "old (or given) information vs. new information" that is often used in explaining the information structure. The other two concepts will be discussed in the following sections.

2.1. Topic and Comment

      A sentence or utterance generally can be divided into two elements according to the method of conveying information (or information structure). One is "topic" and the other is "comment." Kotschi (2006:677) explains:

(02)   In using these terms allowance is made to the fact that in uttering a (minimal) discourse unit the speaker "says something about something"; in other words, there is something that has to be regarded as the already established "matter of current concern" about which new information is added. The added information is named "comment," whereas the information that has already been established and thus can serve as an anchoring point for the new information is designated as "topic."

Haiman (1978:583) pointed out that at least two distinct and clearly stated definitions had been assumed for these pairs (i.e. "topic" and "comment") by a number of authors, as seen in (03).

(03)   (i) The topic is what the speaker is talking about—the comment is what he says about it.
            (ii) The topic is the given or old information in the sentence—the comment is the new information.

It should be noted that the notion of "old (or given) information vs. new information" may be confusing, as Comrie (1989:65) wrote:

(04)   The terms given versus new information are potentially confusing because of this distinction between inherent and relational pragmatic properties of noun phrases, and to avoid this potential confusion we use definite/indefinite as inherent terms and topic and focus as relational terms.

      An example of the confusion can be seen in Müller-Gotama (1994, 1996) in the explanation of the particles *teh* and *mah* in Sundanese. Kuno (1972) is one of the authors who insist on definition (i).

He uses the feature "anaphoric" instead of old information when arguing about the difference between "anaphoric" and "old" for the explanation of topics[1]. Here, I will support definition (i) above.

2.2. Focus and Presupposition

Another concept of information structure is the framework of focus and presupposition. Kotschi (2006:678) explains:

(05)   Following a rather general characterization, it will be agreed that a focus marks some discourse unit by setting it off against a background (corresponding to the presupposition) in such a way that the relation to a set of possible alternatives is asserted.

Lambrecht (1994) defined pragmatic presupposition (or simply presupposition), pragmatic assertion (or simply assertion) and focus as follows:

(06)   PRAGMATIC PRESUPPOSITION: The set of propositions lexicogrammatically evoked in a sentence which the speaker assumes the hearer already knows or is ready to take for granted at the time the sentence is uttered. (1994:52)

(07)   PRAGMATIC ASSERTION: The proposition expressed by a sentence which the hearer is expected to know or take for granted as a result of hearing the sentence uttered. (1994:52)

(08)   FOCUS: The semantic component of a pragmatically structured proposition whereby the assertion differs from the presupposition. (1994:213)

Lambrecht (1994) also divided focus articulations of sentences into three types: predicate-focus structure, argument-focus structure and sentence-focus structure. Examples of them are shown in (09) to (11) (Lambrecht 1994:223).

(09a)   What happened to your car?
(09b)   My car/It broke DOWN.   [predicate-focus structure]

(10a)   I heard your motorcycle broke down?
(10b)   My CAR broke down.   [argument-focus structure]

(11a)   What happened?
(11b)   My CAR broke down.   [sentence-focus structure]

Presupposition-focus structure can be differentiated from topic-comment structure in that the former is adapted to the discourse level (thus the level beyond sentences) and the latter to the sentence level.

We should be careful when using the term "focus" because it may have various meanings as a linguistic term as well as in general use, thus it will sometimes lead to ambiguity and confusion.

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[1] Müller-Gotama's confusion and the Kuno's notion of "anaphoric" will be mentioned in 4.1 and 4.2.

2.3. Difference between Grammatical Structure and Information Structure

The basic constituents of a sentence are subject and predicate in the grammatical structure, whereas, as seen above, topic and comment are used for the analysis of a sentence in the information structure.

Li & Thompson (1976:461-466) pointed out seven factors in terms of the difference between a subject and a topic[2]. I will select some points that seem to require special attention. First, a topic must be definite, whereas a subject does not need to be definite. Second, a subject has a selectional relation with its counterpart (i.e. predicate) to which the grammatical agreement between subject and predicate can be related, whereas no selectional relation is found between a topic and its comment. Third, the functional role of the topic is constant across sentences, whereas a subject sometimes does not play any semantic role in the sentence at all. Finally, the subject plays a prominent role in such grammatical processes as reflexivization, passivization, Equi-NP deletion, verb serialization and imperativization, all of which are concerned with the internal syntactic structure of the sentence, whereas the topic does not play such roles because it is syntactically independent.

3. A BRIEF SKETCH ON INFORMATION STRUCTURE IN INDONESIAN

A sentence of Indonesian such as *Dia berangkat ke Amerika kemarin* 'He/She left for America yesterday' (Halim 1974:144) describes only one fact and allows only one analysis from the grammatical framework, that is, *dia* 'he, she' as the subject and *berangkat* 'leave' as the predicate of the sentence. However, there are several possibilities regarding what kind of information the speaker intends to convey.

There are various strategies in Indonesian, especially in its spoken style, to convey information apart from the grammatical structure. Here I will show three of them—intonation, discourse particles *-lah*/*-kah* and the conditional conjunction *kalau*—as devices of information structure.

3.1. Intonation[3]

Halim (1974) discusses the role of intonation in relation to syntax in Indonesian and argues that syntactically motivated intonation patterns are relatable to the categories "topic" and "comment," which are not syntactically marked by such devices as word order.

He has established three pitch levels for his description of intonation—that is, high pitch level (PL3), neutral or mid pitch level (PL2) and low pitch level (PL1). A sentence or utterance contains one or more pause-groups (which is identical with a "breath group" or "tone unit"), and each pause-group consists of one contour (or pitch pattern). Four pitch patterns are relatable to grammatical categories, as shown in Table 1.

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[2] The seven factors are (a) definite, (b) selectional relations, (c) verb determines "subject" but not "topic," (d) functional role, (e) verb-agreement, (f) sentence-initial position, and (g) grammatical processes.

3 The description of this section is largely cited from my previous work (Furihata 2006) with some modification and the addition about non-nominal sentences.

Table 1. Halim's pitch patterns relatable to grammatical categories[4]

Pitch pattern	Grammatical role
231$_f$	Unmarked comment
232$_f$	Marked comment
233$_r$	Focalized topic
211$_f$	Unfocalized topic

The pitch pattern of the sentence with topic-comment order is "233$_r$ / 231$_f$ #" and that of the sentence with comment-topic order is "232$_f$ / 211$_f$ #"[5]. A pair of simple examples is shown in (12) and (13) that are nominal sentences in which the grammatical subject acts as a topic and the grammatical predicate acts as a comment.

(12)   Orang   itu   guru   saya.   'That person is my teacher.' (Halim 1974:107)
        2-   33$_r$ / 2-   31$_f$ #
        person   that   teacher   1SG

(13)   Guru   saya   orang   itu.   'My teacher is what that man is.'
        2-   32$_f$ / 2-   11$_f$ #   (Halim 1974:107)
        teacher 1SG   person   that

In (12), the grammatical subject *orang itu* 'that person' also performs the role of the focalized topic. The pitch movement to PL3 occurs at the end of the phrase (i.e. pause-group) and then remains high. The predicate *guru saya* '(is) my teacher,' as an unmarked comment, experiences an abrupt pitch rise to PL3 at the penult of the phrase, followed by an abrupt pitch fall to PL1.

In (13), the grammatical predicate *guru saya* precedes the subject *orang itu*. This word order means that the predicate becomes the marked comment, whereas the subject as topic is defocalized. As is the case of unmarked comment, the pitch of the marked comment abruptly rises around the penult of the pause-group and then falls, but the pitch level does not reach PL1 because it is not on the sentence-final position. The subject as unfocalized topic does not show any significant pitch movement until it reaches the end of the utterance and fades away.

The case of the previously mentioned sentence (*Dia berangkat ke Amerika kemarin* 'He/She left for America yesterday') will also be shown in (14) to (17) as the example of a non-nominal sentence. Note that the topic-comment construction is not always identical with the subject-predicate construction.

(14)   Dia   berangkat ke Amerika   kemarin.
        233$_r$ / 2-   32$_f$ / 2-   11$_f$ #
        3SG   leave   to America   yesterday
'Speaking of him, as for yesterday, he left for America.' (Halim 1974:145)

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[4] The terminal part of the pitch movement is displayed by f (falling) or r (rising) at the contour final (Halim 1974:109).

[5] A single bar (/) represents a "tentative pause" that means that the preceding pause-group is non-final in the sentence, while a double-cross (#) represents the "final pause" at which the sentence ends (Halim 1974:117)

(15)   Dia   berangkat   ke Amerika   kemarin.
        2- 33_r /   2- 32_f /   2- 11_f #
        3SG   leave   to America   yesterday
'Speaking of departures, as for yesterday, it was to America.' (Halim 1974:145)

(16)   Dia   berangkat   ke Amerika   kemarin.
        2- 32_f /   2- 11_f #
        3SG   leave   to America   yesterday
'As for yesterday, he left for America.' (Halim 1974:145)

(17)   Dia   berangkat   ke Amerika   kemarin.
        2- 33_r /   2- 31_f #
        3SG   leave   to America   yesterday
'As for his departure to America, it was yesterday.' (Halim 1974:146)

The sentences above can be considered as the answers of the questions such as *Dia di mana sekarang?* 'Where is he/she now?' for (14), *Ke mana dia berangkat kemarin?* 'Where did he/she leave yesterday?' for (15), *Apa yang terjadi kemarin?* 'What happened yesterday?' for (16), and *Kapan dia berangkat ke Amerika?* 'When did he/she leave for America?' for (17).

These examples represent the same fact with the same word order and the same grammatical construction. However, what kind of information the speaker wants to convey differs from one to another according to what is the "center of attention." Intonation as an aspect of prosody can take an important role in the information structure in Indonesian.

3.2. Discourse Particles *-lah* and *-kah*

I have conducted a research on the Indonesian discourse particles *-lah* and *-kah* (Furihata 2016). In that, I have suggested that the particle *-lah* possibly has a double function with regard to information structure—that is, it can be a comment marker in the topic-comment frame and/or a focus marker in the presupposition-focus frame.

(18a)   Hubungan   AS   -   Jepang   cukup   baik.
         relation   USA   Japan   quite   Good
'The relationship between the USA and Japan is quite good.'

(18b)   Hubungan   AS   -   Jepang   cukuplah   baik.
         relation   USA   Japan   quite-PTCL   good
'The relationship between the USA and Japan is quite good.'

The sentence (18a) without *-lah* is possibly a neutral declarative sentence, whereas there must be a context when *-lah* is used as in (18b). The context can be regarded as the presupposition, and the purpose of *-lah* is to focus the constituent. At the same time, what the speaker wants to convey is made clear with *-lah*—that is, *cukup baik* 'quite good,' which is regarded as a comment on the topic *hubungan AS-Jepang*, 'the relationship between the USA and Japan.' Further analysis will be required to determine whether this opinion is appropriate.

As for the particle *-kah*, its syntactic function can be considered similar to that of *-lah* because they occupy similar positions. The difference between *-kah* and *-lah* is that *-kah* acts as an interrogative marker at the same time.

Cole et al. (2005) also regarded *-lah* as the focus marker and *-kah* as its interrogative counterpart (interrogative focus marker). They argued that both of them can be freely attached to any constituent except the subject. They have made an important argument that the subject must be the old information (topic). In other words, the grammatical subject cannot be the comment in the information structure in Indonesian.

3.3. Use of *kalau* 'if'

The conjunction *kalau* 'if' generally introduces conditional clauses in Indonesian. However, especially in spoken style, it has another function as a topic marker. Sneddon (2006:81-82) explains such usage of *kalau* (or *kalo* in spoken style) with examples shown in (19) to (21).

(19)   Kalo dulu,   pas   jaman Sukarno, komandan   setempat tu   sangat berkuasa.
        if   previous when time   NAME   commander local   that   very   powerful
'Previously, in Sukarno's time, local commanders were very powerful.' (Sneddon 2006:81)

(20)   Kalo   elu,   sukanya   cewek   yang   Kayak   gimana?
        if   2SG   like-DET   girl   NMLZ   Like   how
'What sort of girl do *you* like? (lit: As for you, what...)' (Sneddon 2006:81)

(21)   Kalo   menurut   gue,   dari   awal   Dia   nggak   tulus.
        if   according.to   1SG   from   start   3SG   NEG   honest
'In my opinion, he's been dishonest from the beginning.' (Sneddon 2006:82)

This usage of *kalau* (*kalo*) is quite understandable when taking into account that "Conditionals are topics" (Haiman 1978).

4. SUNDANESE DISCOURSE PARTICLES *TEH* AND *MAH* AS TOPIC MARKERS[6]

There are two discourse particles that function as topic markers in Sundanese, *teh* and *mah*. Even though the present study focuses on *mah*, the usage of those two particles should be firstly considered together because they are syntactically used at the same position. Then, the difference of their function will be discussed.

4.1. Previous description abut *teh* and *mah* in Sundanese

Most earlier studies of Sundanese, especially those conducted before 1990, refer to *teh* as an emphasizer and *mah* as a contrastive marker, even though not many have argued about their function or usage.Hardjadibrata (1985:33), for example, only refers to *teh* and *mah* among other markers, as follows:

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[6] This chapter is a modification of Furihata (2015)

(22)   - Emphatic marker: transforms a non-emphatic word into an emphatic one (*teh*, *tea*, *mah*,
          atuh)
         - Phrasal marker: *teh* and *tea*, which define the phrase, and *mah*, which defines a contrast
          to the thing said

Coolsma's description (1904) of the function of *teh* and *mah* can be summarized as follows:

(23)   *teh*   [1]:   is used at the end of the subject that has been mentioned just before
                        (demonstrative or definite article in Dutch)
                 [2]:   is frequently used after the name of an entity, clause, or parenthesis
                 [3]:   has much broader usage, thus it is different from demonstrative and definite
                        articles in Dutch
         mah   :   A strong stress is put on the word, phrase or sentence with *mah*, and *mah*
                        shows a contrast because of the stress.

Müller-Gotama (1994, 1996) discusses *teh* and *mah* with another particle, *tea*. His opinion about these
particles is as follows:

(24)   - *Mah* is shown to be a focus marker introducing new or thematized information.
         - *Teh* is a marker of known information.
         - *Tea* indicates that a previously mentioned participant is being reintroduced into the
           discourse. (Müller-Gotama 1996:117)

He points out their syntactic features, as follows:

(25)   Syntactically, *mah* and *teh* adjoin to the right of any maximal constituent, while *tea*
         behaves like a special kind of determiner. (Müller-Gotama 1996:117)

        Müller-Gotama recognizes that both *teh* and *mah* show the same syntactic behavior. However,
he associates them with the opposite functions, *teh* with known information and *mah* with new
information. From the viewpoint of information structure, it is usually said that known information
forms a topic and new information forms a comment. A topic is the counterpart of a comment, and they
will never show the same syntactic behavior. Thus, it is unclear why he defines *mah* as a focus marker
that introduces new information. Maybe he focuses on only the constituents that are followed by *teh*
and *mah*, whereas his consideration of those constituents in sentences is not sufficient.

4.2. Discourse Particles *teh* and *mah* as Topic Markers
        I have discussed *teh* and *mah* (Furihata 2015) and have concluded that both of them are topic
markers; that is, *teh* is a resumptive topic marker (Haiman 1978, etc.) and *mah* is a contrastive topic
marker (Haiman 1978, Comrie 1989, Croft 1990, Lambrecht 1994, etc.)
Whether a contrastive element can be a topic or not is controversial, and Müller-Gotama considers that
a contrastive element cannot be a topic.

(26)   The function of the focus marker *mah* includes contrastive focus, which in some other
languages like Korean or Japanese is usurped by the topic marker. (Müller-Gotama
1994:237-238)

Müller-Gotama seems to consider that the single Japanese particle *wa* has two opposite
functions, serving as a topic marker (as primary) and a contrastive focus marker (as secondary).
However, those two functions of the Japanese *wa* are not separate or opposite, but continuous. Thus,
the contrastive function of *wa* in Japanese can also be considered a topic, and this notion is applicable
to *mah* in Sundanese.

The notion of known (given, old) versus new information is not unclear in discussing topic-
comment construction in information structure. Kuno (1972:272fn) uses the feature "anaphoric" instead
of old information when arguing the difference between "anaphoric" and "old" for the explanation of
topics.

The constituent followed by *teh* is known information, or it can be considered anaphoric, as
seen in (27). As for *mah*, one of the set of possible candidates is first selected. The item selected in this
process may be considered new information and thus focused, as in (28a). However, the selected item
in (28a) is anaphoric and thus can be a topic, like (27) in a sentence, as in (28b).

(27) | X | *teh* | // | Y | .
known information /
anaphoric (Kuno 1972)   *= topic*   *comment*

(28a)   [A, B, C, ...]   =>   B
set of possible candidates   *selected item*
(cf. Chafe 1976:33-35)   *(considered as* <u>new</u> *information)*

(28b) | B | *mah* | // | Z | .
anaphoric   *= topic*   *comment*

4.3. Distribution of *teh* and *mah*

The particles *teh* and *mah* occur with various syntactical constituents, such as subject,
complement (of predicative), object (of transitive verb), adverbial (temporal, spatial, etc., including
prepositional phrase), and clause (with or without subject).

The unmarked position of the constituent with *teh* and *mah* is to the left of the other constituent
(that is, comment), as seen in (29a) and (29b), but it can also be to the right of the other comment, as
seen in (29c) and (29d). Intonation patterns should also be taken into consideration, but they will not be
discussed here.

(29a) | Harita | ***teh*** | kuring | keur | di | kantin. | 'At that time, I was at the canteen.'
at.that.time   TOP   1SG   CONT   at   canteen   [KT:45]

(29b) | Harita | ***mah*** | kuring | keur | di | kantin. | 'At that time, I was at the canteen.'
at.that.time   TOP   1SG   CONT   at   canteen

(29c) Kuring keur   di   kantin | harita   ***teh***. | 'I was at the canteen at that time.'
       1SG   CONT   at   canteen   at.that.time   TOP

(29d) Kuring keur   di   kantin | harita   ***mah***. | 'I was at the canteen at that time.'
       1SG   CONT   at   canteen   at.that.time   TOP

There are some interesting characteristics of *teh* and *mah* in relation to the sentences rather than the constituents with which these particles occur. These particles tend to occur with conditional clauses. This fact is in accordance with Haiman's argument that "conditionals are topics" (Haiman 1978).
In (30) and (31), *teh* and *mah* are combined with conditional clauses that are preceded by *lamun / mun* 'if.' The word *ari* 'as for, if' such as in (32) has a slightly different behavior from *lamun* or some other conditional conjunctions, but it is also used to show conditionals.

As clearly seen in (33), *mah* itself can lead conditional clauses without any conditional conjunctions.

(30)   Mun   kudu   nunggak   nepi ka tilu   Bulan ***teh*** nya   rek
       if   must   not.settle.yet until to three month TOP   EXCL FUT

       dikamanakeun   beungeut   kuring.
       bring.to.where face   1SG
'If I still cannot settle my debt after three months, well, I don't know where to turn my face.' [PT:16]

(31)   Lamun aki   palay uninga ***mah***, Nya   di   dieu lembur
       if   grandfather   want   know   TOP   EXCL at   here hometown

       kuring *teh*.   'If you would like to know, well, my hometown is here.' [pw3c:40]
       1SG   TOP

(32)   Ari   maksudna   ***mah*** pasti : keur   mayar hutang!
       as for purpose-DET   TOP   clear   so as to pay   debt
'As for the purpose, it was clear: to pay a debt!' [KKSM:11]

(33)   Geura geus   palinter   ***mah*** bakal apal Saha ari   Nini   Anteh
       EXCL   PERF   clever.PL   TOP   FUT   know Who   as for grandma NAME

       nu   saenyana.
       NMLZ   really
'Come on, if you become clever, you will know who Grandma Anteh really is.' [pw4a:33]

In interrogative sentences, *teh* is usually associated with the topic part and never with the comment part. This is because what is questioned forms the center of interest for the questioner, thus it should always be a comment in the information structure, such as in (34) to (36).

(34)   Cau   ti   mana   ieu   *teh*   ,   Ma ?
        banana   from   where   this TOP   Mom
'Banana from where is this, Mom?' [pw4c:17]

(35)   Kumaha   domba   *teh*   ?   'How is the sheep?' [KKSM:13]
        how   sheep

(36)   Pa,   ieu   *teh*   potret   Bapa   waktos   di   Luar   Negeri?
        dad   this TOP   picture father when   at   outside   country
'Dad, is this your picture when overseas?' [pk3:71]

If the topic makes a clear contrast with others, *mah* can also be used in interrogative sentences, such as in (37c).

(37a)   Ieu   *teh*   naon   ?   'What is this?'
        this TOP   what

(37b)   Ari   ieu   *teh*   naon   ?   'What is this?'
        as for   this TOP   what

(37c)   Ieu   ...,   ieu   ...,   ari   ieu   *mah*   naon   Nya ?
        this   this   as for   this TOP   what   TAG
'This one..., this one..., as for this one, what is it?'

5. USAGE OF *MAH* IN SPOKEN INDONESIAN

The two discourse particles, *teh* and *mah*, are frequently used in Sundanese. The particle *mah* often occurs in spoken Indonesian, whereas *teh* seems to be quite less frequent. I will discuss only *mah* and will not mention *teh* here.

5.1. Previous Descriptions about *mah* in Indonesian

The usage of *mah* in (spoken) Indonesian has not been sufficiently explained. The descriptions of *mah* are found in some dictionaries. (38) to (41) are the descriptions in some dictionaries.

(38)   S: 'kan; bukankah (terutama dipakai untuk menguatkan kata atau kalimat didepannja); mis. *Kalau saja mah tidak salah*.
        'you know; isn't it (especially used to strengthen the word or sentence before it); ex. *As far as I'm concerned, it isn't wrong*.'
        (*Kamus Umum Bahasa Indonesia 'Common Dictionary of the Indonesian Language'*; Poerwadarminta 1952:433)[7]

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[7] "S" at the beginning means Sundanese.

(39)   *p cak* kata untuk menyatakan penegasan ucapan, biasanya digunakan setelah kata ganti orang; sih: *dia mah jarang di rumah*
'word to express emphasis of the utterance, usually used after personal pronouns; sih: *he/she (mah) is seldom at home*'
(*Kamus Besar Bahasa Indonesia 'Great Dictionary of the Indonesian Language'*; Departemen Pendidikan Nasional 2008:855).[8,9]

(40)   (kata penegas); mis. *sual itu mah, tersere elu,* soal itu, terserah kamulah
'(emphasis word); ex. *that matter (mah) is up to you*'
(*Kamus Dialek Jakarta 'Dictionary of Jakarta Dialect'*; Chaer 1976:228, 2009:267)

(41)   (*S J*) shows that the previous or new information is stressed. *Kalau saya mah tidak salah.* As far as I'm concerned, it isn't wrong. *Itu mah peraturan!* That's (what you call) a regulation!
(*A Comprehensive Indonesian-English Dictionary.* 2nd ed.; Stevens and Schmidgall-Tellings 2010:603)[10]

It seems that the particle *mah* has been used in (spoken) Indonesian for a long time, as its entry can be seen in (38) in the dictionary published in 1952, even though it is recognized as a Sundanese word. All four of the dictionaries use "emphasis" or similar concepts such as stress in their explanations of *mah*.

As seen in (39), *Kamus Besar Bahasa Indonesia* refers to the particle *sih* that is frequently used in spoken Indonesian. It will be discussed in 5.3.2.

Sneddon (2006:124-125) explains about *mah* that: "This is not a commonly used particle, although it is frequent enough to be mentioned. It acts to mildly stress or emphasise a word or statement" with some examples such as (42) to (44).

(42)   Bikin   jadwal   mah   gampang.   'It's easy to make a schedule.'
make   schedule   TOP   easy

(43)   Gue   mah   nggak   mau.   Nyokap   gue: "Pokoknya   harus!"
1SG   TOP   NEG   want   mother   1SG   point-DET   must
'I myself don't want to. But my mother (said) "The thing is, you have to!" '

(44)   Kalo   diitung-itung   mah   harganya   elu   Mau   beli   *handphone*   mah
if   calculated   TOP   price-DET   2SG   Want   buy   mobile.phone   TOP

langsung   aja   beli   *handphone*,   ya.
directly   just   buy   mobile.phone   TAG
'If you've calculated the price and you want to buy the mobile phone, well then just buy it.'

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[8] "*p*" and "*cak*" at the beginning mean *partikel* 'particle' and *percakapan* 'conversation', respectively.
[9] "sih" is one of the particles often used in spoken Indonesian. It will be mentioned in 5.3.
[10] "S" and "J" at the beginning mean Sundanese and Jakarta, respectively.

5.2. Some Examples with and without *mah* in Indonesian

I have found some examples of the discourse particle *mah* in *Kompas*, the most well-known Indonesian newspaper. (45a) and (45c) are quotations from a comment in an article that were spoken in Sundanese, whereas (45b) and (45d) are the translations of (45a) and (45c), respectively, into Indonesian that were also contained in the article[11,12].

(45a) Sok,   dibantuan. Da   ayeuna mah teu jelas   mana   nu   bisa
       PTCL   UV-help   because   now   TOP NEG clear   where NMLZ   can

       dipelakan   teh.
       UV-plant   TOP

(45b) Siap,   dibantu.   Sekarang (φ) tidak jelas   daerah mana   yang bisa
       ready   UV-help   now   NEG   clear   area   which   NMLZ can

       ditanam   atau   tidak.
       UV-plant   or   NEG
 'Okay, I will help you. Because, NOW it is not clear in which area you can plant.'

(45c) Mun   teu   meunang   mah   mending teu jadi   melak   cabe.
       if   NEG   be.allowed TOP   better   NEG come.to   AV-plant chili

(45d) Kalau ternyata tidak bisa (φ), lebih baik   tidak menanam cabai.
       if   turn.out NEG   can   more   good   NEG   AV-plant chili
'IF ACTUALLY IT IS NOT ALLOWED, you had better not to plant chili pepper.'
("Lahan Gundul di Hulu Sungai Cikamiri Ditanami Sayuran," *Kompas*, 26 September 2016)

The particle *mah* is not found in Indonesian translation (45b) or (45d). This fact suggests that it is rather difficult to accept the use of *mah* in the formal style of Indonesian.
However, the use of *mah* can sometimes be found in *Kompas*, especially in "Pojok," a column of ironical comments on current social issues in the newspapers. (46b), (47b) and (48b) are examples with the use of *mah* in comments on the social issues of (46a), (47a) and (48a), respectively.

(46a) Panglima   TNI: Jangan ada   lagi   hibah
       commander   Indonesian.National.Military don't   exist any.longer   donation

       pesawat   bekas.
       airplane   second-hand

---

[11] (φ) used in (45b) and (45d) means that no equivalents of *mah* in original Sundanese text were found in Indonesian translation.
[12] The phrases in capital letters in English translation are the equivalents of the phrase containing *mah* in original Sundanese text.

'Commander of Indonesian National Military: There should no longer be a donation of second-hand airplanes.'

(46b)   - *Barang   bekas*   mah   Kiloin   aja!
         property   second-hand   TOP   UV-sell.by.kilogram   just
'As for the second-hand properties, just sell them by kilogram!'
 ("POJOK," *Kompas*, 18 April 2015)

(47a)   Megawati Soekarnoputri: Jangan   lupakan   akar   budaya   bangsa.
         NAME   do.not   forget   root   culture   nation
'Megawati Soekarnoputri: Do not forget the roots of the national culture.'

(47b)   - *Budaya   primordial   mah   lupakan   saja.*
         culture   primordial   TOP   forget   just
'As for the primordial culture, just forget it.' ("POJOK," *Kompas*, 6 June 2016)

(48a)   Sumbangan   anggota   Dewan   ke   Parpol   kemungkinan   hasil   korupsi.
         contribution member   council   to   political.party   possible   result   corruption
 'The contribution from a member of Council to a political party is
possibly the outcome of the corruption.'

(48b)   - *Kenyataan   itu   mah*.   'As for that, it is a fact.' ("POJOK," *Kompas*, 4 August 2016)
         fact   that   TOP

     (46b), (47b) and (48b) exemplify the spoken style used for ironical expressions. The particle *mah* in (46b) and (47b) seems to be used to make a contrast with other concepts, such as "new property" for (46b) and "roots of culture" for (47b). On the other hand, *mah* in (48b) can be considered to have multiple functions. First, it makes a contrast with any other thing to concentrate on "corruption" as a topic. Second, the constituent *itu mah* can be easily judged as the subject of this sentence because a topic in a simple nominal sentence must not be identical with its predicative nominal phrase that should be the comment in terms of the information structure. Thus, we can easily understand that the predicate *kenyataan* precedes the subject *itu* in this sentence.

5.3. Why Is *mah* Used in Indonesian?
5.3.1. Rich "Topic-prominent" Expressions
     Indonesian can be said to be rich in "topic-prominent"[13] expressions in both written and spoken styles, even though the written style (or formal Indonesian) should also be considered "subject-prominent." I have already mentioned in chapter 3 that there are various strategies for using information structure. Because of such characteristics, it seems that Indonesian does not experience difficulty to accept other devices in terms of the information structure.
     Kurniawan (2013b) has conducted an interesting analysis. Through the experiment, he found out that L2 Sundanese learners can judge the proper use of *teh* and *mah* under felicitous circumstances.

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[13] See Li and Thompson (1976), and so on.

In other words, Indonesian people who are non-native Sundanese speakers have potential to analogize the use of the particles in a proper way because they may have already been familiar with strategies in terms of the information structure.

5.3.2. Clear Semantic Function of *mah*

Various discourse particles are found in spoken Indonesian. The particle *sih* is frequently used and often behaves like a contrast topic marker as one of its usages.

Sneddon (2006:126-128) describes that the discourse particle *sih* in spoken Jakartan Indonesian has a range of subtle meanings, showing several examples. He continues the explanation about *sih* as follows:

(49)   Although it is frequently used in CJI it is difficult to pin down its function in particular contexts and writers give conflicting statements on what it means. In general its function is that of a softener or 'smoother', contributing to the smooth flow of the conversation. (Sneddon 2006 126)

(50) to (52) are some of the examples given in Sneddon (2006:126-127).

(50)   Lo   ama   Bowo   uda   berapa   lama,   sih?
        2SG   with   NAME   PERF   how.much   long   PTCL
'How long have you been going out with Bowo then?'

(51)   Kita   panggilnya   si   Batak.   Ya   emang   Dia   Batak,   sih.
        1PL.I   call-3SG   PN   Batak   yes   indeed   3SG   Batak   PTCL
'We call him The Batak and in fact he is a Batak, you know.'

(52a)   A: Minumnya   yang   enak   apa?   'What do you like to drink?'
              drink-DET   NMLZ   tasty   what

(52b)   B: Ah,   gue   sih   minum   *orange juice*,   *ice cappuccino*.
              EXCL   1SG   PTCL   drink
'(As for me) I drink orange juice and iced cappuccino.'

He further explains that *sih* also has a function other than as a "softener" in the following:

(53)   The difficulty in covering the meaning of sih in all occurrences with the term 'softener' can be seen by the following exchange, in which it seems to emphasise the preceding word rather than soften it. (Sneddon 2006:127)

His contradictory explanations of the functions of "emphasizing" and "softening" come from the semantical approach to the particle. It will not be treated here.

(52b) contains *sih* used as a topic marker. This usage can be considered contrastive, thus it is similar to *mah* in Sundanese and also spoken Indonesian. In some cases *sih* and *mah* seem to be

transposable. However, in other cases the meaning of the utterance seems to be slightly different between *sih* and *mah*. Further investigation of the difference between them will be necessary.

Different from (52b), *sih* in (50) and (51) does not behave as a topic marker. It is attached to the comment in both of them. As Sneddon states, *sih* has a wide range of usages and thus it is difficult to determine its basic function or meaning.

On the other hand, the particle *mah* has only one usage—that is, as a contrastive topic marker. Thus, the function and meaning of *mah* are clearer than those of *sih*. This point may be a reason why *mah* of Sundanese is used in spoken Indonesian.

5.3.3. Geographical Circumstances

Geographical circumstances may also support the easy use of *mah* for the Jakartan people: Jakarta is surrounded by the Sundanese area, and therefore there have been active interactions between Jakartan and Sundanese people. It is supposed that such situations have made it easy for Jakartan people to learn the usage of *mah*.

6. CLOSING REMARKS

We often hear the Jakartan people use the Sundanese particle *mah* in their conversation, even though they may be not familiar with the language. I once asked one of them why he used *mah*. The answer was, "Because it is convenient."

As discussed above, spoken Indonesian is rich in the strategy of the information structure, and the usage of *mah* as a function of the information structure is quite clear; thus it is easily used in spoken Indonesian.

Analyzing languages from the viewpoint of the information structure is not actually very easy because it largely depends on the discourse or context. However, there is much to clarify if attention is paid to the information structure as well as the grammatical structure.

ABBREVIATIONS

1PL.I   1st person plural inclusive
1SG   1st person singular
2SG   2nd person singular
3SG   3rd person singular
AV   agent-oriented voice
CONT   continuative
DET   determiner
EXCL   exclamation
FUT   future
NAME   proper name (person)
NEG   negative
NMLZ   nominalizer
PERF   perfect
PL   plural

PN	personal name marker
PTCL	particle
PV	patient-oriented voice
TAG	tag word
TOP	topic

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Analisis Ciri Bahasa Sehari-Hari/Properties of Everyday Language Pada Meme
(Sebuah Kajiian Analisis Pragmatik)

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ABSTRAK

Komunikasi merupakan kebutuhan bagi setiap orang. Komunikasi juga dapat menjadi perantara informasi dari satu pihak ke pihak lain yang memungkinkan terjadinya pertukaran dan persebaran makna yang sama. Dengan tersampaikannya informasi, akan terbangun sebuah kesadaran dan kepemahaman yang sama. Belakangan ini, komunikasi di internet diramaikan dengan adanya media penyampaian pesan baru yang sedang populer yaitu internet meme. Bentuk dari internet meme beragam mulai dari ungkapan, gambar mandiri, atau gambar dengan teks yang melengkapinya (biasa disebut gambar makro). Dari sekian banyak situs internet meme di Indonesia, salah satu yang paling populer adalah facebook fan page Meme Comic Indonesia atau biasa disingkat MCI. Dalam hal ini, fokus penulis yaitu menganalisis meme (hanya teks pada meme tersebut) yang terdapat pada MCI dengan menggunakan teori Peter Grundy yaitu *properties of everyday language*. Penelitian ini bertujuan untuk melihat bagaimana *meme* merepresentasikan ciri bahasa sehari-hari dalam kegiatan komunikasi. Hasil dari penelitian ini menunjukkan bahwa pada dasarnya dalam *meme* terdapat *properties of everyday language* yang mana jika tidak memiliki kesesuaian ciri bahasa akan memiliki efek pragmatik tertentu. Dengan temuan tersebut, penelitian ini diharapkan dapat memberikan wawasan dalam memahami meme dari perspektif keilmiahan.

Kata Kunci: meme, *properties of everyday language*, pragmatik

1. PENDAHULUAN
A. Meme

Beberapa tahun belakangan ini ranah komunikasi di internet diramaikan dengan adanya media penyampaian pesan baru yang sedang populer yaitu internet meme. Istilah meme (baca:mim) pertama kali dicetuskan oleh Richard Dawkins (1976) yang mendefinisikan meme sebagai suatu unit penyebaran budaya, atau unit pengimitasian dan pereplikasian. Istilah *meme* diambil agar berbunyi menyerupai *gene*. Kemampuan gen ini dimiliki pula oleh *meme,* yakni adanya peniruan *(replication)*, perubahan *(variation)* dan pemilihan *(selection)* (Blackmore, 2000:65).

Demikian, meme bisa disebut juga internet meme sendiri merupakan "hiburan visual yang mempunyai bermacam format seperti gambar, animasi GIF, atau bahkan sebuah video" (Börzsei, 2013:5). Lebih lanjut, pengertian internet meme sendiri menurut Shifman (2014:341) adalah: (a) penyebaran karakteristik yang sama dari sebuah konten, bentuk, dan sudut pandang; (b) yang dibuat dengan pemahaman bersama; dan (c) disebarkan, ditiru, dan dibentuk melalui internet oleh banyak pengguna. Jadi dalam internet meme semua pengguna dapat berpartisipasi aktif, karena menurut

Wiggins dan Bower (2014:6) internet meme merupakan kombinasi dari teknologi digital dan *participatory culture*. *Participatory culture* merupakan budaya yang melibatkan partisipan dalam proses penyusunannya dan berlawanan dengan *consumer culture* yang menjadikan seorang pengguna hanya sebagai konsumen saja. Dengan cara itu meme sebagai *artifak participatory culture* memiliki atribut kultural maupun sosial sebagaimana mereka diproduksi, direproduksi, dan diubah untuk menyusun kembali sistem sosial yang ada (Wiggins dan Bowers, 2014:6).

Kebanyakan isi dari *internet meme* adalah guyonan yang menyangkut berbagai aspek kehidupan seperti budaya populer, masalah remaja, sosial, politik, dan sebagainya. Semua orang dapat menikmati *internet meme* karena pesannya yang simpel dan mudah dibaca, namun terkadang ada beberapa *internet meme* yang membutuhkan *insider knowledge*. *Insider knowledge* adalah pengetahuan tentang arti sebuah *meme* yang biasanya ada di sebuah komunitas tertentu agar *meme* tersebut dapat dimaknai dengan benar dan digunakan sesuai dengan kegunaannya (Buchel, 2012:50). Buchel (2012:60) menambahkan bahwa ketika orang lain yang membaca *meme* umumnya mempunyai pengalaman yang sama, atau merasakan hal yang sama maka akan terjadi suatu rasa keterikatan.

B. Ciri Bahasa Sehari-Hari/Properties of Everyday Language
Ciri-ciri bahasa sehari-hari yang sangat penting dalam pragmatik yaitu
1. Appropriateness (Ketepatan)

Appropriateness yaitu sejauh mana fungsi komunikasi tertentu, sikap dan gagasan dianggap tepat sesuai dengan situasi yang berlaku. Pengalaman Grundy menyatakan bahwa dalam penggunaan suatu bahasa perlunya ketepatan. Seperti pengalamannya ketika orang asing (perempuan) mendekati Grundy dan rekannya, lalu bertanya kepada rekan perempuannya *"Where's the ladies' room"*. Disini sangat jelas ketepatannya dimana *speaker* menanyakan kepada orang yang tepat yaitu rekan perempuan saya daripada grundy dengan menayakan *ladies' room*. Di sisi lain, mengarahkan permintaannya kepada salah satu dari kami berdua tampaknya untuk mengkodekan kesadaran gender (Grundy, 2008: 4).

2. Non-literal or indirect meaning (makna tidak langsung)

Tidak semua makna yang dikehendaki penutur disampaikan lewat ujarannya secara harfiah. Terkadang makna harfiah sangat jauh kedudukannya dengan makna tak langsung. Pada kenyataannya, makna tak langsung juga merupakan jenis bahasa yang digunakan dalam dunia nyata, sedangkan makna harfiah hanya merupakan satu aspek makna yang disampaikan dalam sebuah ujaran. Seperti pada kalimat *Radion removes dirt AND odours* adalah suatu cara tidak langsung mengatakan bahwa bubuk cuci lainnya baik untuk menghilangkan kotoran tapi meninggalkan bau pada pakaian (Grundy, 2008: 6).

3. Inference (Kesimpulan)

Inferensi adalah simpulan atau yang dapat disimpulkan (KBBI, 2000:432). Di sisi lain inferensi tercipta dari hasil pemahaman konteks dan implikatur dalam ujaran. Di dalam suatu percakapan, terkadang timbul satu pertanyaan tentang bagaimana kita mendapatkan makna secara harfiah (contohnya percakapan panjang) dan memahami makna tak langsung (contohnya pertentangan) dari serangkaian kata-kata yang muncul. Pada kenyataannya kita harus menarik benang merah atau menarik kesimpulan sebagai apa yang dimaksudkan oleh penutur. Terkadang kesimpulan yang dihasilkan cukup dramatis dan lebih menarik dibandingkan makna harfiah itu sendiri. Dalam hal ini, setiap ujaran terlihat seperti mengundang suatu kesimpulan (Grundy, 2008: 7).

Pada inferensi jelas harus menarik kesimpulan seperti apa yang pembicara ingin sampaikan/maksud. Jadi meskipun kita tidak diberitahu bahwa bubuk cuci lainnya meninggalkan bau

pada pakaian, kita akan mengerti bahwa ini adalah kesimpulan yang dimaksudkan terlebih ada stres pada 'AND' pada kalimat *Radion removes dirt 'AND' odours* (Grundy, 2008: 7).

4. Indeterminacy (Tidak dapat ditentukan)

Beberapa makna yang dijadikan bahan untuk suatu kesimpulan mempunyai satu konsekuensi yang penting. Dalam beberapa hal, terkadang ujaran yang kita dengar tidak jelas, atau istilahnya dalam linguistik yaitu: 'under-determined' (di bawah ketentuan). Kesimpulan yang kita tarik menentukan apakah makna yang mungkin merupakan suatu pemikiran yang dimaksud oleh penutur. Suatu konteks dalam hal ini juga dapat membantu kita untuk menentukan makna, dan dengan mengetahui siapa penutur, kita juga dapat menentukan apa yang penutur maksudkan. Sehingga dapat ditarik kesimpulan bahwa pragmatik merupakan bagian yang mempelajari cara untuk menilai kemampuan kita secara sistematis dalam menentukan maksud penutur bahkan ketika ujaran-ujarannya secara dramatis berada di bawah ketentuan (Under determined). Ini menyiratkan bahwa ujaran yang kita dengar dalam beberapa hal tidak jelas atau memiliki suatu ketidakpastian. Dengan kata lain, ujaran/tuturan mungkin biasanya memiliki salah satu dari beberapa kemungkinan makna yang berbeda dan kesimpulan yang kita tarik menentukan kemungkinan makna dari suatu kalimat (Grundy, 2008: 8).

5. Context (Konteks)

Menurut Grundy konteks adalah *how context can help in determining the meaning of an utterance*. Hubungan antara konteks dan bahasa merupakan hal utama dalam pragmatik, karena seorang pragmatis tertarik akan makna suatu ujaran. Mereka juga tertarik akan konteks yang ada dalam ujaran, sejak itu, seperti yang semua orang tahu, konteks dapat membantu dalam menentukan makna yang dimaksudkan penutur untuk pendengar. Pemahaman konteks sangat diperlukan dalam analisis pragmatik. Mengapa? Bertolak dari pemahaman konteks inilah satuan-satuan bahasa dalam suatu tuturan dapat dijelaskan. Konteks ialah segala aspek yang berkaitan dengan lingkungan fisik dan sosial sebuah tuturan. Mengartikan konteks sebagai pengetahuan latar belakang tuturan yang sama-sama dimiliki baik oleh penutur maupun oleh petutur dan yang membantu petutur menafsirkan makna tuturan. Dengan demikian, konteks dapat mengacu pada tuturan sebelum dan sesudah tuturan yang petutur dimaksud, mengacu kepada keadaan sekitar yang berkaitan dengan kebiasaan partisipan, adat istiadat, dan budaya masyarakat. Konteks pun dapat mengacu pada kondisi fisik, mental, serta pengetahuan yang ada di benak penutur maupun petutur. Unsur waktu dan tempat terkait erat dengan hal-hal tersebut. (Yuliantini, 2013). Seperti pada kalimat *I'm tired* memiliki banyak makna jika tidak dilihat dari konteks nya. Jika kita mengatakan itu larut malam, mungkin dihitung sebagai cara memaafkan diri sendiri dan ke tempat tidur sebelum istrinya. Atau dia mungkin mungkin menganggapnya sebagai petunjuk bahwa aku ingin dia datang ke tempat tidur juga. Akan tetapi kalau bilang 'aku lelah' ketika jam alarm berbunyi pukul 7-10 pagi, mungkin berarti bahwa saya tidak ingin keluar dari tempat tidur dan mudah-mudahan akan ditafsirkan oleh istri saya sebagai petunjuk bahwa dia harus keluar dari tempat tidur dan membuat kopi. Bahkan, kita bisa memikirkan banyak makna untuk 'aku lelah' seperti yang kita bisa memikirkan konteks di mana ia mungkin diucapkan; atau dengan kata lain, karena banyak konteks untuk diartikan sebagai suatu makna (Grundy, 2008: 10).

6. Relevance (Hubungan)

Hubungan (Relevance) sangat dibutuhkan untuk memahami makna ujaran. Hal itu dikarenakan adanya mekanisme yang memungkinkan setiap orang untuk memeriksa apakah dia telah mencapai pemahaman yang paling relevan (Grundy, 2008: 13). Relevance telah dilihat oleh Sperber dan Wilson (2009) sebagai prinsip terpenting suatu laporan untuk mengetahui cara seseorang memahami bahasa.

7. Accommodation (Akomodasi).

Dalam hal ini tuturan, mungkin kita menemukan kesulitan untuk memahaminya. Ini dikarenakan kita harus memiliki latar belakang pengetahuan yang sama diantara para penutur (Grundy, 2008: 13). Seperti;

Public Address: Will Bobby Thompson please report to reception PETER: A bit late
Man in Front of Peter in Queue: Perhaps they need cheering up in reception

Tanpa pengetahuan "Bobby Thompson sebagai orang yang dikenal sebagai *stand-up comic* yang meninggal beberapa tahun sebelumnya" kita tidak akan dapat memahami percakapan pada contoh diatas atau tidak akan sepenuhnya memahami komentar tersebut (Grundy, 2008: 14).

8. Reflexivity (Refleksivitas)

Seringkali ketika sedang berbicara, ada satu fikiran bahwa bagaimana ujaran si penutur bisa cocok dalam suatu percakapan secara keseluruhan atau bagaimana penutur ingin dimengerti. Ketika penutur memberitahu pendengar betapa mereka ingin agar pendengar dapat memahami apa yang mereka ucapkan, mereka membuat gugus pemahaman lebih mudah. Misalnya kata 'therefore' dan `I suppose' pada tuturan berikut; *There must therefore be a very good case for not allowing anyone to proceed to Year 3*, memberitahu kepada pembaca bagaimana kalimat ini berkaitan dengan salah satu kalimat sebelumnya. Dan `I suppose' pada *I suppose today it's especially important to be thinking carefully about what our students say to us,* menyarankan pada pendengar bahwa pembicara tidak benar-benar yakin bahwa apa yang dikatakannya itu benar (Grundy, 2008: 16).

9. Misfires (Salah Sasaran)

Inti dari Misfires adalah anda tidak memiliki cukup efek yang diharapkan, atau setidaknya begitu tampaknya ketika anda menilai dari reaksi orang-orang yang sedang melakukan tuturan. Seperti Stainforth ketika dia memulai pidatonya pencalonannya dengan *Who am I? Why am I here?*. Mitra tutur (pendengar) langsung tercengang dengan pidato tersebut serta disambut gelak tawa ketika mendengar hal tersebut. Dia (Stainforth) telah membuat perhitungan dengan mulai orasinya dengan tuturan tersebut dengan maksud akan memiliki efek pragmatis tertentu, yang sayangnya malah kebalikannya (Grundy, 2008: 16).

2. METODOLOGI

Studi ini menggunakan metode kualitatif dimana Walker (1985: 3) meyebutkan bahwa metode atau teknik penelitian kualitatif tidaklah berkenaan dengan pengukuran sesuatu seperti halnya penelitian kuantitatif, tetapi berupaya mencari konteks dari sebuah informasi semaksimal mungkin, agar informasi yang diperoleh menjadi lebih bermakna. Selain itu, pendekatan kualitatif mengarah kepada pemahaman yang luas tentang makna dan konteks tingkah laku dan proses yang terjadi dalam pola-pola amatan dari faktor-faktor yang berhubungan (Bullock, et all, 1999, 117). Bahkan, dalam kasus-kasus tertentu di mana sering terjadi ada kesulitan dalam menguak tabir suatu persoalan, metode kualitatif dimungkinkan melakukan hal tersebut (Strauss & Corbin, 1990: 19).

Metode penelitian ini mencakup empat tahap, yaitu: pengumpulan data, analisis data, pembahasan, dan penyimpulan. Deskripsi prosedur pada setiap tahap tampak pada Tabel 1 berikut.

Tabel 1
Prosedur Penelitian

Tahap	Prosedur
Pengumpulan data	Mencari data meme terkait.
Analisis	Data terkumpul akan dianalisis dengan menggunakan pisau ciri bahasa sehari-hari/*properties of everyday language*. Dan selanjutnya data itu akan diinterpretasikan.
Pembahasan	Data yang sudah diinterpretasikan lalu dijabarkan (eksplanasi).
Penyimpulan dan pengusulan penelitian lanjutan	Menyimpulkan penelitian tersebut dan mengusulkan agenda penelitian yang berkaitan dengan topik penelitian ini.

3. PEMBAHASAN

Gambar 1

Pada penggalan percakapan meme disamping ini merupakan percakapan anak muda yang ingin berkenalan dengan seorang wanita via Medsos. Berikut analisis penulis terkait penggalan percakapan tersebut melalui teori Peter Grundy:

Menurut Grundy dalam percakapan perlunya ketepatan (appropriateness) yaitu sejauh mana fungsi komunikasi tertentu, sikap dan gagasan dianggap tepat sesuai dengan situasi yang berlaku.

Dalam hal ini penutur dalam berkomunikasi kepada mitra tutur menurut hemat penulis memiliki *appropriateness in meaning* yang kurang tepat. Karena tuturan yang dia sampaikan kepada lawan tutur memiliki fungsi komunikasi, sikap dan gagasan yang dianggap kurang pas. Karena pada saat itu mungkin situasi si mitra tutur sedang memperhatikan anak dan suaminya yang sedang bermain. Yang pada akhirnya apa yang dimaksud atau tujuan si penutur tidak tersampaikan.

Kedua, dalam percakapan sehari-hari (menurut Grundy) memiliki nilai "non-literal or indirect meaning (makna tidak langsung). Seperti yang dia contohkan dalam bukunya: *Radion removes dirt AND odours*. Pada kalimat tersebut yaitu suatu cara tidak langsung mengatakan bahwa bubuk cuci lainnya baik untuk menghilangkan kotoran tapi meninggalkan bau pada pakaian. Dengan demikian, tidak semua makna yang dikehendaki penutur disampaikan lewat ujarannya secara harfiah. Terkadang makna harfiah sangat jauh kedudukannya dengan makna tak langsung. Pada kenyataannya, makna tak langsung juga merupakan jenis bahasa yang digunakan dalam dunia nyata, sedangkan makna harfiah hanya merupakan satu aspek makna yang disampaikan dalam sebuah ujaran. Ini terbukti dalam penggalan percakapan diatas yang mana si penutur memulai tuturannya dengan mengatakan "hay cantik" dan setelah itu disusul dengan mengatakan "anak mana" yang memiliki nilai tidak langsung dengan bermaksud agar percakapan terus berlanjut sebagai proses pede-kate alias pendekatan terhadap perempuan tersebut.

Ketiga, Inference. Menurut grundy *how we get from a string of words that appears to have a literal meaning to an understanding of its indirect meaning*. Dari pernyataan tersebut dapat disimpulkan bahwa inferensi adalah simpulan atau yang dapat disimpulkan (KBBI, 2000:432). Di sisi lain inferensi tercipta dari hasil pemahaman konteks dan implikatur dalam ujaran. Di dalam suatu percakapan, terkadang timbul satu pertanyaan tentang bagaimana kita mendapatkan makna secara harfiah (contohnya percakapan panjang) dan memahami makna tak langsung (contohnya pertentangan) dari serangkaian kata-kata yang muncul. Pada kenyataannya kita harus menarik benang merah atau menarik kesimpulan sebagai apa yang dimaksudkan oleh penutur. Terkadang kesimpulan yang dihasilkan cukup dramatis dan lebih menarik dibandingkan makna harfiah itu sendiri. Dalam hal ini, setiap ujaran terlihat seperti mengundang suatu kesimpulan. Dalam kasus diatas, mitra tutur (wanita tersebut) menginterferensikan atau menyimpulkan bahwa pertanyaan dari penutur sebagai suatu pertanyaan yang mengandung makna secara harfiah "anak mana" maka dari itu dia (wanita tersebut) menjawab "Ada tuh didepan...Lagi main ma suami". Akan tetapi lain halnya dengan si penutur yaitu bermaksud menanyakan asal dari wanita tersebut dengan tujuan pendekatan terhadap si Eneng cantik tersebut.

Keempat, Indeterminacy. Mengenai beberapa makna sebagai sebagai suatu inferensi/kesimpulan memiliki satu konsekuensi penting. Ini menyiratkan bahwa ujaran yang kita dengar dalam beberapa hal tidak jelas atau memiliki suatu ketidakpastian. Dengan kata lain, ujaran/tuturan mungkin biasanya memiliki salah satu dari beberapa kemungkinan makna yang berbeda dan kesimpulan yang kita tarik menentukan kemungkinan makna dari suatu kalimat. Dalam beberapa hal, terkadang ujaran yang kita dengar tidak jelas, atau istilahnya dalam linguistik yaitu: 'under-determined' (di bawah ketentuan). Kesimpulan yang kita tarik menentukan apakah makna yang mungkin merupakan suatu pemikiran yang dimaksud oleh penutur. Suatu konteks dalam hal ini juga dapat membantu kita untuk menentukan makna, dan dengan mengetahui siapa penutur, kita juga dapat menentukan apa yang penutur maksudkan. Sehingga dapat ditarik kesimpulan bahwa pragmatik merupakan bagian yang mempelajari cara untuk menilai kemampuan kita secara sistematis dalam menentukan maksud penutur bahkan ketika ujaran-ujarannya secara dramatis berada di bawah ketentuan (Under determined). Dalam penggalan percakapan diatas ujaran "anak mana?" memiliki unsur ketidakjelasan atau 'under-determined' (di bawah ketentuan) yaitu memiliki satu dari beberapa kemungkinan makna. Yang mana mitra tutur menyimpulkan pertanyaan tersebut sebagai suatu pertanyaan yang bersifat harfiah bukan sesuatu yang memiliki makna lain dibalik tuturan tersebut atau juga karena pertanyaan pada contoh diatas memiliki memiliki satu dari beberapa kemungkinan makna sehingga mitra tutur tidak sepenuhnya memahami pertanyaan tersebut dan menjawab dengan apa adanya. Selain itu, mungkin juga mitra tutur mengetahui makna lain dibalik pertanyaan tersebut akan tetapi dia menjawab pertanyaan tersebut secara harfiah untuk mengungkapkan bahwa dia sudah memiliki anak dan suami agar si penutur mengerti untuk tidak mendekatinya dan juga untuk mengakhiri percakapan tersebut.

Kelima, Context (Konteks) *how context can help in determining the meaning of an utterance*. Konteks ialah segala aspek yang berkaitan dengan lingkungan fisik dan sosial sebuah tuturan. Mengartikan konteks sebagai pengetahuan latar belakang tuturan yang sama-sama dimiliki baik oleh penutur maupun oleh petutur dan yang membantu petutur menafsirkan makna tuturan. Dengan demikian, konteks dapat mengacu pada tuturan sebelum dan sesudah tuturan yang petutur dimaksud, mengacu kepada keadaan sekitar yang berkaitan dengan kebiasaan partisipan, adat istiadat, dan budaya masyarakat. Konteks pun dapat mengacu pada kondisi fisik, mental, serta pengetahuan yang ada di benak penutur maupun petutur. Unsur waktu dan tempat terkait erat dengan hal-hal tersebut. Seperti pada percakapan diatas, konteks pada saat teks dikirim kepada mitra tutur, kemungkinan mitra tutur sedang "memperhatikan" dari kejauhan keluarga kecilnya (anak dan suaminya). Sehingga jawaban dari

mitra tutur mengalir apa adanya sesuai waktu dan tempat pada saat ia menjawab pertanyaan dari penutur tersebut. Dari kaca penutur, penutur menanyakan hal tersebut sebagai proses pendekatan terhadap wanita tersebut dan ingin mengetahui berasal dari mana perempuan tersebut sebagai ajang pengenalan lebih dalam. Penutur memulai percakapan dengan ujaran "hay cantik" diilanjutkan dengan "anak mana" sebagai suatu *regularity* dalam pendekatan kepada seorang wanita pada umumnya. Hal tersebut umumnya berlaku pada kalangan ABG masa kini dan *regularity* itu pun sering terjadi pada sinetron-sinetron "anak muda" di Indonesia. Yang kemungkinan hal itu sudah menjadi "budaya" di kalangan anak muda di Indonesia.

Keenam, Accommodation. Dalam hal ini mungkin kita sering menemukan kesulitan untuk memahami suatu percakapan. Ini dikarenakan kita harus memiliki latar belakang pengetahuan yang sama seperti dalam percakapan dalam buku Grundy mengharuskan penutur mengetahui bahwa "*Boby is the name of a well-known local stand up comic who died several years earlier.*" Tanpa pengetahuan ini, kita tidak akan dapat memahami pernyataan pada contoh diatas atau tidak akan sepenuhnya memahami komentar tersebut. Dalam ujaran diatas (Meme) bahwa penutur dan mitra tutur sepertinya tidak memiliki pengetahuan yang sama oleh karena itu baik penutur (maksud/tujuan) maupun mitra tutur memahami pertanyaan "anak mana" dengan makna yang berbeda.

Ketujuh, Misfires. Inti dari Misfires adalah anda tidak memiliki cukup efek yang diharapkan, atau setidaknya begitu tampaknya ketika anda menilai dari reaksi orang-orang yang sedang melakukan tuturan. Seperti yang yang dicontohkan oleh Grundy terkait ujaran Laksamana Stainforth, dia memulai pidatonya pencalonannya dengan *Who am I? Why am I here?* Mitra tutur tercengang dengan pidato tersebut disambut gelak tawa. Dia (Stainforth) telah membuat perhitungan dengan mulai orasinya dengan tuturan tersebut dengan maksud akan memiliki efek pragmatis tertentu, yang sayangnya malah kebalikannya. Ini sama halnya apa yang dilakukan oleh penutur pada percakapan diatas maksud hati agar memiliki efek pragmatis tertentu terhadap lawan tutur yang sayangnya malah kebalikannya seperti reaksi pada tuturan mitra tutur tersebut.

4. KESIMPULAN

Berdasarkan hasil penelitian mengenai analisis ciri bahasa sehari-hari pada meme, dapat ditarik kesimpulan bahwa hasil dari penelitian ini menunjukkan bahwa pada dasarnya dalam meme terdapat *properties of everyday language* yang mana jika tidak memiliki kesesuaian ciri bahasa akan memiliki efek pragmatik tertentu. Dengan temuan tersebut, penelitian ini diharapkan dapat memberikan wawasan dalam memahami meme dari perspektif keilmiahan.

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Pemanfaatan Karya-Karya Terjemahan Tao Te Ching Berbahasa Indonesia Untuk Pembelajaran Filsafat Tiongkok Di Indonesia

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ABSTRAK
Karya Tao Te Ching berbahasa Indonesia merupakan sumber literatur yang sangat berharga yang bisa digali dan dimanfaatkan untuk menunjang peningkatan kualitas pengajaran filsafat Tiongkok klasik di Program Studi Sastra Tiongkok di Indonesia. Penelitian ini berusaha menganalisis karya terjemahan Tao Te Ching berbahasa Indonesia, terutama dari sisi pandangan penerjemah terhadap Tao Te Ching dan penerjemahan dua konsep utama Tao Te Ching yakni Dao/Tao dan De/Te. Metode penelitian menggunakan studi literatur, hasil dan pembahasan dipaparkan secara deskriptif kualitatif. Hasil penelitian menunjukkan bahwa meskipun terdapat kelemahan-kelemahan dalam karya terjemahan, namun manfaat yang dapat diperoleh dari karya terjemahan tersebut jauh lebih penting dan berharga, terutama untuk membantu pemahaman Tao Te Ching bagi para pembelajar Indonesia.

KATA KUNCI: Teks Terjemahan, Tao Te Ching, Bahasa Indonesia, Pembelajaran, Filsafat Tiongkok

1. PENDAHULUAN

Filsafat Tiongkok merupakan salah satu mata kuliah budaya (filsafat, sastra, sejarah) di dalam kurikulum Sastra Tiongkok, yang pada pokoknya mengenalkan dasar-dasar filsafat Tiongkok klasik. Filsafat Tiongkok klasik sendiri jika diperas sarinya, tidak lain mencakup dua aliran besar yakni Taoisme dan Konfucianisme. Mempelajari akar kebudayaan Tiongkok tidak mungkin terlepas dari kedua pemikiran besar tersebut. Tao Te Ching mewakili filsafat Taoisme; Lun Yu mewakili filsafat Konfusianisme, kedua kitab klasik tersebut mempunyai pengaruh besar bagi pemikiran-pemikiran dalam kebudayaan Tiongkok sepanjang jaman.

Karya terjemahan Tao Te Ching berbahasa Indonesia dimulai sejak 1937, dan setiap periode muncul karya terjemahan yang berbeda, memperkaya khasanah kebudayaan Tiongkok dalam bahasa Indonesia. Karya-karya terjemahan tersebut merupakan sumber literatur yang sangat berharga bagi pengajaran filsafat Taoisme, terutama Tao Te Ching. Filsafat Taoisme dalam karya Lao Zi ditulis dengan bahasa Tiongkok klasik, mengandung pemikiran yang sangat mendalam dan sulit dipahami. Bagi pembelajar Bahasa Mandarin/Tionghoa di Indonesia, memahami Tao Te Ching setidaknya dihadapkan pada tiga lapis kesulitan, yakni kesulitan memahami latar belakang pemikiran Taoisme secara umum, kesulitan bahasa klasik dan kesulitan pemahaman terhadap isi pemikiran yang diutarakan Lao Zi.

Karya terjemahan dapat berperan sebagai jembatan yang mempermudah jalan pemahaman teks asli. Bagian pendahuluan dalam karya terjemahan dapat membantu pemahaman siswa terhadap latar belakang filsafat Taoisme secara umum maupun pemikiran Lao Zi secara spesifik, sedangkan teks

terjemahan dapat membantu pemahaman siswa yang tidak lagi terkendala kesulitan bahasa. Dengan demikian kesulitan memahami filsafat Taoisme dan Lao Zi bagi pemula, setidaknya dapat terbantu dengan adanya karya-karya terjemahan yang ada.

Dalam penelitian ini, penulis berusaha menganalisis salah satu teks terjemahan Tao Te Ching berbahasa Indonesia karya Prof. Tjan Tjoe Som yang diterbitkan pada tahun 1962, karena karya ini merupakan satu-satunya karya terjemahan yang ditulis oleh dunia akademik, diharapkan karya ini juga akan memberikan manfaat yang besar bagi perkembangan dunia imu pengetahuan dalam kajian Tao Te Ching di Indonesia. Berturut-turut dibahas mengenai pandangan penerjemah terhadap Tao Te Ching dan penerjemahan dua konsep penting dalam Tao Te Ching yakni Dao/Tao dan De/Te.

2. TINJAUAN PUSTAKA

Konfusianisme, Taoisme, dan Budhisme merupakan tiga pilar utama budaya Tiongkok tradisional. Konfusianisme dan Taoisme merupakan dua aliran besar yang tumbuh dan berkembang di daratan Tiongkok sendiri, sementara Budhisme berasal dari budaya India, yang kemudian diterima dan melebur menjadi budaya Tiongkok. Konfusianisme berbicara banyak tentang kemanusiaan, budi pekerti dan hal-hal lain terkait etika hidup bermasyarakat. Taoisme tidak menganggap manusia sebagai titik sentral (Fu Peirong, 2012: 3), menempatkan manusia dalam pandangan alam semesta / jagad raya, manusia hanya bagian kecil dari alam semesta ini. Taoisme menjadikan Tao sebagai sentral dari segalanya, menganggap keharmonisan manusia dalam Tao merupakan tujuan tertinggi, dimana manusia mencapai kebebasannya yang abadi.

Lao Zi merupakan filsuf pertama Tiongkok, yang telah berjasa mengangkat peristilahan Tao menjadi peristilahan filsafat. Pada masa-masa sebelum Lao Zi, istilah Tao sudah banyak digunakan, hanya pengertian Tao yang digunakan saat itu umumnya hanya merupakan makna dasar sebagai jalan, atau beberapa pengertian konotatif seperti keteraturan/hukum, moralitas dan lain-lain. Lao Zi dalam bukunya yang disebut "Lao Zi/《老子》" atau "Tao Te Ching/《道德经》" menggunakan kata Tao sebagai isu sentral dalam pemikiran filsafatnya. (Hong Xiuping, 2014: 344)

Berdasarkan kajian Knut Walf dari *University of Neimegen* di tahun1989, telah ada 252 versi Tao Te Ching dalam 17 bahasa Eropa, semenjak tahun 1816-1988. Tao Te Ching merupakan kitab klasik Tiongkok yang paling banyak diterjemahkan, dan merupakan salah satu kitab yang paling banyak diterjemahkan di dunia selain Alkitab. (Tao Yuan dkk, 2013: 2)

Tao Te Ching juga mempunyai versi terjemahan Bahasa Indonesia, salah satu versinya sudah ada sejak tahun 1937, dan berlanjut terus sampai hari ini. Karya-karya terjemahan Tao Ching berbahasa Indonesia dengan tejemahan lengkap berdasarkan 81 bab bahasa aslinya dari tahun yang tertua sampai terbaru ada 9 buah (ICCIS Proceedings, 2016:44) , yakni:

(1) Tan Soe Djwan (1937), "Too Tik King: Kitab Kebatinan Lao Tse".

(2) Kwee Tek Hoaij (1938), "Tao Teh King".

(3) Liem Tjie Khay (1960/1991), "Tao Teh Ching".

(4) Dr. Tjan Tjoe Som (1962), "Tao-Te-Tjing".

(5) Majelis Rohaniwan Tridharma Seluruh Indonesia Komda Jakarta (1995), "Tao Tee Cing: Kitab Suci Taoisme".

(6) Anand Krishna (1999), "Tao Teh Ching bagi Orang Modern".

(7) Tjan K (2007), "Dao De Jing: Kitab Kebijakan dan Kebajikan".
(8) Dr.I.D. Lika, M.Sc. (2012), "DaoDeJing: Kitab Suci Utama Agama Tao" .
(9) Andri Wang (2007-2014), "DaoDeJing: The Wisdom of Lao Zi".

Dalam penerjemahan Tao Te Ching, penerjemah seringkali menggunakan strategi *foreignization* dan *domestication*. Yang Wenfen (2010) mengutip Venuti (1995) tentang pengertian kedua istilah tersebut, *Domestication* adalah *"an ethnocentric reduction of the foreign text to the target-language cultural values, bring the author back home.",* sementara *Foreignization* adalah *"an etnodeviant pressure on those (cultural)values to register the linguistic and cultural difference on the foreign text, sending to the reader abroad."Domestication* menghasilkan produk terjemahan yang lebih luwes dan meminimalkan istilah-istilah asing bagi pembaca bahasa sasaran. Sementara *foreignization* justru mempertahankan beberapa peristilahan asing sesuai aslinya.

3. METODOLOGI

Penelitian ini menggunakan metode studi literatur deskriptif kualitatif. Studi literatur terhadap karya-karya Tao Te Ching berbahasa Indonesia dan kajian-kajian Tao Te Ching dalam bahasa Tionghoa modern. Literatur-literatur berbahasa Indonesia sebagai objek kajian diperbandingkan dengan literatur hasil kajian para ahli dalam bahasa Tionghoa, terutama dalam hal penjelasan kata atau konsep-konsep penting dalam Tao Te Ching. Hasil kajian dipaparkan secara deskriptif kualitatif, dengan menitik beratkan kepada pemahaman terhadap karya terjemahan yang dikaji secara menyeluruh dan mendalam.

4. HASIL DAN ANALISIS
Pandangan Penerjemah terhadap Tao Te Ching

Di bagian pendahuluan Tjan memberikan penjelasan yang sangat kaya mengenai (1) Lao Zi dan Tao Te Ching, (2) Isi Tao Te Ching, (3) Latar Belakang Tao Te Ching, (4) Teks Tao Te Ching, (5) Istilah-istilah Khusus Tao Te Ching, serta (6) Arti Tao Te Ching bagi zaman sekarang.

Pada bagian (1) Lao Zi dan Tao Te Ching, diterangkan secara panjang lebar mengenai siapakah Lao Zi menurut catatan sejarah. Diterangkan bahwa menurut catatan Shi Ji / Kitab Sejarah yang ditulis oleh Sima Qian pada masa dinasti Han, ternyata sudah terjadi kesimpang siuran mengenai siapa Lao Zi. Sima Qian mencatat ada tiga orang berbeda dan dari jaman yang berbeda, yang disinyalir sebagai penulis Tao Te Ching. Hingga kini tidak tahu siapa yang benar. Namun demikian Tjan menegaskan bahwa "Pada hemat saya penghargaan kita terhadap Tao Te Ching sebagai kitab kuno tidak tergantung dari soal siapakah yang mengarangnya dan apakah seorang filsuf yang disebut Lao Zi dan disangkut-pautkan dengan kitab tersebut pernah hidup dan pada jaman apa." (Tjan, 1962: 12) Lebih jauh Tjan menjelaskan bahwa pada umumnya kitab-kitab kuno tidak mungkin lagi diketahui nama pengarangnya, dan seringkali orang pada jaman dahulu menyusun kitab tanpa menyebut namanya sendiri, melainkan menggunakan nama orang yang sudah terkenal di kalangan umum atau nama samaran. Kitab kuno sepanjang jaman juga sering mengalami pengubahan dan penambahan. Perihal keaslian kitab hanyalah menarik perhatian para ahli, dan tidak menjadi persoalan bagi pembaca pada umumnya yang hanya ingin memetik pelajaran dari isinya. (Tjan, 1962: 12)

Penjelasan Tjan ini memberikan sudut pandang yang tegas yang menempatkan Tao Te Ching pada nilai isi ajarannya, dan tidak lagi mempersoalkan perihal sejarah dan latar belakang pengarangnya yang memang sudah tidak bisa lagi dilacak kebenarannya.

Pada bagian (2) Isi Tao Te Ching, Tjan menjelaskan bahwa " Pada hemat saya Tao Te Ching itu memang tidak merupakan uraian sistematis tentang suatu pandangan alam dan pandangan hidup, tetapi suatu kumpulan ucapan-ucapan tentang soal-soal mengenai manusia dan tempatnya di dunia, semuanya dilihat dari pendirian tertentu...Dari ucapan-ucapan yang terlepas dan rupa-rupanya tak bersangkut paut itu, kita dapat mengupas suatu sistem, suatu bentuk pikiran yang teratur." (Tjan, 1962: 15) Sistem tersebut dijelaskan lebih lanjut oleh Tjan sebagai Tao/Jalan. "Pada asal mulanya ada sesuatu dalam bentuk campuran: sunyi, senyap, kekal, tak dapat dilihat, tak dapat didengar, tak dapat diraba, tanpa rasa, tanpa kesadaran, tanpa nama, hanya karena terpaksa kita menyebutnya Jalan. Jalan mengandung segalanya, semua yang bertentangan dicakup dan diselaraskannya, terang dan gelap, diam dan gerak, ada dan tiada. Ia berwujud tanpa wujud, berupa tanpa rupa. Ia berjalan sebagai kodrat alam: keluar sampai puncaknya lalu kembali ke permulaannya. Seluruh alam berasal darinya, mulai dari langit dan bumi yang bersama-sama melahirkan segala benda lain. Jalan berjalan dengan "Sakti"nya yang tak habis-habis bagaimanapun dipakainya, yang meluap baik ke kiri maupun ke kanan, tanpa menolak apapun atau siapapun, tanpa memperlihatkan jasanya, tanpa menuntut, tanpa memaksa; dengan "saktinya" Jalan memupuk, mendidik, memperkembangkan, memasakkan, menyempurnakan, memelihara, dan melindungi segala benda, tanpa mengambil tindakan, tapi selalu sesuai dengan wataknya masing-masing." (Tjan, 1962: 15)

Tjan menjabarkan dengan sangat deskriptif mengenai konsep utama pemikiran Tao Te Ching yakni Tao dan Te itu sendiri. Penjelasan metafisik akan Tao ini dijabarkan Lao Zi dalam bab-bab yang terpisah, namun disodorkan kepada pembaca oleh Tjan secara bertautan, yang sangat memudahkan pembaca untuk mengawali perjalanannya memahami Tao Te Ching.

Pada bagian (3) Latar Belakang Tao Te Ching, Tjan menjelaskan keadaan masyarakat pada jaman Chun Qiu (771-403 SM)-Zhan Guo (403-256 SM) yang menjadi latar belakang masyarakat masa hidup Lao Zi dan munculnya Tao Te Ching. Pada masa itu terjadi peperangan dan kekacauan berkepanjangan yang memakan korban negara dan rakyat yang sangat besar. Dalam kondisi seperti ini, orang-orang yang mempunyai pemikiran mempunyai sikap yang berbeda-beda. Ada yang menggunakan cara-cara politik praktis, ada juga yang jemu dengan kondisi masyarakat dan mengundurkan diri ke pegunungan untuk hidup tentram, bersatu dengan alam. Ada juga yang walaupun tidak mempunyai kedudukan tertentu, tanpa putus asa tidak henti-hentinya menawarkan pendapatnya tentang cara-cara yang harus ditempuh negara untuk keluar dari kekacauan. Mereka inilah yang dapat disebut filsuf, yakni yang tidak saja memikirkan soal-soal politik praktis, tetapi berpangkal pada suatu pandangan hidup atau pandangan alam yang merupakan dasar bagi ajarannya. (Tjan, 1962: 19). Filsuf-filsuf ini umumnya dari kelas terbawah kaum bangsawan yang tidak mempunyai harta benda. Di sisi lain mereka juga tidak bisa melepaskan diri dari pengaruh pandangan feodal, yakni walaupun mereka selalu mengingatkan bahwa penderitaan rakyat adalah soal pokok bagi negara, penyelesaian soal itu tidak diharapkan dari rakyat sendiri tetapi dari pihak atasan yang memerintah, yang lebih bijaksana daripada rakyat jelata dan sekarang harus mengubah wataknya dan sikapnya. Pandangan-pandangan mereka meskipun berbeda tetapi mempunyai tujuan yang sama yaitu mengharapkan terbentuknya kembali dunia baru dan satu, yakni Tian Xia (di bawah Langit), yang diperintah oleh raja yang bijaksana yang dibantu oleh menteri-menteri yang bijaksana dan bekerja untuk kebahagiaan rakyat.

Pada masa itu muncul berbagai aliran filsafat, yang terutama antara lain: Aliran Ru/Ru Jia, Aliran Mo/Mo Jia, Aliran Tao/Dao Jia, Aliran Ming/Ming Jia, Aliran Yin Yang/ Yin Yang Jia, Aliran Fa/Fa Jia. (Tjan,1962:19-23)

Tjan memperkirakan bahwa Tao Te Ching barangkali sudah muncul pada waktu hidupnya Konfucius, yakni antara abad ke-6 dan ke-5 sebelum masehi, dan mungkin sudah dikemukakan secara lisan oleh seseorang yang disebut Lao Zi. Murid-muridnya meneruskan ucapan-ucapannya, membicarakannya, menguraikannya dan mungkin menambahkannya dengan penjelasan-penjelasan yang terus berubah sepanjang abad, mempertahankannya atas bantahan-bantahan lawan-lawannya dan sekaligus, tanpa sengaja, menggunakan gaya bahasa lawan-lawan itu. Pada abad ke-4 SM ucapan-ucapan itu dikumpulkan dan kemudian diterbitkan sebagai kitab yang kemudian disebut Tao Te Ching. (Tjan, 1962:24)

Pada bagian (4) Teks Tao Te Ching, Tjan mengemukakan secara jelas bahwa sumber inspirasinya yang utama dalam menerjemahkan Tao Te Ching adalah buku karangan Zhu Qianzhi yang berjudul "Lao Zi Jiaoshi", diterbitkan di Shanghai 1958, karena beliau tertarik kepada uraian Zhu yang berdasarkan penyelidikan bahan-bahan yang lebih banyak dibandingkan sarjana-sarjana lainnya. Disamping itu beliau juga mencocokkannya dengan hasil terjemahan Bahasa Mandarin Modern dalam karya-karya Zhang Mosheng "Lao Zi Baihua Zhujie" (Kowloon, tanpa tanggal), Ren Jiyu "Lao Zi Jin Yi" (Peking, 1956), Yang Xingshun "Zhongguo Gudai Zhexuejia Jiqi Xueshuo"(Peking, 1957), Yang Liuqiao "Lao Zi Yihua" (Peking, 1958). Juga terjemahan bahasa asing lainnya seperti A.Waley "The Way and Its Power (London, 1934), R.B. Blakney "Lao Zi, The Way of Life. (New York, 1955). Namun beliau menambahkan informasi bahwa sebagian besar tidak setuju dengan hasil terjemahan karya-karya tersebut.

Penjelasan terhadap karya-karya acuan dalam penerjemahan Tao Te Ching ini sangat bermanfaat sebagai informasi referensi bagi pembaca dan pembelajar saat ini, dimana saat dibutuhkan studi lanjut mengenai Tao Te Ching setidaknya ada referensi-referensi yang mungkin bisa diacu dan dibaca lebih lanjut.

Pada bagian (5) Istilah-istilah Khusus dalam Tao Te Ching, Tjan menjabarkan secara ringkas dan jelas pengertian beberapa istilah penting, seperti Tao, Te, Wu wei, Shengren, Junzi, Wanwu, Pu, Ren, Yi, Li dan Tianxia. Diantaranya beliau menjelaskan Tao: Jalan yang memberikan wujud dan daya kembang bagi seluruh alam, leluhur segala benda, tetapi sendirinya tanpa nama, tanpa rasa, tanpa sadar, tanpa bertindak. Juga berarti contoh atau pegangan yang benar, kebenaran yang tak boleh ditinggalkan. (Tjan, 1962:27-28). Penjelasan-penjelasan peristilahan ini sangat berarti bagi pembaca pemula yang ingin masuk mempelajari Tao Te Ching, setidaknya memberikan wawasan awal mengenai kata-kata kunci yang akan dibaca.

Pada bagian (6) Arti Tao Te Ching bagi Jaman Sekarang, Tjan menyebutkan antara lain: (1) Ucapan-ucapan Tao Te Ching disusun dalam gaya bahasa yang indah, yang dapat dinikmati juga dalam terjemahan, maka dilihat dari sudut pandang kesusasteraan, Tao Te Ching masih berharga. (2) Tao Te Ching menyinggung soal-soal kehidupan manusia, yang hingga sekarang sebagian besar masih berlaku. "Membaca Tao Te Ching dapat memeperingatkan kita bahwa segala yang terjadi di dunia ini, mengenai masyarakat dan mengenai kita sendiri sebagai manusia, seharusnya dilihat dari 'sudut keabadian', yakni sebagai sesuatu yang pasti akan lewat, pasti akan diganti dengan kejadian lain, maka tidak perlu menggoncangkan kita, tidak perlu menghancurkan hati kita." (Tjan, 1962:30). Tao Te Ching masih dapat menarik perhatian orang-orang jaman sekarang, karena "Jaman kita, betapa

besarpun perbedaannya dengan jaman dulu, dalam beberapa hal masih hampir sama. Kita mengalami ketidak adilan, penindasan, kekejaman, kecongkaan, kemunafikan, perebutan kuasa dan harta; kita masih takut akan datangnya kesakitan, hari tua dan kematian."(Tjan, 1962:36).

Tjan secara tajam melihat makna Tao Te Ching bagi orang modern. Makna pertama adalah bagi pencinta kesusasteraan, dari sudut pandang keindahan bahasanya yang beritme dan sarat perumpamaan serta hanya 5000 kata, Tao Te Ching sangat enak untuk dilantunkan. Makna kedua, membaca Tao Te Ching seperti membaca puisi kehidupan, yang sarat makna dan tak habis-habisnya untuk direnungkan kembali, karena masalah mendasar kehidupan manusia ternyata banyak kesamaan dari jaman dahulu kala sampai sekarang.

Penerjemahan Peristilahan Penting: Tao dan Te
Penerjemahan Dao/Tao（道）

Dalam 81 bab Tao Te Ching, ada setidaknya 29 bab yang memuat kata Tao, yakni bab 1, 4, 14, 15, 16, 18, 21, 23, 25, 30, 31, 32, 34, 37; 38, 40, 41, 42, 46, 47, 51, 53, 55, 60, 62, 67, 77, 79, dan 81.

Tjan menerjemahkan Tao dalam semua bab yang muncul dengan kata "Jalan", yang dituliskan dengan huruf besar. Dituliskan dengan huruf besar dimaksudkan karena mengandung makna khusus, tidak hanya makna lugas sebagai "jalan" biasa. Penggunaan "Jalan" sebagai terjemahan dari Tao pernah dilakukan oleh A Waley dalam bukunya *The Way and Its Power*. Dari judul buku tersebut nampak jelas bahwa Tao diterjemahkan *The Way* dengan huruf kapital, dan Te menjadi (Its) *Power*. Meskipun dalam karya terjemahannya Tjan menjelaskan bahwa beliau tidak setuju dengan hasil terjemahan A.Waley (dan beberapa lainnya), namun dari fenomena hasil terjemahan Tjan terhadap judul buku Tao Te Ching, yang diterjemahkan menjadi "Tao Te Tjing: Kitab tentang Djalan dan Saktinya", sepertinya banyak dipengaruhi atau terinspirasi oleh hasil terjemahan A.Waley "The Way and Its Power".

Penerjemahan Tao sebagai Jalan sesuai dengan makna dasar kata Tao/道 yang berarti 道路 dao lu/jalan. Kata Tao sendiri sudah digunakan jauh sebelum jaman Lao Zi, dan banyak muncul dalam kitab-kitab yang lebih kuno dibandingkan Tao Te Ching (Xiong Tieji, 2005: 28). Namun sejak Lao Zi melalui karyanya Tao Te Ching ini, kata Tao mempunyai makna yang khusus, sebagai peristilahan sentral pemikiran filosofisnya. Menurut hasil kajian Chen Guying (1999), istilah Tao dalam Tao Te Ching mempunyai beberapa arti, yaitu (1) Tao sebagai sesuatu yang benar-benar ada, sebagai asal mula segala sesuatu (2) Tao sebagai keteraturan: keteraturan berlawanan yang saling menjadi dan keteraturan siklis (3) Jalan yang harus ditempuh manusia. (Chen Guying, 1999: 2-12).

Kata Tao yang digunakan oleh Lao Zi mempunyai arti yang berlapis dan tidak tunggal. Dalam Bahasa Indonesia tidak ditemukan istilah yang sepadan dengan kata Tao ini. Strategi penerjemahan yang dilakukan Tjan adalah mengembalikan Tao ke dalam makna dasar kata itu sendiri yakni jalan, namun karena dipahami bahwa jalan saja tidak bisa mewadahi kekayaan makna peristilahan filsafat Tao itu sendiri, sehingga dilakukan strategi penulisannya dengan huruf kapital. Meski demikian, karena tersampaikan ke dalam Bahasa Indonesia sebagai kata Jalan, membuat pemahaman pembaca karya terjemahan yang tidak mengerti bahasa aslinya sama sekali, pasti akan terbatasi dengan konsep dalam kata Jalan yang tertulis dalam karya terjemahan. Imajinasi pembaca barangkali akan terhenti kepada makna Jalan yang harus ditempuh manusia, sementara lapisan makna lain dari Tao yang lebih dalam sangat sulit untuk dibayangkan. Strategi penerjemahan ini secara langsung memberikan dampak membatasi pemahaman pembaca karya terjemahan.

Di sisi lain, strategi penerjemahan kata Tao dengan *domestication*, membantu pembaca pemula yang sama sekali belum pernah mengenal Tao Te Ching, yang memang tidak memerlukan informasi yang lebih dalam, dan hanya perlu memahami lapisan makna yang paling sederhana, paling dangkal dari filsafat Tao itu sendiri. Andaikan pembaca pemula mengerti bahwa Tao itu adalah Jalan, yakni Jalan yang harus ditempuh oleh manusia, atau Jalan kebenaran, sudah dapat dikatan mengerti dasar dari pengertian Tao dalam Tao Te Ching.

Dalam menerjemahkan kalimat-kalimat yang mengandung kata Jalan tersebut, ditemukan beberapa hal yang bisa didiskusikan, antara lain sebagai berikut:

道可道，非常道 (bab 1)

Dao ke dao, fei chang Dao

Jalan yang dapat digunakan sebagai jalan bukan merupakan jalan yang kekal.

Ini adalah kalimat pertama Tao Te Ching. Dao/Tao yang pertama dan ketiga adalah istiah filsafat yang dikemukakan oleh Lao Zi. Dao/Tao kedua artinya diutarakan/dibicarakan. Sehingga kalimat di atas secara lengkap diartikan, Tao yang dapat diutarakan dengan kata-kata bukanlah Tao yang abadi/kekal. (Chen Guying, 1999: 53,62). Tjan memberikan terjemahan "Jalan yang dapat digunakan sebagai jalan bukanlah Jalan yang kekal". Kata Tao pertama dan ketiga diterjemahkan sebagai "Jalan" yang merupakan peristilahan filsafat, yang sesuai dengan tafsiran yang diberikan Chen Guying. Sementara 可道 Ke Dao/Tao，diterjemahkan sebagai "yang dapat digunakan sebagai jalan", yang artinya 道 Dao/Tao disini digunakan sebagai kata kerja "digunakan sebagai jalan" atau dengan kata lain berarti "dijalani". Makna ini kurang sesuai dengan kata 道 Dao/Tao itu sendiri, dimana arti dasarnya adalah 道路 Daolu atau jalan sebagai kata benda, atau digunakan lain sebagai kata kerja yang berarti "berbicara/mengutarakan". Selain itu, kalimat terjemahan Tjan mengandung kontradiksi. Jalan yang kekal seakan-akan adalah Jalan yang tidak dapat dijalani (oleh manusia). Jika memang demikian, Jalan yang kekal tidak dapat dijangkau dan dijalani (oleh manusia), maka Lao Zi tidak perlu susah payah menjelaskan filosofi Tao dengan 5000 kata, karena Jalan yang dimaksud tidak dapat dijalani manusia. Terjemahan ini bertentangan dengan makna Tao, yang salah satunya adalah Jalan yang harus dijalani manusia.

(2) 孔德之容，惟道是从 (bab 21)

Wajah kesaktian yang mewah adalah sesuai dengan Jalan yang diikuti.

Chen Guying menjelaskan 孔 kong, artinya besar. 德 De/Te, sebagai pengejawantahan Tao. Terjemahan Tjan terhadap 孔 kong adalah "mewah" dirasakan kurang tepat.

 (3) 故道大，天大，地大，王亦大 (bab 25)

Maka itu Langit adalah besar, Bumi adalah besar, Jalan adalah besar, manusia adalah besar.

Di kalimat ini ada 4 bagian yang disampaikan Lao Zi, yakni 道 dao 天 tian 地 di 王 wang. Dalam terjemahan tertulis Langit 天, Bumi 地, Jalan 道, Manusia 人. Teks terjemahan dan teks asli versi Wang Bi terdapat perbedaan urutan empat hal yang disebutkan. Selain itu dalam naskah terjemahan kata 王 wang dibaca sebagai 人 ren, yang diberi catatan bahwa ini mengutip tafsiran Zhu Qianzhi. Tao Te Ching sebagai kitab kuno, sepanjang sejarah sudah banyak mengalami penyalinan berulang-ulang, yang mungkin saja terjadi perubahan atau kesalahan tulis dalam proses penyalinannya. Hal ini barangkali yang menimbulkan munculnya banyak versi teks asli Tao Te Ching. Jika melihat kalimat selanjutnya dalam bab 25 tersebut kita akan melihat bahwa tafsiran Zhu yang diikuti oleh Tjan ternyata masuk akal juga.

人法地，地法天，天法道，道法自然

Ren fa di, Di fa tian, Tian fa dao, Dao fa ziran

  Dalam kalimat ini tertuang jelas empat hal yakni 人 ren, 地 di, 天 tian, dan 道 Dao/Tao, salah satu yang disebutkan adalah 人 ren. Hal ini juga didukung naskah Tao Te Ching dalam buku Chen Guying, juga menuliskan 王 wang dengan 人 ren, yang mengoreksi naskah Wang Bi berdasarkan naskah Fuyi （傅奕本）[1]. (Chen Guying, 1999:166；Zhu Qianzhi,1996: 102).

(4) **天之道**，损有余而补不足，人之道则不然 (bab 77)

  Jalan Langit: mengurangi yang berlebih-lebihan, mengurangi yang kekurangan. Bukan demikian dengan Jalan manusia: menambah yang kekurangan, untuk dihadiahkan kepada yang berlebihan.

损有余 sun you yu artinya mengurangi yang berkelebihan

补不足 bu buzu artinya menambah yang kekurangan

  Dalam teks terjemahan entah mengapa terjadi kesalahan dengan mengatakan "Jalan Langit: mengurangi yang berlebih-lebihan dan mengurangi yang kekurangan; Jalan manusia: menambah yang kekurangan, untuk dihadiahkan kepada yang berlebihan". Kemungkinan tertukar antara kalimat "mengurangi yang kekurangan dengan kalimat menambah yang kekurangan", bisa dikoreksi menjadi Jalan Langit: mengurangi yang berlebih-lebihan, menambah yang kekurangan; Jalan mnusia: mengurangi yang kekurangan, untuk dihadiahkan kepada yang berlebihan. Dengan demikian akan lebih sesuai dengan bahasa aslinya,

Penerjemahan De（德）

  Te adalah kata kunci kedua dalam filsafat Lao Zi, dalam Tao Te Ching, ada setidaknya 14 bab yang memuat kata Te, yakni bab 10, 21, 23, 28; 38, 41, 51, 54, 55, 59, 60, 63, 68, 79.

  Seperti halnya penerjemahan Tao, penerjemahan Te dalam karya terjemahan Tjan sepertinya juga terpengaruh, atau setidaknya terinspirasi dari cara penerjemahan A. Waley: The Way and Its Power. Tjan menerjemahkan Te dengan Sakti. Dalam judul tertulis Tao Te Tjing: Kitab tentang Djalan dan Saktinya. Nampak di sini gaya penerjemahan yang mirip dengan versi A.Waley tersebut.

  Semua karya terjemahan berbahasa Indonesia menggunakan strategi *domestication* dalam menerjemahkan kata "Te" dalam Tao Te Ching, dimana kata "Te" selalu dialihbahasakan ke dalam Bahasa Indonesia. Dari sembilan karya terjemahan Tao Te Ching berbahasa Indonesia, lima karya menerjemahkan Te menjadi "kebajikan/kebadjikan/kebedjikan" [(Kwee, 1938), (Liem, 1960/1991), (Majelis Rohaniwan Tridharma, 1995), (Krishna, 1999), (Wang, 2014)]. Empat karya lainnya menerjemahkan Te menjadi "boedi" (Tan, 1937)), "moral" (Tjan, 2007), "sakti/kesaktian" (Tjan, 1962), hati nurani dan budi pekerti (Lika, 2012).[2] Di antara berbagai versi teks terjemahan Tao Te Ching berbahasa Indonesia, hanya versi Tjan yang menggunakan kata "sakti".

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[1]Ada lima versi Tao Te Ching yang diakui oleh para peneliti dewasa ini, yakni versi Wang Bi（王弼本），He Shanggong （河上公本），Fuyi（傅奕本），Zhujian（竹简本），dan Boshu （帛书本）. Dari kelima versi tersebut, versi Wang Bi dan He Shanggong adalah versi Tao Te Ching yang paling populer dan penyebarannya paling luas. （Liu Xiaogan, 2009: 29-31)

[2]Pauw Budianto, *A Preliminary Investigation of Indonesian Translations of the Tao Te Ching text for the sake of Chinese Language And Culture Education in Indonesia*, Jakarta: Proceedings Book The Third International Conference on Chinese Indonesian Studies (ICCIS), 2016, ISBN: 976-979-9234-57-5, p.31-36.

Kata "sakti" menurut Kamus Besar online (www.kamusbesar.com) dijelaskan sebagai berikut:
1. Mampu (kuasa) berbuat sesuatu yang melampaui kodrat alam; mempunyai kesaktian. Contoh: Pendeta itu dapat berjalan di atas air.
2. Mempunyai kuasa gaib; bertuah. Contoh: Umumnya masyarakat menganggap benda-benda peninggalan Wali Songo itu sakti.
3. Keramat

Dari penjelasan arti kata "sakti" menurut kamus besar tersebut, kata "sakti" digunakan umumnya untuk mendiskipsikan kemampuan manusia yang luar biasa melampaui kodrat alamiahnya, atau benda yang mempunyai kekuatan gaib. Tjan menggunakannya untuk menjelaskan Te sebagai pengejawantahan Tao, dimana Te dianggap sebagai "kesaktiannya" / "kegaibannya" Tao. Ini merupakan terjemahan yang sangat menarik. Contoh:

生而不有，为而不恃，长而不宰，是谓玄德 (bab 10, 51)

Melahirkan tapi tidak memilikinya, berbuat tapi tidak membanggakannya, memupuk tapi tidak memaksanya, inilah yang disebut sakti gaib.
Tjan menerjemahkan **玄德** xuan de dengan sakti gaib. Chen Guying menerjemahkannya ke dalam Bahasa Tionghoa modern sebagai "Te" yang mendalam, dimana Te dibiarkan begitu saja, hanya diberi tanda kutip. Memang tidak mudah mencari kata-kata yang pas untuk mengalihbahasakan Te ke dalam Bahasa Tionghoa modern, apalagi ke dalam Bahasa Indonesia. Usaha Tjan memberikan terjemahannya untuk pembaca Indonesia tidaklah hal yang mudah, patut diberikan apresiasi yang tinggi.

5. SIMPULAN

Karya terjemahan Tao Te Ching berbahasa Indonesia karya Prof.Tjan Tjoe Som merupakan sebuah usaha yang layak diberikan apresiasi yang tinggi. Disamping kekurangan-kekurangan yang masih bisa didiskusikan kembali, karya terjemahan tersebut memberikan banyak inspirasi dan manfaat nyata dalam pemahaman terhadap filsafat Taoisme terutama Lao Zi. Dalam karyanya, Tjan memberikan gambaran yang cukup menyeluruh tentang (1) latar belakang sejarah masa chunqiu zhanguo dimana Lao Zi dan Tao Te Ching disinyalir muncul, (2) pemahaman terhadap metafisika Tao dalam Tao Te Ching yang cukup menyeluruh dan mendasar, (3) Peristilahan khusus yang diterangkan secara gamblang, dengan bahasa sederhana dan mudah dipahami, (4) Makna Tao Te Ching bagi orang modern yang dituangkan secara tajam dan mengena. Dalam penerjemahan peristilahan filsafat utama Tao dan Te, Tjan mempunyai caranya sendiri yang unik. Mempunyai keberanian untuk mengekspresikan Tao Te Ching dalam Bahasa Indonesia secara menyeluruh. Tao dialihbahasakan dengan Jalan, Te diekspresikan dengan Sakti. Sebuah karya penerjemahan yang inspiratif dan layak untuk dikaji lebih jauh. Karya ini dapat secara selektif dimanfaatkan untuk pembelajaran filsafat Tiongkok di tingkat sarjana, dan secara keseluruhan untuk menjadi bahan kajian tingkat pasca sarjana.

Di samping itu kajian-kajian lanjut terhadap naskah-naskah terjemahan Tao Te Ching berbahasa Indonesia lainnya masih sangat diperlukan untuk menggali lebih jauh manfaat dan nilai-nilai yang terkandung di dalamnya, yang pasti akan sangat berguna bagi pembelajaran Filsafat Tiongkok di Indonesia.

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Analisis 'X' Dan 'Y' Dalam Frase "千 X 万 Y" Dalam Bahasa Mandarin Secara Sintaksis Dan Semantis

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ABSTRACT

In Mandarin there are several ways to express the meaning 'many', such as by using adjective 多 (duō), 大量 (dàliàng), or by using phrase, such as 不胜枚举 (bù shèng méi jǔ). Generally, those words or phrases perform the grammatical functions of attribute, predicate or complement. They can also perform the grammatical function of <u>adjunct adverbial</u>. The phrase '千 X 万 Y' also means 'many'. 'X' and 'Y' can be a noun, a verb or an adjective. 'X' and 'Y' can be filled with the same word, such as 千错万错 (qiān cuò wàn cuò = lots of errors), can also be substituted with different words like 千言万语 (qiān yán wàn yǔ = many words). Not all nouns, verbs and adjectives can occupy the position of 'X' and 'Y'. This paper will discuss the 'X' and 'Y' in the phrase "千 X 万 Y" syntactically and semantically. Data analyzed in this research were obtained from the online corpus *Center for Chinese Linguistics PKU* (Peking University). This research will analyze the types of nouns, verbs and adjectives that could occupy the position of 'X' and 'Y'. The aim objective of this research is to help Chinese language learners to use the pattern "X 千 万 Y" correctly.

Key Words: 千 X 万 Y phrase, Mandarin, syntactic and semantic analysis

ABSTRAK

Dalam bahasa Mandarin ada beberapa cara untuk menyatakan makna 'banyak', diantaranya dengan menggunakan ajektiva, seperti 多(duō), 大量(dàliàng), atau menggunakan frase, seperti 不胜枚举 (bù shèng méi jǔ). Umumnya kata atau frase tersebut menduduki fungsi gramatikal atribut, inti predikat atau pelengkap. Selain itu, ada juga yang berfungsi sebagai keterangan. Frase '千 X 万 Y' juga menyatakan makna 'banyak'. 'X' dan 'Y' dapat berupa nomina, verba dan ajektiva. 'X' dan 'Y' bisa kata yang sama, misal 千错万错 (qiān cuò wàn cuò = banyak kesalahan), juga bisa berupa kata yang berbeda, misal 千言万语 (qiān yán wàn yǔ = banyak kata). Tidak semua nomina, verba dan ajektiva dapat menduduki posisi 'X' dan 'Y'. Makalah ini akan membahas 'X' dan 'Y' dalam frase "千 X 万 Y" secara sintaksis dan semantis. Data didapat dari *corpus online Center for Chinese Linguistics PKU (Peking University)*. Makalah ini akan menyajikan jenis-jenis nomina, verba dan ajektiva yang dapat menduduki posisi 'X' dan 'Y'. Diharapkan dapat membantu pembelajar bahasa Mandarin untuk menggunakan pola "千 X 万 Y" dengan tepat.

Kata Kunci: frase 千 X 万 Y , bahasa Mandarin, analisis sintaksis dan semantis

1. PENDAHULUAN

Frase '千 X 万 Y' sering digunakan untuk menyatakan makna 'banyak'. Beberapa bahan ajar memberikan penjelasan bahwa 'X' dan 'Y' dapat berupa nomina, verba atau ajektiva. 'X'dan 'Y' dapat berupa kata yang sama atau berbeda. Dari segi hubungan makna 'X' dan 'Y' dapat berupa kata yang bersinonim atau berkaitan. Berdasarkan perjelasan tersebut, contoh frase '千 X 万 Y' yang benar adalah :

- ✓ 千好万好 (banyak kebaikan)
   'X' dan 'Y' sama
- ✓ 千言万语 (banyak kata)
   'X' dan 'Y' bersinonim
- ✓ 千山万水 (banyak gunung dan sungai/lautan, menyatakan jarak yang sangat jauh)
   'X' dan 'Y' berkaitan

Tidak semua pembelajar bahasa Mandarin berbahasa ibu bahasa Indonesia dapat benar-benar memahami penjelasan tersebut. Salah satu kesalahan frase yang disusun adalah '千球万迷'. Dasar pemikiran penyusunannya adalah '球'dan '迷' sama-sama berupa nomina, memiliki makna yang berkaitan, '球' berarti bola, sedangkan '迷' berarti penggemar, '球迷' berarti 'penggemar sepak bola'. Berdasarkan kesalahan tersebut, maka diperlukan penjelasan lebih lanjut tentang 'X' dan 'Y dalam frase '千 X 万 Y''. Penelitian ini mencoba memberikan jawaban atas hal tersebut. 'X' dan 'Y' dikaji secara sintaksis dan semantis. Menurut hasil pencarian terhadap artikel penelitian sejenis dalam jurnal *online*, belum ditemukan artikel dengan penelitian sejenis secara mendalam. Salah satu artikel yang membahas ini adalah "Shuo 'Qian' Dao 'Wan'" (说'千'道'万') yang ditulis oleh Xie Xiaoming (谢晓明). Pertanyaan yang berusaha dijawab melalui penelitian ini adalah:

1) Hubungan gramatikal apa yang dimiliki 'X' dan 'Y' dalam frase '千 X 万 Y'?
2) Hubungan makna apa yang dimiliki 'X' dan 'Y 'dalam frase '千 X 万 Y'?

Makalah ini diharapkan dapat memberikan rambu-rambu yang lebih jelas tentang pemilihan kata yang dapat mengisi 'X' dan 'Y' dalam frase '千 X 万 Y'. Melalui penjelasan yang diberikan, diharapkan tidak hanya dapat membantu pembelajar bahasa Mandarin dalam menggunakan, namun juga dapat membantu pengajar dalam mengajarkan frase ini.

2. LANDASAN TEORI

2.1. Frase

Imam Baehaqie dalam bukunya *Sintaksis Frasa* menyimpulkan makna frase dari pendapat beberapa orang ahli, yaitu Ramlan, Chaer, Kentjono, Verhaar, serta Oka dan Suparno sebagai "satuan gramatikal yang terdiri atas dua atau lebih dari dua kata yang keseluruhan unsurnya tidak melebihi batas fungsi atau masing-masing unsurnya tidak menduduki fungsi sintaksis sendiri-sendiri". Sejalan dengan definisi tersebut, frase memiliki ciri-ciri sebagai berikut (Baehaqie 2013: 2-3):

1) dapat berdiri sendiri
2) terdiri dari dua kata atau lebih, minimal salah satunya adalah klitika
3) merupakan konstruksi nonpredikatif
4) urutan kata cenderung bersifat baku
5) dapat diperluas

Frase dapat dibedakan menjadi frase baku dan frase tidak baku. Salah satu jenis frase baku dalam bahasa Mandarin yaitu peribahasa (成语). Ciri-ciri peribahasa dalam bahasa Mandarin adalah (Wan 2006: 132-133):

1) mayoritas terdiri dari empat karakter Han, sering berupa kata yang berpasangan (bersinonim, berantonim atau berkaitan), contoh: 同甘共苦, '同' bersinonim dengan '共', '甘'berantonim dengan '苦'.

2) tidak sedikit yang masih menggunakan makna kata atau struktur gramatikal bahasa Mandarin klasik, contoh: 不速之客, '速' masih menggunakan makna dalam bahasa Mandarin klasik, yaitu 'mengundang'.

Seperti disebutkan di atas, frase adalah gabungan dua atau lebih dari dua kata, penggabungan ini akan menghasilkan beberapa hubungan makna. Sutanto (Baehaqie 2013: 55-56) membagi hubungan makna tersebut dalam dua belas kategori:

1) aspektual
2) cara
3) jumlah
4) kemodalitasan
5) pemilihan
6) pemilikan
7) pengingkaran
8) penjumlahan (penambahan)
9) perbandingan
10) perwatasan
11) tingkat

Frasa '千 X 万 Y' merupakan salah satu frase yang digunakan untuk menyatakan makna 'jumlah', yaitu 'jumlah banyak'. 'X' dan 'Y' dalam frase tersebut dapat berupa nomina, verba dan ajektiva. 'X' dan 'Y' dapat berupa kata yang sama, namun juga dapat berupa kata yang berbeda. Jika berupa kata yang berbeda, umumnya berupa kata yang bersinonim atau memiliki makna yang berkaitan.

2.2. Hubungan antarkata dalam bahasa Mandarin

Kosakata merupakan sebuah sistem. Kata yang merupakan anggota dari kosakata memiliki beberapa jenis hubungan sebagai berikut (Wan 2006: 2-4):

1) Berdasarkan unsur pembentuknya
   Contoh: 学校, 大学, 留学生 sama-sama memiliki unsur pembentuk yang sama, yaitu 学
2) Berdasarkan struktur gramatikalnya
   Contoh: 爸爸, 妈妈, 常常 sama-sama memiliki struktur gramatikal reduplikasi
3) Berdasarkan maknanya
   Contoh: 吃, 喝, 说 sama-sama menyatakan aktivitas yang dilakukan oleh mulut
4) Berdasarkan pelafalannya
   Contoh: 是, 事, 式 sama-sama memiliki, inisial, final dan ton yang sama

2.3. Struktur kata dalam bahasa Mandarin

Berdasarkan jumlah morfem pembentuknya, kata terbagi menjadi kata monomorfemis dan polimorfemis. Dalam bahasa Mandarin pembentukan kata polimorfemis (合成词) terbagi menjadi dua, yaitu metode penggabungan (组合法) dan metode penambahan (附加法). Struktur kata polimorfemis yang terbentuk melalui metode penggabungan adalah sebagai berikut (Wan 2006: 35-37):

1) 主谓式 (pola subyek+predikat), contoh: 地震
2) 述宾式 (pola verba+obyek), contoh: 失望
3) 偏正式 (pola atribut/keterangan+inti), contoh: 黑板, 热爱

4) 并列式 (pola setara), contoh: 美丽
5) 补充式 (pola verba/ajektiva+pelengkap atau nomina+kata bantu bilangan), contoh: 提高, 书本
6) 重叠式 (pola reduplikasi), contoh: 爸爸

  Hubungan makna antarmorfem dalam kata polimorfemis dengan pola setara (并列式), terbagi menjadi empat, yaitu (Wan 2006: 35):

1) bersinonim, contoh: 朋友 (teman)
   朋 (teman)
   友 (teman)
2) berantonim, contoh: 大小 (ukuran)
   大 (besar)
   小 (kecil)
3) berkaitan, contoh: 手足 (kakak beradik)
   手 (tangan)
   足 (kaki)
4) salah satu makna hilang, contoh: 国家 (negara)
   国 (negara)
   家 (keluarga)

3. METODOLOGI

  Penelitian ini adalah penelitian deskriptif kualitatif. Secara deskriptif akan memerikan ciri-ciri gambaran data melalui pemilahan data yang dilakukan pada tahap pemilahan data setelah data terkumpul (Djajasudarma 1993: 16) Langkah penelitian pertama adalah pengumpulan data. Data diperoleh dari *corpus online Center for Chinese Linguistics PKU (Peking University)*. Selanjutnya data tersebut diklasifikasikan menjadi frase baku (dalam hal ini peribahasa) dan frase tidak baku. Penentuan frase baku atau tidak baku berdasarkan ada atau tidaknya frase tersebut dalam kamus. Kamus yang dipergunakan adalah *Xiandai Hanyu Guifan Cidian* (现代汉语规范词典). Selanjutnya masing-masing kelompok dibagi menjadi kelompok frase dengan 'X' sama dengan 'Y' ('X=Y') dan kelompok frase dengan 'X' tidak sama dengan 'Y' ('X≠Y'). Langkah berikutnya setiap kategori dikaji hubungan gramatikal dan hubungan makna dari setiap sampel yang ada. Tahap terakhir adalah menarik kesimpulan mengenai kata-kata yang dapat mengisi 'X' dan 'Y' dalam frase '千 X 万 Y'.

4. HASIL DAN PEMBAHASAN

  Lema dalam kamus kata (词典) bahasa Mandarin, umumnya selain berupa kata adalah berupa frase baku, terutama peribahasa. Dari data yang telah dikumpulkan, frase '千 X 万 Y' ada beberapa yang masuk dalam kamus kata sebagai peribahasa. Hal ini sejalan dengan salah satu ciri peribahasa bahasa Mandarin yang telah disebutkan pada bagian kajian pustaka, yaitu umumnya terdiri dari empat karakter Han dan sering berupa kata yang berpasangan (bersinonim, berantonim atau berkaitan).

Tabel 1 Frase Baku (Peribahasa) '千 X 万 Y'

X = Y	X ≠ Y	
	(A) Bersinonim	(B) Berkaitan
	千变万化	**千刀万**剐
	千差万别	**千秋万代**
	千言万语	**千**军万马
	千头万绪	千山万水
	千辛万苦	
	千真万确	
	千家万户	

Dari tabel di atas, didapati bahwa untuk peribahasa '千 X 万 Y', tidak dijumpai 'X' dan 'Y' yang berupa kata yang sama. Pada kolom X≠Y, sesuai dengan teori dalam bahan ajar, makna 'X' dan 'Y' bersinonim atau berkaitan. Berdasarkan data lebih dari 85% bersinonim. Semua 'X' dan 'Y' pada kolom (A) dapat bergabung membentuk kata polimorfemis dengan struktur gramatikal setara (并列式), contoh:

1) 差 + 别 → 差别
2) 言 + 语 → 言语
3) 真 + 确 → 真确

Jika diamati lebih seksama, salah satu dari 'X' dan 'Y' dalam kata polimorfemis itu ada yang berupa morfem terikat, misal '化, 别, 言, 确'.

Pada kolom (B), tidak semua 'X' dan 'Y' dapat bergabung membentuk kata polimorfemis. Pada frase '千刀万剐', '剐' adalah akivitas menggunakan '刀'. '刀' tidak bergabung dengan '剐' membentuk kata polimorfemis. Selain itu, tidak ditemukan kata polimorfemis gabungan '秋' dan '代'.

Berdasarkan kelas kata, 'X' dan 'Y' pada kolom (A) berupa nomina, verba dan ajektiva, sedangkan pada kolom (B) hanya berupa nomina.

Tabel 2 Frase Tidak Baku '千 X 万 Y'

X = Y	X ≠ Y		
	(C) Bersinonim	(D) Berkaitan	(E) Berantonim
千种万种	千仇万恨	千恩万谢	千生万死
千错万错	千村万落	千经万论	
千条万条	**千年万**载	千真万圣	
千补万补	千叮万嘱	千帙万卷	
千点万点	千秋万岁	千门万户	
千说万说	千叮咛万嘱咐	千军万成	
千钧万钧	千缠万绕	千岩万壑	

千树万树	千江万水	千山万壑	
千动万动	**千难万苦**	千峰万壑	
千遍万遍	千险万难	千腾万变	
千难万难	千尘万埃	千兵万马	
千里万里	千姿万态	千秋万世	
千古万古	千仓万箱	千秋万古	
	千呼万唤	千章万句	
	千思万想	千队万骑	
	千妥万当	千变万状	
	千回万转		
	千形万状		
	千言万说		
	千灾百难		
	千状万态		
	千思万虑		
	千头万序		
	千端万绪		
	千绪万端		
	千态万状		
	千语万言		

Dari tabel di atas, didapati bahwa untuk frase tidak baku '千 X 万 Y', dijumpai 'X' dan 'Y' yang berupa kata yang sama, dengan kelas kata sebagai berikut:
1) kata bantu bilangan: 种, 条, 里, 钧, 遍
2) kata kerja: 补, 点, 说, 动
3) kata sifat: 错
4) kata benda: 树, 峰, 古

Berdasarkan makna kata, masih ada yang menggunakan makna dari bahasa Mandarin klasik, seperti '钧' dalam '千钧万钧' adalah satuan ukuran berat pada jaman Tiongkok kuno.

Pada kolom X≠Y, selain hubungan makna 'X' dan 'Y' bersinonim atau berkaitan, ditemukan hubungan makna berantonim, yaitu '千生不死'. Berdasarkan data, lebih dari 65% bersinonim, dan 31.7% memiliki hubungan makna berkaitan. Berbeda dengan tabel 1, pada tabel 2 tidak semua 'X' dan 'Y' pada kolom (C) dapat bergabung membentuk kata polimorfemis, contoh:
1) '秋' dan '岁' dalam '千秋万岁' tidak dapat membentuk kata polimorfemis
2) '头' dan '序' dalam '千头万序' tidak dapat membentuk kata polimorfemis

'X' dan 'Y' yang dapat bergabung menjadi kata polimorfemis berjumlah 85%, struktur gramatikal katanya adalah setara (并列式), contoh:
1) '缠' dan '绕' dalam '千缠万绕' dapat membentuk kata polimorfemis dengan struktur gramatikal pola setara
2) '呼' dan '唤' dalam '千呼万唤' dapat membentuk kata polimorfemis dengan struktur gramatikal pola setara

Dari kolom (C) didapati bahwa lebih dari 65% 'X' dan 'Y' berupa nomina, seperti '江' dan '水' dalam '千江万水', '言' dan '说' dalam '千言万说', '村' dan '落' dalam '千村万落'. Selanjutnya sebesar 25% berupa verba, seperti '呼' dan '唤' dalam '千呼万唤', '叮' dan '嘱' dalam '千叮万嘱'. Didapati juga 'X' dan 'Y' berupa verba bisilabel, yaitu '叮咛' dan '嘱咐' dalam '千叮咛万嘱咐'.

Pada kolom (D), lebih dari 90% 'X' dan 'Y' berupa nomina. Berbeda dengan kolom (C), 50% diantaranya tidak dapat bergabung membentuk frase polimorfemis.

5. KESIMPULAN DAN SARAN

Dari temuan-temuan di atas, dapat disimpulkan beberapa hal mengenai 'X' dan 'Y' dalam frase '千 X 万 Y', yaitu sebagai berikut:
1) 'X' sama dengan 'Y' hanya ditemukan pada frase tidak baku, 'X' dan 'Y' dapat berupa nomina, verba, ajektiva dan kata bantu bilangan
2) 'X' tidak sama dengan 'Y' ditemukan dalam frase baku dan frase tidak baku dengan kondisi sebagai berikut:
   a) 'X' dan 'Y' bersinonim
      Mayoritas kelas kata 'X' dan 'Y' adalah nomina, selain itu dapat berupa verba dan ajektiva.
      Mayoritas 'X' dan 'Y' dapat membentuk kata polimorfemis dengan struktur gramatikal pola setara (并列式).
   b) 'X' dan 'Y' memiliki makna yang berkaitan
      Mayoritas kelas kata 'X' dan 'Y' adalah nomina, selain itu dapat berupa verba dan ajektiva.
      Mayoritas 'X' dan 'Y' dapat membentuk kata polimorfemis dengan struktur gramatikal pola setara (并列式).
      'Y' dapat berupa aktivitas menggunakan 'X'
   c) 'X' dan 'Y' berantonim
      Hanya ditemukan pada frase tidak baku. 'X' dan 'Y' berupa kata kerja.

Perlu dilakukan kajian lebih lanjut untuk 'Y' berupa aktivitas menggunakan 'X', dan 'X' dan 'Y' yang berantonim karena jumlah data yang ditemukan dari sumber data dalam penelitian ini masih sangat minim.

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Pemahaman Dan Pandangan Generasi Muda Tionghoa Pontianak Terhadap Tradisi Ziarah Kubur Leluhur
坤甸华人青年对扫墓习俗的认识及看法

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ABSTRACT

Qing Ming or Ceng Beng is one of the most important traditions for Chinese in Pontianak. It celebrates on the fourth and the seventh month of Chinese lunar calendar. Qing Ming is done by all members from the family as a respect to the elders. Commonly, elders will make all preparation for Ceng Beng carefully. The participation of young generation in Ceng Beng is still low, because some of them have religion that forbids them to take a part; some of the others are not permitted by parents to help. Therefore, although they still considered Qing Ming as an important activity but they know nothing or they have limit knowledge about Qing Ming and its preparation. In the future, Qing Ming and all things about it maybe change in line with human's life quality progress. Most of young generation believes Qing Ming should be maintained as a valuable Chinese tradition.

Key Words : Qing Ming, Pontianak, Young Generation, Perspective

I. PENDAHULUAN

Qing Ming merupakan istilah untuk salah satu dari 24 posisi matahari menurut kalender lunisolar Asia dan juga merupakan hari raya tradisonal Tiongkok, yang dirayakan pada bulan 3 kalender Imlek atau kurang lebih pada 5 April penanggalan internasional. Pada saat ini, biasanya matahari cerah dan udara segar, sehingga disebut Qing Ming. Di Indonesia, hari Qing Ming disebut dengan istilah Ceng Beng atau sembahyang kubur atau ziarah kubur.

Tradisi Ceng Beng merupakan salah satu tradisi yang sangat penting dalam kehidupan masyarakat Tionghoa di Pontianak yang dilakukan dua kali setahun, yaitu pada bulan 4 dan bulan 7 (Hari arwah) penanggalan Chinese. Sembahyang kubur dimulai oleh komunitas Yayasan Marga Lim, yang kemudian diikuti oleh komunitas yayasan Tionghoa lainnya dan seluruh lapisan masyarakat Tionghoa di Pontianak, yang berlangsung selama kurang lebih 2 minggu. Anggota keluarga dari orang yang telah meninggal akan berziarah ke makam dan melakukan sembahyang kubur dengan membawa berbagai perlengkapan sembahyang.

Etnik Tionghoa mempunyai tradisi menghormati leluhur, sehingga dalam masa – masa sembahyang kubur atau ziarah kubur, anak cucu yang tinggal di luar Pontianak akan pulang untuk berziarah. Hal ini menyebabkan harga tiket pesawat terbang ke Pontianak mengalami peningkatan yang cukup signifikan. Aktivitas jual – beli perlengkapan sembahyang yang ada di pasar juga terlihat lebih ramai, sehingga kesimpulan awal yang penulis dapatkan adalah bahwa antuasiasme masyarakat Tionghoa dalam menjalankan tradisi ini cukup tinggi.

Namun, persiapan dan aktivitas ziarah kubur lebih banyak dilakukan oleh orang tua. Berdasarkan pengamatan awal, sangat sedikit generasi muda yang berpartisipasi dalam ziarah kubur.

Oleh karena itu, penelitian ini dilakukan untuk mengetahui sejauh mana generasi muda Pontianak memahami makna ziarah kubur dan bagaimana pandangan mereka terhadap pelaksanaan ziarah kubur.

II. KERANGKA TEORI
Asal Muasal Hari Ceng Beng

Zhang Zhaosong (2011) menyatakan bahwa tradisi Ceng Beng dimulai dari dinasti Zhou sekitar 2500 tahun yang lalu. Pada awalnya Ceng Beng merupakan istilah dari 24 posisi matahari (jieqi) yang merupakan pertanda musim yang baik untuk mulai bercocok tanam. Oleh karena waktu perayaan Ceng Beng dan Hanshi (festival makanan dingin) hampir bersamaan, oleh karenanya pada zaman dinasti Han kedua perayaan ini akhirnya disatukan, dan kedua istilah ini menjadi saling mengantikan.

Salah satu legenda asal muasal hari Ceng Beng adalah kisah Bangsawan Wen dari negara Jin (晋) bernama Cong'Er (重耳) yang secara tidak sengaja membunuh bawahan Jie Zhitui (介之推) yang telah rela mengiris dagingnya untuk diberikan kepadanya dalam suatu pembakaran hutan dengan harapan akan membuat Jie Zhitui kembali kepadanya. Untuk mengenang bawahannya yang setia tersebur, hari ini kemudian ditetapkan sebagai hari festival Makanan Dingin, dimana rakyat dilarang untuk memanaskan makanan.

Beberapa Tradisi Hari Ceng Beng

Zhang Zhaosong (2011) menguraikan bahwa sembahyang kubur (扫墓) dilakukan dengan 2 cara, yaitu menggantung kertas (挂纸) dan merawat & menyembahyangi (培墓). Tradisi "menggantung kertas" dilakukan dengan membersihkan makam leluhur dari rumput liar, kemudian meletakkan "kertas pemakaman（墓纸）" diatas nisan makam sebagai tanda orang yang dimakamkan disitu mempunyai anak cucu dan telah disembahyangi. Makam dapat pula ditambah tanahnya dan diperbaiki tulisannya apabila diperlukan, karena ada kepercayaan keadaan makam leluhur akan mempengaruhi nasib hidup anak cucunya. Setelah itu makam akan disembahyangi dengan berbagai macam hidangan. Menurut tradisi kuno, persembahan kepada leluhur berupa tiga atau lima jenis ternak , yijin (kim cua/kertas emas), shoujin (xin tia), dupa, lilin merah, atau 12 macam sayur – sayuran (kucai, sotong, chun gan-sejenis ikan, tian cai, keladi manis, daging kering, gao cai, biji teratai, kurma, rebung, sosis, jengger ayam jantan). Sebelum meninggalkan makam, anak cucu akan memecahkan telur ayam atau bebek sebagai tanda generasi muda menggantikan generasi tua. Adapula tradisi memberikan kue Ang Ku Kueh (Pontianak : Ang Kak Tho) dan apam beras kepada anak – anak sebagai tanda nama baik leluhur sepanjang masa. Adapula tradisi lain dalam Ceng Beng adalah "main ayunan/qiu qian (秋千)" yang bermakna pindah dengan berayun pada tali; "berjalan diatas rumput hijau (踏青)" dimana orang – orang akan berekreasi ke alam bebas; bermain layangan sebagai suatu kegiatan rekreasi, juga bermakna layang – layang membawa pergi penyakit, kesusahan dan segala keburukan; menanam pohon yang pada zaman dahulu digunakan untuk menandai makam leluhur; menancapkan batang pohon willow untuk menghormati dewa pertanian dan mengusir roh jahat.

Budaya dan Kepercayaan

Lenkeit, R. E. (2009) mendefinisikan budaya sebagai keseluruhan dari pengetahuan, gagasan, perilaku dan kreasi material untuk dipelajari, dibagikan dan diturunkan terutama dengan menggunakan media simbolis bahasa. Pada dasarnya budaya terdiri dari 3 komponen yaitu proses kognitif, perilaku dan kreasi material. Tradisi Ceng Beng lahir dari ajaran untuk menghormati leluhur (proses kognitif), yang melahirkan tradisi untuk menyembahyangi dan memberikan sesajian kepada leluhur yang telah

meninggal sebagai perwujudan rasa hormat dan bakti (perilaku) dan akhirnya terbentuklah tradisi "ziarah kubur" yang dilakukan secara turun – temurun.

Tradisi yang ada di masyarakat tidak semuanya dapat dianalisa secara logis. Menurut Lenkeit, sistem dan praktek kepercayaan digunakan masyarakat untuk menjelaskan ketidaklogisan. Kepercayaan supernatural adalah sesuatu yang melebihi hal yang dapat diamati. Orang – orang yang berada pada satu kelompok masyarakat biasanya akan terikat oleh kepercayaan dan perilaku yang sama. Beberapa jenis kepercayaan meliputi kepercayaan terhadap dewa – dewa, iblis, hantu, dewa penipu dan penyihir.

III. Metedeologi Penelitian

Pengumpulan data dilakukan dengan membagikan kuesioner kepada 300 responden yang berasal dari 6 lembaga yaitu siswa kelas III SMA Gembala Baik Pontianak, siswa kelas III SMA Immanuel Pontianak, siswa kelas III SMP Bruder, siswa kelas III SMA Petrus Pontianak, mahasiswa semester V Universitas Tanjungpura FKIP Prodi Pendidikan Bahasa Mandarin yang beretnik Tionghoa, siswa kelas dasar Diklat Bahasa Mandarin Badan Koordinasi Pendidikan Bahasa Mandarin di Pontianak. Jumlah kuesioner yang dikembalikan dan dapat digunakan sebanyak 269 lembar. Sebagai data pembanding, penulis mewawancarai 10 orang responden yang berusia 30 tahun ke atas, dimana 2 diantaranya adalah guru Bahasa Mandarin yang telah berusia di atas 60 tahun.

Data kuesioner ditabulasi untuk mendapatkan gambaran atas pandangan generasi muda terhadap tradisi Ceng Beng. Dan hasil wawancara digunakan untuk menilai sejauh mana generasi muda memahami makna hari raya tersebut serta perubahan yang terjadi.

IV. Pembahasan

Tradisi ziarah kubur atau Ceng Beng merupakan tradisi masyarakat Tionghoa yang terus terpelihara sampai saat ini. Namun, beberapa tahun belakangan ada opini untuk mengurangi frekuensi ziarah kubur menjadi satu kali dalam setahun. Pada hari arwah tahun 2016 yang baru saja lewat, ada sebagian masyarakat yang tidak lagi berziarah ke kuburan, namun hanya membakar dupa dan kertas sembahyang di depan rumah masing – masing dengan mengundang leluhur untuk hadir di tempat itu. Dulu, cara sembahyang ini dilakukan untuk leluhur yang dikuburkan di tempat yang sangat jauh saja. Pada hari Ceng Beng dan hari Arwah, anak cucu harus datang ke kuburan untuk membersihkan kuburan, bersembahyang, memberikan sesajen dan membakar uang kertas sembahyang dan perlengkapan lainnya untuk kebutuhan leluhur di alam lain. Apabila ini tidak dilakukan, dipercaya bahwa sang leluhur akan datang melalui mimpi untuk memintanya. Namun, kita jarang melihat anak muda ikut melakukan ziarah kubur.

Berikut merupakan uraian tentang pemahaman responden mengenai tradisi ziarah kubur:

1. Pengetahuan Umum Ziarah Kubur

98,5% dari 269 responden yang berusia 14 – 24 tahun mengetahui bahwa yang dimaksud dengan hari Ceng Beng adalah hari untuk melakukan sembahyang kubur atau ziarah kubur. Meskipun 80,6% responden memahami hari ziarah kubur menggunakan kalender imlek yang berbeda dengan penanggalan internasional, namun hanya 45,3% responden yang mengetahui dengan tepat bahwa ziarah kubur di lakukan 2 kali dalam setahun. 92% responden berpendapat bahwa ziarah kubur dilakukan oleh semua etnik Tionghoa di dunia dan 93,8% responden mengetahui bahwa ziarah kubur dilakukan dengan membersihkan dan menyembahyangi makam leluhur. Sementara itu, hanya 8% responden yang mengetahui asal muasal hari Ceng Beng. 71,3% responden menyatakan ziarah kubur harus dilakukan di depan makam leluhur.

2. Perlengkapan Sembahyang

Berdasarkan data kuesioner yang terkumpul, dapat disimpulkan bahwa responden mempunyai pengetahuan yang cukup mengenai perlengkapan yang perlu dipersiapkan untuk ziarah kubur, dari 269 responden yang ada hanya ada 2,6% responden yang tidak memberikan jawaban. Adapun perlengkapan ziarah kubur terdiri dari :

- Perlengkapan utama berupa dupa, uang kertas sembahyang, lilin, pakaian dan sandal kertas,

- tahu kuning, apam beras (发糕) dan apam telur (蛋糕),   Ang Kak Tho (sejenis kue), bakpao dan buah – buahan, yang biasanya terdiri dari anggur, jeruk dan lengkeng.
- Makanan sesajian utama terdiri dari daging ayam, daging babi, ikan dan sotong.
- Minuman berupa air, teh dan arak/bir.
- Makanan kesukaan almarhum.
- Bunga.
- Peralatan kebersihan dan peralatan makan untuk menyajikan makanan sesajian.
- Sepeda, rumah – rumahan, mata uang asing, emas, dll kebutuhan almarhum yang berbentuk kertas.
- Hati ayam, darah ayam, rokok, permen, ikan asin, kue kacang (ka lo ci).

Berdasarkan data wawancara diketahui bahwa dalam ziarah kubur biasanya akan disediakan 3 jenis daging, yaitu daging ayam, daging babi dan ikan/sotong. Ayam yang dijadikan sesajen adalah ayam jantan yang dikukus. Namun pada saat ini, tidak semua penziarah melakukannya seperti tradisi kuno. Perubahan yang terjadi dalam tradisi ini misalnya menyajikan daging ayam yang telah siap santap, misalnya ayam panggang, ayam kalasan, dll. Selain itu, ada pula penziarah yang hanya membawa bunga untuk disimpan di depan nisan leluhur dan adanya kecenderungan menyederhanakan perlengkapan sembahyang.

3. Waktu Sembahyang

30,9% berpendapat bahwa ziarah kubur boleh dilakukan kapan saja, 53,3% berpendapat ziarah harus dilakukan sebelum matahari terbit, dan 15,6% responden berpendapat batas waktu ziarah kubur adalah pukul 12 siang. Berdasarkan data wawancara diketahui bahwa ziarah kubur sebaiknya dilakukan pada subuh hari karena dunia pada leluhur adalah saat matahari belum terbit. Namun belakangan ini dikarenakan alasan keamanan, waktu ziarah menjadi agak siang, yaitu sekitar pukul 6 atau 7 pagi. Apabila ziarah dilakukan pada pagi hari, maka aktivitas lain pada hari itu tidak terganggu.

4. Partisipasi dalam Ziarah Kubur

58,7% responden menyatakan persiapan ziarah kubur dilakukan oleh ayah atau ibu mereka, 7,1% tidak mengetahui siapa yang melakukannya, 29,4% responden menyatakan persiapan dilakukan oleh kakek – nenek, paman atau bibi/tante atau oleh semua anggota keluarga secara bersama – sama (tanpa keikutsertaan responden) dan hanya 4,8% responden yang ikut membantu persiapan ziarah kubur.

Tabel 1 Partisipasi Responden terhadap ziarah kubur
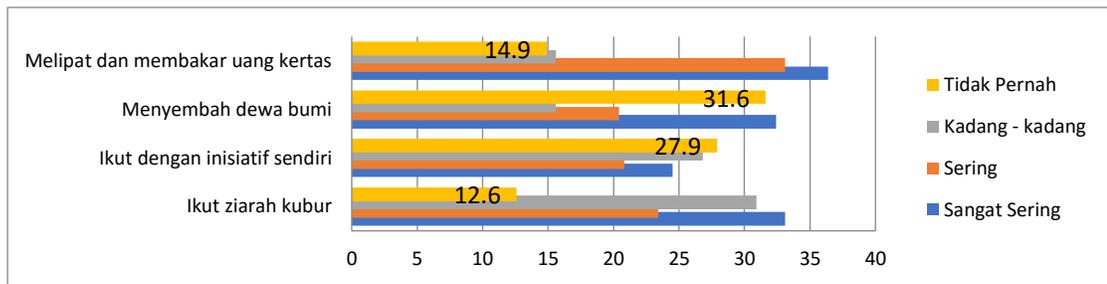
Tabel 1 menunjukkan angka partisipasi yang kurang dari responden untuk ikut dalam ziarah kubur, 27,9% ikut ziarah kubur tidak dilakukan atas inisiatif sendiri, walaupun ikut ke makam 14,9% dari responden tidak ikut melipat dan membakar uang kertas.

44,2% responden tidak melakukan sembahyang kubur karena menurut agama yang mereka anut, tidak boleh melakukan ritual sembahyang kubur, namun 44,4% responden menyatakan akan tetap melakukan setiap ritual seperti tradisi meskipun tidak diperbolehkan, 14,5% responden akan melakukan sesuai dengan ajaran agamanya, 9,7% akan hadir saja, 17,1% akan membersihkan makam, 5,2% responden akan melihat dari jauh dan sisanya menjawab tidak tahu.

65,4% responden akan memilih ikut ziarah kubur dibandingkan kegiatan lainnya dengan alasan ziarah kubur sangat penting, ziarah adalah kebiasaan dari kecil/tradisi, harus menghormati leluhur, hanya 2 kali dalam 1 tahun, wajib dan akan dimarahi apabila tidak ikut, merupakan ajang kumpul seluruh keluarga, waktunya pasti berbeda suka membantu membersihkan makam serta dipesan langsung oleh nenek sebelum beliau meninggal.

34,6% responden akan cenderung mendahulukan kegiatan lain dibandingkan dengan ziarah kubur dengan alasan kegiatan itu lebih penting, tidak diwajibkan ikut dan bahkan tidak diperbolehkan ikut ziarah, agama yang melarang, ada keluarga lain yang ikut, malas serta tidak suka.

Makanan yang telah disembahyangi biasanya akan dibawa pulang dan dibagikan serta dimakan oleh anak – cucu yang menyembahyangi. Namun, data kuesioner menunjukkan 19% responden tidak pernah memakannya dan 29,7% responden jarang memakannya.

5. Pandangan terhadap Tradisi Ziarah Kubur

71,4% responden percaya bahwa leluhur dapat menerima sesajian yang diberikan anak – cucunya, sebagian besar menganggap ini adalah kepercayaan yang sudah menjadi tradisi turun – menurun sehingga percaya – percaya saja, 10% responden mengaku pernah bermimpi mengenai hal itu. 28,6% responden tidak mempercayai leluhur dapat menerimanya dengan alasan hal ini diluar akal sehat, setelah kematian tidak ada alam lain, tidak logis dan tidak sesuai dengan ajaran agama.

81,8% responden menganggap tradisi ini positif dan bersedia untuk menjaga dan meneruskannya karena ziarah kubur merupakan tradisi yang perlu dilestarikan dan merupakan perwujudan penghormatan kepada leluhur sehingga sudah menjadi suatu kewajiban untuk mempertahankannya. 18,2% responden tidak bersedia meneruskan tradisi ini karena tidak sesuai dengan agama, repot, dan tidak mengerti tentang tradisi ini. Sehingga 46,8% responden menganggap anak – cucu yang tinggal di tempat yang jauh tidak perlu pulang karena repot dan dapat diwakili oleh anggota keluarga lain, sedangkan 7,8% responden tidak memberikan jawaban.

V. Kesimpulan dan Saran

Masyarakat etnik Tionghoa yang hidup dalam komunitas terus memelihara kelangsungan tradisi Ceng Beng atau ziarah kubur. Hal ini dapat dilihat dari sebagian besar responden, yaitu generasi muda Pontianak yang percaya dan bersedia menjalankan tradisi ini berdasarkan kepercayaan dan keinginan untuk menghormati leluhur.

Hasil tabulasi kuesioner menunjukkan bahwa generasi muda Pontianak cukup memahami tradisi ziarah kubur ini, namun partisipasinya dalam ziarah kubur kurang signifikan. Sebagian besar generasi muda berpandangan bahwa ziarah kubur sangat penting dan perlu dipertahankan sebagai tradisi dan wujud penghormatan kepada leluhur.

Namun terdapat kecenderungan terjadi perubahan dalam pelaksanaan ziarah kubur di masa mendatang, meliputi :

1. Mobilitas kehidupan yang semakin cepat menuntut kepraktisan dalam segala hal. Jenis dan jumlah makanan dan minuman sesajian dalam ziarah kubur semakin hari semakin berkurang, bahkan bisa saja makanan cepat sajilah yang nantinya akan menjadi makanan sesajian. Lagipula, makanan sisa sesajian sudah jarang dimakan oleh yang menyembahyangi.
2. Agama membatasi seseorang untuk melakukan ziarah kubur. Agama tertentu melarang umatnya untuk menyembah leluhur, sehingga akhirnya ziarah kubur hanya dilakukan dengan membersihkan makam dan meletakkan bunga di depan makam. Adapula agama yang mengharuskan penganutnya menjadi vegetarian, sehingga makanan yang disajikan di depan makam kemudian berganti menjadi makanan vegetarian.
3. Perkembangan bisnis dan motif untuk mencari keuntungan yang lebih besar membuat pedagang menciptakan berbagai peralatan dan perlengkapan yang terbuat dari kertas untuk dipersembahkan kepada leluhur.
4. Adanya kecenderungan dari pihak orangtua tidak melibatkan anaknya dalam persiapan ziarah kubur.
5. Tradisi membakar uang kertas, sintia dan dupa perlu dikurangi demi menjaga kelestarian lingkungan, meskipun para responden masih menganggap membakar sesajen dalam bentuk kertas ini masih cukup penting.

Penulis berpendapat bahwa tradisi ziarah kubur perlu dilestarikan, namun generasi muda perlu memahami makna ziarah kubur ini. Sehingga ketentuan – ketentuan dalam pelaksanaan ziarah kubur yang kurang sesuai dengan kondisi masyarakat sekarang ini dapat dikurangi atau dihilangkan. Kedua, wujud bakti kepada orangtua seharusnya dilakukan pada saat masih hidup, bukan setelah orangtua meninggal sehingga orangtua dapat menikmati semua yang disediakan oleh anak – cucunya.

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Belief System Christian - Chinese Indonesian (Tionghoa) Who Did Deadly Ritual in Chinese Culture

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ABSTRACT

When someone become a Christian, Bible is their reference in their way of life. In Christian's value, deadly ritual in Chinese Culture is an occultism, so its prohibited to do. Its make a dilemma between Christian – Chinese Indonesian. The other hands they are Chinese that must be obey to the old custom that transfer intergeneration, and the others hand, they must be obey with the Bible and Christian values. So, its interesting to know and understand belief system Christian Chinese Indonesian who still did the deadly ritual in Chinese culture although its prohibited to do in Christian value. Four subject was interviewed related with this study.

Key Words: Belief System, Christian, Tionghoa's Deadly Ritual, Chinese culture.

1. INTRODUCTION

Festival for the dead is important in Chinese culture because chinese people very respect in filliality (Hao) (Lan, 2013). In Chinese culture dead means leave the human word move to spiritual word (Gondomono, 2006). In spiritual word, the dead believed still needed food, clothes, home similar with human. So, they still continued gets "delivered" from their family member alive. The other side, for the bereaved family, espesially for the childen, they still need protection and blessing from their late parents. Late parents believed still keep watching and influenced bereaved family's live (Gondomono, 2006).

From mentioned above, we can see that Chinese Culture about mortality is contrary with Christian dogma. In Christian, when someone died, the soul "back" to God's hand in heaven. Dead ritual in Christian is manifested in brief worship, consist of : praise the God, pray, and reading the bible. This contradictory, make some of Christian Tionghoa pepole have a dilema, difficult for them to accept and implemented culture, belief, and tradition entirely (Tong, 2010).

Dilemma come because Chinese culture closely related with philosophy and religion that forbiden for Christian people (Tong 2010). Kwek (2006) also said that in Chinese's culture and ritual actually filled with good message and meaning, but devils change it become panagism.
This paper would like to address why Christian - Tionghoa's still di the deadly ritual in Chinese culture due to the abovementioned contradict. It's a continued research from previous research about how Tionghoa's parent with Christian children "preparing themselves when died".

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Chinese culture (as a forerunner Tionghoa's culture) manifested in various things, one of them is in festival. The main festival consist of 2 : Festival for the dead and festival for human being (Tong,

2010). Festival for human being is not directly related with Ancestor worship although along the festival Ancestor worship might be done. Festival for the dead focus to commemorate the dead.

Festival for the dead is important in Chinese culture because chinese people very respect in filliality (Hao) (Lan, 2013). In Chinese culture dead means leave the human word move to spiritual word (Gondomono, 2006). In spiritual word, the dead believed still needed food, clothes, home similar with human. So, they still continued gets "delivered" from their family member alive. The other side, for the bereaved family, espesially for the childen, they still need protection and blessing from their late parents. Late parents believed still keep watching and influenced bereaved family's live (Gondomono, 2006).

Ancestor worship also seen as important part in Chinese's religion and one of the major Confusian. Confusian's contribution in Ancestor worship is fillial dharma (Tong, 2010). Confusian is a foundation of Chinese culture (Christabelle, 2015), that focus in love for humanity, Ancestor worship, respect to parents or elder, thinking and behaviour harmony. Tong (2010) mentioned that Konfusius explained 5 aspect must be done by fillial child: (1). Respect their parents, (2). Ensure their happiness, (3). Paid more attention while they getting sick, (4). Deepest condolences when they died, (5). "Take care" of them when they died. The Darma teach us to take care our parents or elder when they live or die.

From mentioned above, we can see that Chinese Culture about mortality is contrary with Christian dogma. In Christian, when someone died, the soul "back" to God's hand in heaven. Dead ritual in Chritsian is manifested in brief worship, consist of : praise the God, pray, and reading the bible. All ritual confirmed that when Christian people died the soul directly come to God's home in heaven (Keene, 2006). This contradictory, make some of Christian Tionghoa pepole have a dilema, difficult for them to accept and implemented culture, belief, and tradition entirely (Tong, 2010). It also related with what found by Kurniawati (2015) that culture implemented also stunted by religion besides government's rules.

Dilemma come because Chinese culture closely related with philosophy and religion that forbiden for Christian people (Tong 2010). Kwek (2006) said that in Chinese's culture and ritual actually filled with good message and meaning, but devils change it become panagism. Chinese culture seen filled with occultism clearly contradict with Christian dogma. Whereas, dead ritual in Chinese tradition mean deepest condolences and respect, fillial to the dead. As Christian, God's word are guidance and control. Bible not only write about heaven and belief, but also teach Christian to solve all problems (politic, social, history also culture) with God's word guidance (Tong, 2012). Bible is book teach how human being must be lived in God and others (Tarigan, 2007). For some Chinese people, Bible content is contrast with their respected tradition, culture and values, that tranfer intergeneration. Indeed others said that Christianity incompatible with Chinese's culture (Suryadinata, 2008). Other side, Chinese's culture often avoid by Christian because filled with occultism (Kwek, 2006). So, no wonder that if many parents prohibits their children to become Christian, because they worry about what will happened when they died and nobody "take care" of them (Kwek, 2006).

3. METHODOLOGY

This is an qualitative research, descriptive. Interview used to collect data from participant. Sampling method is *purposive sampling*. 4 Christian - Tionghoa (30 – 50 years old) was choosen.

Each participant asked about several question. Such as, how many time they become Christian, Chinese's death ritual, contradictory between Chinese's death ritual and Christianity, and why they still did while they know the Christian's rules, etc.

4. FINDING/DISCUSSION/ANALYSIS
Finding

Result show that all participant:

(1).Shown deadly ritual is a manifestation of respect, love, and filial children to their parents.

(2). Seen the deadly ritual as an important part of Chinese's culture that transfer intergeneration

(2). Know that in Christian's dogma, death ritual in Chinese's culture is seen closely related with philosophy and religion that forbiden for Christian people, panagism, and filled with occultism. but, they still done it because they believe that deadly ritual is a form of love, respect, filial to their parents or anchestor, not kind of occultism or panagism.

(3). "Pembakaran uang-uangan kertas", "pembakaran rumah-rumahan" is a part of ritual artefact not kind of occultism.

(4). Though that religion and culture is an different part, so they will kept done the deadly ritual

Discussion

Ancestor worship is an important part in Chinese's religion and one of the major Confusian (foundation of Chinese culture). Ancestor worship ritual started in Hsia dynasty and has it significant development in Chou (1122 – 325 SM) (Ro, 1985). Ancestor worship is one of major Confusian thought. Confusian is a foundation of Chinese culture (Christabelle, 2015), that focus in love for humanity, Ancestor worship, respect to parents or elder, thinking and behaviour harmony.

Ancestor worship as culture that transfered intergeneration, contiuned paterned intergeneration.

Tong (2010) mentioned that Confusian thought about Ancestor worship is closely related with filliality. It in line with all the participant's said that deadly ritual is a manifestation of respect, love, and filial children to their parents.

From previously mentioned, we can see that Chinese Culture about mortality is contrary with Christian's dogma. Indeed others said that Christianity incompatible with Chinese's culture (Suryadinata, 2008). Other side, Chinese's culture often avoid by Christian because filled with occultism (Kwek, 2006). But, all participant said that they know that in Christian's dogma, death ritual in Chinese's culture is seen closely related with philosophy and religion that forbiden for Christian people, panagism, and filled with occultism, but, they still done it because they believe that deadly ritual is a form of love, respect, filial to their parents or anchestor, not kind of occultism or panagism. All participant also said that what they done such as "pembakaran uang-uangan kertas", "pembakaran rumah-rumahan" is a part of ritual artefact not kind of occultism.

Participant also said that they will continued to do the deathly ritual althought their religion forbidden it. Because deadly ritual has a positive meaning related with respect to their parents or eldery or anchestor. An important part of Chinese's culture that transfer intergeneration. It's imposibble for them to ignored, just because they become Christian. Religion and culture is different.

5. CONCLUSION AND RECOMMENDATION

Ancestor worship is an important part in Chinese's religion and one of the major Confusian (foundation of Chinese culture), that closely related with respect, love, and filial children to their parents. All ritual come along with the deadly ritual such as ""pembakaran uang-uangan kertas", "pembakaran rumah-rumahan" is a part of ritual artefact not kind of occultism.

This contradictory between Christian's dogma and kind of deadly ritual, not always make some of Christian Tionghoa pepole have a dilema, difficult for them to accept and implemented culture, belief, and tradition entirely. Research participant are example of Christian Tionghoa people that not become dillema. They though that deadly ritual has a positive meaning related with respect to their parents or eldery or anchestor. An important part of Chinese's culture that transfer intergeneration. It's imposibble for them to ignored, just because they become Christian. Religion and culture is different.

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A Postcolonial View in the Meaning of *Parijs van Java* to the Construction of Bandung's Image

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ABSTRACT

This essay discusses the meaning of the nickname *Parijs van Java* to the construction of Bandung's image. The nicknaming of the Paris of the West Indies or *Parijs van Java* to certain cities in the colonies reflects an attempt to move European characteristics, especially Paris, to the land of the natives. The image of Europe, particularly Paris, is conveyed to colonial lands and is engraved therein as the nickname of the cities inhabited by the colonisers. An initial hypothesis is that this tendency is practiced under the consideration that the Europeans who were then located far from their comfort zone had the need to build new comfort zone that can be considered as their second home.

Specifically, by employing postcolonial studies regarding name, labelling, identity, and historical linkage, this essay attempts to rationalise the motives of such a need as labelling another name for cities in the colonies and to explicate the variety of images constructed that emerge as the effect of such an act. The final objective of this analysis is to formulate the identity of the city of Bandung perceived from the construction of image as a city nicknamed *Parijs van Java*.

Keywords: constructing image, nickname, postcolonial studies, labelling, identity.

1. INTRODUCTION

Due to its beauty and convenience which is a combination of beautiful scenery and aesthetic sense of urban planning, the city of Bandung receives nicknames namely: Paradise in Exile (in the 1750s), Bandung Excelsior (in 1856), The Sleeping Beauty (in 1884), the flower of hillside city of the Dutch Indies (*De Bloem der Indische Bergteden* in 1896), the Paris of Java (*Parijs van Java* in 1920), *The Garden of Allah* (in 1921), the beautiful Bandung (*Mooi Bandung*), Bandung Maju (*Bandoeng Vooruit*), Garden City (in the 1920s), the city of Dutch intellectuals (*Intellectuele Centrum van Indie* (in 1921), *Staatskundig Centrum van Indie* (in 1923), *Europe in de Tropen* (in 1930), the city of retirement (in 1936), Scenic City (in 1950), flower city (in the 1950s), conference city, education city, and the capital city of Asia-Africa (in 1955) (Katam 2010: 20-21, Suganda 2008: 157). This essay traces the rationalisation behind the necessity of nicknaming Bandung as *Parijs van Java* (later addressed as *PvJ*), and also explains the different kinds of imaging that surfaces as the aftermath of such nicknaming.

Another meaning of 'Paris of Java' that is labelled to the city of Bandung affects the way people (in Indonesia in general, and in Bandung specifically) perceive Bandung. To common people, the nicknaming of *PvJ* has a lot to do with Bandung's characteristic, namely: the lively artistic activity

of Bandung people and also the beauty of the city with its European-styled signatured architectural buildings. The juxtaposition of Bandung with Paris becomes relevant because in the eyes of common people, Paris is known to have similar characteristic; the people are actively involved in cultural events, and the city is rich with artistic beauty.

Another city, St. Pierre, in Martinique Island in the Caribbean, also has a nickname that has to do with Paris. The nickname of this city is the Paris of the West Indies. In *Wide Sargasso Sea* by Jean Rhys, this city is mentioned when Antoinette—a Creole character in the novel—says something about the dress she is wearing, which she relates with fashion trend in St. Pierre at that time.

> She seemed pleased when I complimented her on her dress and told me she had made it in
> St Pierre, Martinique. 'They call this fashion á la Joséphine.'
> 'You talk of St. Pierre as though it were Paris,' I said.
> 'But it is the Paris of the West Indies.' (Rhys: 57-8)

This part shows an example of the character's perception about St. Pierre which is no difference than Paris, because—as far as the other white people are concerned—St. Pierre is the Paris of the West Indies.

In its simplest form of binary opposition between the West and the East, St. Pierre's nickname and Bandung's become crucial to observe, considering that the nickname *PvJ* can be understood as *the Paris of the East Indies.*[1] Thus, the nickname is the opposite of St. Pierre's *the Paris of the West Indies.* This observation leads to an understanding in name-labelling in European colonies in the West and the East. In the analysis, the search for meaning of the name-labelling is conducted by finding the reason behind the need to attach nicknames to European colonies both in the West and in the East. To Bandung, the significant number of the Dutch visiting the city in colonial era affects the development of culture in Bandung. The West collides with the East. Thus, it is relevant in this essay to analyse the effects of such collision. Such an analysis is important to see what kinds of shifts occur from such a collision.

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[1] There are also other cities known as *Paris of the West* and *Paris of the East*. Those names as *Paris of the West* are: Abidjan (Gading Peninsula), Denver (America), Detroit (America), Merida (Mexico), Montreal (Canada), and San Francisco (America). Those named as *Paris of the East* are: Baku (Azerbaijan), Bandung (Indonesia), Beirut (Libanon), Bucharset (Romania), Budapest (Hungary), Esfahan (Iran), Hanoi (Vietnam), Ho Chi Minh City (Vietnam), Kalkuta (India), Lahore (Pakistan), Pondicherry (India), Prague (Czech Republic), Riga (Latvia), Ross Island (Andaman Island), Saint Petersburg (Russia), Shanghai (China), and Warsaw (Polandia). Other than that, there is also *Little Paris,* a name for the following: Küçük Paris (a place in the southern distrcit of Plovdiv, Bulgaria, Küçük Paris means *"Little Paris"* in Turkish), Tianducheng (an region in Hangzhou whose design resembles Paris), Paris Kuchulu (*Paris the little, Little* Paris, a nickname for Borujerd, a historic city in Iran.

Sources:

<http://en.wikipedia.org/wiki/Paris_of_the_East> Accessed 11 November 2013.

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<http://en.wikipedia.org/wiki/Little_Paris_%28disambiguation%29> Accessed 11 November 2013.

2. NAMING AND HISTORICAL LINKAGE

Hall, in his argument, highlights the concept of construction of cultural identity which is often interfered by memory of the past, which in this case is associated with the history or tradition of one's homeland: '*The past continues to speak to us*' (Hall: 395). The nicknaming of *the Paris of the West Indies* brings us to the history of French colonisation in the city of St. Pierre. As one of French colonies, St. Pierre was the capital city and the centre of culture of Martinique Island. Martinique is an island country which is located in the Eastern Caribbean Sea with Dominica and St. Lucia as its territorial boundaries. St. Pierre was the capital city of Martinique before the city was destroyed in 1920, caused by the eruption of Mount Pelée. The city is now an administrative city for North Caribbean district, and is officially recognised as The City of Art and History.[2] The name of Paris is attached to St. Pierre because of the beauty of St. Pierre. This is also the main reason why St. Pierre becomes one of the leading tourist destinations during colonial era.

The nicknaming of *Parijs van Java* brings us to the history of Dutch colonisation in Bandung. The mountainous landscape of Bandung enables several areas in Bandung to have cool climate. Thomas Stamford Raffles (1817) in *The History of Java: Volume 1* notes that Preanger regency (*Priáng'en*) that stretches from Batam to Cirebon is mountainous and therefore causes Bandung to have cool climate, unlike Batavia, which is located in the coastal area. This causes Bandung to be an ideal tourist destination where tourists can stay in villas. It was an ideal location for Dutch colonial government expats for relaxation.

Associating the city of Paris in Bandung's nickname *PvJ* has a lot to do with the history of Braga Street. Katam notes that 'Alun-alun, Merdika Lio, Balubur, Coblong, Dago, Buniwangi and Maribaya now, in the early 1800s were linked with footpaths to what we now know as Jalan Braga' (2010: 30).[3] Transportation means used in that era was *padati* (a carriage hauled by buffaloes), and this is where the street has its name, *Karrenweg* (Pedati Street), which was later known as *Pedatiweg*. Ever since the postal route (*Grote Postweg*) was built in the Southern tip of *Karrenweg* in 1810, the function of this street increased. Stores were built along this street, and it became more crowded after Bandung was declared as The Capital City of Priangan Residence in 1864 (Suganda, 2008: 167).

The name *Pedatiweg* changed into *Bragaweg* supposedly because of the popularity of *Toneelvereniging Braga* (Tonil Braga)[4], founded in *Pedatiweg* on 18 June 1882 by the Assistant of Priangan Residence, Pieter Sijthoff, which took place in a buildig which is now known as the Asia-Africa Museum, at the Southern end of *Pedatiweg*. Every weekend, wealthy 'Priangan Planters' (*preangerplanters*) who lived in tea plantations of Bandung, went downtown for entertainment (Katam, 2010: 23 dan H.S., 1989: 9). Another version of the history of Braga Street stated that the name of Braga had actually been used in 1810, and then was made popular in 1887 due to the building of *Tonil Braga* tersebut (Barata, 2009)[5]. Another source noted that the name *Bragaweg* comes from *bragadern* which means a place for carnaval.

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[2]<http://www.martinique.org/discoveries/saint-pierre/> Accessed 11 November 2013.

[3] Katam also notes that 'the street where people take a stroll has to do with this traditional road in the age of Pajajaran Kingsom which goes through Sumedanglarang and Wanayasa. The road wad used mainly by public transport carrying coffee beans from the Coffee Storage (Gudang Kopi)' (2010: 30).

[4] Tonil means Drama.

[5]

<http://www.kabarindonesia.com/berita.php?pil=12&jd=Sejarah+Jalan+Braga+%26+Julukan+Parijs+Van+Java&dn=20090 813144821> Accessed 27 Mei 2013.

Bragaweg Now.
Photo: Kartika Mitisari Paramitha's collection (November 2013)

Because of that, *Bragaweg* was then named as a place for the Dutch peple to display their wealth (Suganda, 2008: 170). Another theory regarding the name *Bragaweg* is because 'Braga' is Sundanese for *'ngabaraga'*, which, according to a Sundanese literary scholar, M.A.Salmun, means "walking along the river ".[6] Sundanese think that the name Braga is from *Ngabaraga* which means strolling along Braga Street.

The big change that occurs in the urban planning of Bandung is not solely the effect of the development of European settlement, but also because of the evolution phase experienced by Bandung for decades. Streets become roads, trees were cut down, and "green area" is built in front of office buildings and houses. Along Asia Africa Street, (which used to be called *Groote Postweg*) near *alun-alun,* stores and office buildings were built, such as:

Groote Posweg and Sociëteit (1918). <http://mooibandoeng.wordpress.com/2013/06/05/bandoeng-1918-bagian-2/> Accessed 11 November 2013).

de Nederlandsche Handel-Maatschappij, de Nederlandsch-Indische Escomoto Mij, and *NILLMIJ*. In Braga Street, shops with houses on the second floor portray the characteristic of main streets in the Netherlands. Big names like *Kellers Kelding*, house of fashion *Au Bon Marche*, clothing store *Aug*

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[6] The location of *Pedatiweg* is side by side with Cikapundung river.

Savelkoul; book store *Van Dorp*, florist *Abudantia*, jewelry store *De Concurrent*, *Maison Bogerijen* bakery, *Het Snoephuis* bakery, and car manufacturer *Fuchs & Rens* were along this street.

In the 1920s, on this street stood at least three clothing stores that sell the latest fashion in Paris. The stores are namely: *'Au bon Marche'*, *'OB' (Onderling Blang)*[7] and *'Keller's Mode Magazijn'*.[8] There was also *'DENIS Bank'* or *'Javasche Bank'*, where the *preangerplanters* save their money. Culinary choices ranged from *'Firma Kuyl en Vesteeg'*, *'Maison Boin'*, *'Het Snoephuis'* to *'Maison Bogerijn'* which were well known throughout the Dutch East Indies. Paris seems to be very influential at that time: restaurant menus all used French. Voskuil (2007: 61) notes that all this makes the street that used to be plain, become "one of the streets in the Dutch East Indies with stores that are very European." An annual event called *Jaarbeurs*[9] which was held since the beginning of the 20th century, completes the reason why Europeans flocked to Bandung.

Braga was once named "*De meest Eropeesche winkelstraat van Indie*" (the leading European shopping area in the Dutch East Indies) (Suganda, 2008: 171). The concept proposed by B. Coops who wanted *Bragaweg* to be Western shopping centre in the Netherland-Indies causes Braga to gain its fame, not only in the Dutch East Indies, but also abroad as the only place to show extravagant lifestyle, which was later nicknamed *Parijs van Java* by Europeans living in the Netherkand-Indies (Barata, 2009). This is why Bandung's identity shifts, because it is associated with Paris. Everything about Paris is attached to Bandung after Bandung shifted from the capital city of Priangan Residence into a miniature of European city, and then the Paris of Java. The change of label causes the change of imaging.

3. MIGRATORY SUBJECT AND AN ATTEMPT OF REPLICATION

Europeans living in the colonies—like the Dutch living in the Dutch East Indies—can be categorised as migratory subject (a term coined by Hall) because they are conditioned to have experienced migration from their homeland to the colony. Problems faced by migratory subject, according to Hall, are namely: the sense of uprootedness from their tradition, and also the sense of out of place. Furthermore, migratory subjects who migrate on their own will most definitely are able to cope with the problems as they have already anticipated it earlier, whereas those who migrate without unwillingly are not (Hall in an interview with Drew, 1999: 211-2). Dutch people living in Bandung at the beginning of the 20th century who were plantation owners can be said to have such problems.

Ekadjati (1981) wrote that since mid-19th century, particularly since Bandung officially became the Capital City of Priangan Residency, Bandung became the domicile and also a resort for the Preangerplanters. In 1910, Bandung (especially North Bandung) was designed by Thomas Karsten, an urban planner at that time, so that Bandung resembles a miniature of a city in Europe (Suganda, 2008: 142). The perceptions of Ekadjati and Suganda lead to at least two postulations:

1. The idea of designing Bandung as a miniature of a city in Europe seems to be made to accommodate the needs of Preangerplanters. We can see from here that Bandung undergoes adjustment along with the presence of the Preangerplanters.

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[7] *Onderling Belang (O.B.)* was the biggest store in Braga street. What is sold there was luxury goods from France, the Netherlands, and other Europen countries (Suganda:174).

[8] Good quality textile and clothings were sold at *N.V. Maison van der Veen, N.V. Bihari, De Bijenkorf,* and *Ling Ling Stores*. For the latest fashion, Keller & Java Mode Magazinj provided goods for *Voor dames en Heeren kleding* (Suganda: 173).

[9] The objective of this organisation was to promote trade, industry, and handycraft.

2. An indication shows that such an adjustment is a necessity; a necessity for the Preangerplanters who are not in their homeland yet they needed an atmosphere that resembles Europe. This also indicates that there was an attempt from the colonial government to make the Preangerplanters feel at home in Bandung. A reason behind this could be the need to minimalize the sense of uprootedness and isolation proposed by Hall.

This shows an obvious cause-effect relation. Obviously, what happened and other aspects involved in the process are not that simple. What can further be asked is that axiologically, what bases the idea of Bandung's urban planning at that time to make it as miniature of a European city. Why the idea of building a replication, not building a city. To work on the questions, in the following, I will provide an explanation on the typology of differing 'I' and 'Other' based on Todorov's (1983) perception. It can function as an introductory explanation to answer the questions; to trace the effect of such differing, which will later be used to rationalise the need to replicate.

Todorov (1983: 3) shows that basically what makes the I and other individual different is point of view. The I who is not me, in the point of view of me is seen as another individual. Because this other individual is not part of me, then this other individual looks like an abstraction, "the result of psychic configuration," as an Other. Since it is an Other, it is regarded as foreign. Because it is regarded as foreign, then the I is having difficulties identifying himself/herself towards this other individual. Such difficulties can be minimalized by creating a similar I, not another I. Thus, the idea of making a replica comes forth.

Such a postulation fits in the analogy of differing the culture of Dutch people in Bandung with the culture of the natives. From the point of view of the Dutch living in Bandung and the French living in St. Pierre, the culture of the natives in Bandung and St. Pierre is this Other that is on the other side of the fence, or in other words, foreign. Due to this condition, the Dutch living Bandung or the French living in St. Pierre are having difficulties in identifying themselves towards the culture of the natives. Such an analogy provides the underlying reason of why the need to replicate. Because the Preangerplanters have difficulties in identifying their own culture with the natives', then the urban planning of Bandung designed to resemble a European city by the Dutch colonial government can help make the identifying process easier. Replicating Bandung as a European city made Europeans in Bandung easier to identify themselves among native community. Furthermore, Todorov elaborates:

> To account for the differences that exist in actuality, we must distinguish among at least three axes, on which we can locate the problematic of alterity. First of all, there is a value judgment (an axiological level): the other is good or bad, I love or do not love him, or, as was more likely to be said at the time, he is my equal or my inferior (for there is usually no question that I am good and that I esteem myself). Secondly, there is the action of *rapprochement* or distancing in relation to the other (a praxeological level): I embrace the other's values, I identify myself with him; or else I identify the other with myself, I impose my own image upon him; between submission to the other and the other's submission, there is also a third term, which is neutrality, or indefference. Thirdly, I know I am ignorant of the other's identity (this would be the epistemic level); of course, there is no absolute here, but an endless gradation between the lower or higher states of knowledge (Todorov: 185).

He then links this with his observation on the typology of "another" subject, when he underlines the difference between "the discovery of America" and "the conquest of America" by Columbus. Todorov refers to the is historical moment because this is the origin of interaction between European people with non-Europeans. It is also the start of invasion to other regions, the building of colonies, and, in a much larger scale, European imperialism in every corner of the world. Todorov critiques that "[c]onquest, love, and knowledge are autonomous and, in a sense, elementary form of conduct" whereas "discovery ... has more to do with lands than with men." Todorov further underlines that "Columbus's attitude can be described in altogether negative terms: he does not love, does not know, and does not identify himself" (Todorov: 185-186).

In other words, Columbus's initial motive was: exploring to find new territory. Because of that, it can be said that Columbus's exploration was not based on the intention to study and adapt with the natives. This causes Columbus to impose his values towards the natives. The natives, in Columbus's point of view, are foreign, another individual. They are seen as insufficient to comply with Columbus's standard of propriety; they do not have with them decent attire, for instance. In addition, they cannot communicate properly (proper in Columbus's standard). Since Columbus—as stated by Todorov— "does not identify himself," then the effect is conquer, that leads to colonisation. Different from Columbus who interacted with the natives at the end of the 15th century, the Dutch in Bandung in mid-19th century Dutch East Indies have evolved into Westerners with the need to identify themselves with the Easterners. Thus, their strategy was to compromise with the current condition at that time. They compromised by building a replica of a place that they are familiar with. This replication was obviously never ideal because it stands among other aspects of the natives.

Hall notes that: "culture works not by perfectly reproducing itself into infinity, but precisely by translating between" (Hall in Drew: 213). In this context, the intersection between the Dutch in Bandung and the French in St. Pierre with the natives causes a translating between, a process in understanding new culture, to both sides. To the Dutch, in this sense, such a process was made possible by the urban planning of Bandung into a replica of a European city. Hall further says: "Nor is the diasporic figure just an imitation, a mimicry of what it's supposed to subscribe to; it's a hard thing, shifting and in process, at once making cultural meaning and being made by culture" (Hallin Drew: 213). To put it another way, the individual experiencing such intersection is always in the process of recognising and getting to know this new culture, is always in the process of making meaning to it.

4.   LABELLING AND IMAGING

In the domain of postcolonial studies, one example of labelling a name is in *Robinson Crusoe*, when Crusoe names his native friend Friday. Being a castaway in an island inhabited by Friday, Crusoe imposes his values towards Friday, and names the native with a name his tongue is familiar with. By naming Friday, Crusoe imposes his values, through which he labels Friday's identity. In relation to this, this section deals with an act of labelling in the scope of postcolonial studies by relating it with imposing an identity. If we refer back to Hall's concept on cultural identity construct, we can further see that the past that continues to speak to us is no longer factual, since it is potentially interfered and interrupted by the production of new pasts which have become part of our identity. An analogy is that of a mother and her child. In Lacanian sense, the memory of the mother has also to do with the construction of the memory of the child, since the mother tells the child what she knows based on her

memory. Thus, we can say that identity, in this sense cultural identity, is always constructed by memory, fantasy, narrative, and even myth.

Gandhi notes that Bhabha, in his comment on Fanon's *Black Skin White Masks*, mentions that memory is an important and yet dangerous bridge between colonialism and cultural identity. Remembering, he writes, 'will never become an act of silent introspection or retrospection. Remembering is an act of rebuilding unpleasant memories, re-gathering pieces of the past to try and understand the trauma that is experienced at present' (Bhabha 1994 in Gandhi 1998: 63). This idea is built under the maxim that memory is the base of existence which is realised consciously, that is constitutive and lies beneath the surface. The consciousness, as underlined by Freud dan Lacan, involves 'repression' (*Verdrängung*) of neurotic memory or psychotic 'denial' (*Verwerfung*) (see Bowie 1991, p.107-9). If the activity of *Verdrängung* censors, and therefore mystifies a lot of unpleasant memories, *Verwerfung* then tends to transform unpleasant past into uncontrollable delirium. The memory and image produced by such violent repudiation, according to Lacan, enter the stage of 'reciprocal and symbolic opposition towards the subject' (Lacan 1977 in Gandhi 1998: 217). Such a fantastic memory then at the same time becomes foreign, antagonistic, and unreachable. In a broader sense, postcolonial era combines the mystifying process of *Verdrängung* and *Verwerfung*. The era's refusal to remember what Bhabha describes as the painful and humiliating 'memory of the history of race and racism' (Bhabha 1994 in Gandhi 1998: 63) is equipped with rejection which is based on fear and denial on utopic things from such past.

The attempt to rebuild such theoretical colonial condition is needed based on two functions. First, the one Bhabha uses and names as the process of digging out inarticulate memory, by trying to reveal the violence of colonisation, and the effect will forever linger. Second, to make such violent and antagonistic past less foreign and therefore is able to reach. The realisation of the latter obliges the image produced by postcolonial *Verwerfung* tp be claimed and re-owned. This is another way of saying that postcoloniality has to be made to accept its part or its wholeness in terror—and error—of its own past.

In the discussion on labelling a nickname to Bandung and St. Pierre, such a postulation explains how memory in the homeland affects the attempt of replicating. The cultural identity of Bandung and St. Pierre in this sense is constructed, and in the construction process is influenced by the memory of the colonising people. It is apparent that there is an attempt to transport the qualities they remember in Europe to the colonies, but in practice, the transportation of images of Europe in the end, only successful in getting them to feel as if they are in Europe. Only as if, not entirely. White, but not quite. In the case of Bandung, its urban planning undergoes an evolution. What is at first designed as a European city, later develops into a replica of Paris.

5. IMAGINARY HOMELAND

The attempt of "translating between" provided earlier, is also experienced by the subject facing the intersection of other cultural formations. Rushdie (1991), in *Imaginary Homeland* problematizes issues faced by non-Westerners who are displaced and isolated because they are born and live in the West. More specifically, Rushdie adds that a displaced writer is faced with the problems of presenting fantasy, or the combination of fantasy and naturalism. This is because the writer absorbs two or even more culture formation, and this affects his perception and the amount of experience he has that can be written in his works.

Take Kingston, for instance. In her memoir, *The Woman Warrior,* her understanding on China is only based on tales about China told by her mother. Kingston was born and raised in the U.S., while her mother was born and raised in China. To Kingston, China is an imaginary homeland, because she was not born and raised there, she had never been there when her novel came out, but she knows alot about China from the tales her mother told her. When her memoir tells about what happens to her dead aunt, Kingston at the same time is telling on her aunt's shameful conduct to the reader. To tell on the secret, Kingston needs to refer to her mother's tales, and in doing so she needs to look back into the past. But the past is foreign to Kingston, because China to Kingston is foreign. But still, at the same time, China is not foreign because Kingston knows a lot about it from her mother. So, in regaining her aunt's name in the family, Kingston tries to articulate the imaginary and make it more sensible.

Different from Rushdie and the problems he was facing when he was condemned to death by Ayatollah Khomeini, Kingston is unable to articulate her past by "finding what was once lost" (Rushdie, 1991: 10). Kingston never had the memory coming from her personal experience in China. More ironically, Kingston cannot claim China as her homeland, because she was born and raised in the U. S. This makes Kingston to visualise the imaginary China she knows when she is telling a story about her aunt. When talking about diasporic figure, Ashcroft et.al. (2007) defines diaspora as "the voluntary or forcible movements of peoples from their homelands into new regions" (Ashcroft et.al.: 61). Colonialism is a radical diasporic movement involving radical spread and settlement of Europeans in every corner of the world.[10] Many of the settlements are made into plantations in the colonies to plant crops that can be sold in high prices to the metropolis population of the world. And to meet such demands, millions of forced labours are used in the colonies.

Diasporic figure who lives in Bandung, in this case the Dutch colonial government or the Preangerplanters, build settlements in the land of the native. They experience the phase of displacement, and in this condition they have to try to understand the different cultural formation of the native people of Bandung. This is when an attempt of *"translating between"* plays its part. The concept of imaginary homeland is different in practice when it comes to the Dutch colonial government or the Preangerplanters. They had to leave their homelands and when they settled in the colony, they had to imagine their homelands. Their homelands are thus not imaginary, because they know about it based on their personal experience. In the process of making a settlement, there is the need to imagine their homelands so that the sense of displacement can at least be minimised. This goes also to the French in St. Pierre. The realisation of such an attempt is to make a replica of a city they are familiar with in their memory. This can be used as a basic premise that underlies the need to create a city whose facade is similar to European city.

6. CONCLUSION

The history of Bandung and the nickname *PvJ,* shows that since the beginning, after Bandung was officially named the Capital City of Priangan Residency in the mid-19th century, in 1910 this city

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[10] Diasporic movement was also experienced by Africans when the were shipped to the Caribbeans and South America to be enslaved to work on plantations. In the history of slavery in the United States, millions od Africans were forcedly shipped to America to provide the economic needs of Western Europe empires amidst the people of the world who have then evolved from European expansion since the 16th century (Ashcroft et.al.: 5).

was meant to be designing as resembling a European city. Later in the1920s, along with the development of activities in Braga, especially when stores that sell goods from Paris were built in this area, Bandung was then nicknamed *PvJ*.

The history of St. Pierre and the nickname 'the Paris of the West Indies' shows that ever since this region became French colony, then the architectural style of the buildings were made to resemble those in Paris. Different from Bandung, the characteristic of Paris in St. Pierre is attached because that city was intentionally made to be a reflection of Paris in the land of the colonisers. The word Paris in this sense is not associative, but causative. Because the colonisers are French, the St. Pierre emerged as a reflection of Paris.

On the one hand, rationalisation on the reason of labelling another name for Bandung shows that the nickname *PvJ* is the effect of replicating a European city which came into realisation because Braga area in the 1920s had entertainment facilities and provided goods from Paris. On the other hand, rationalisation on the reason of labelling another name for St. Pierre shows that the nickname 'the Paris of the West Indies' is the effect of being the colony of France. The function of St. Pierre as one of the trading harbour in the French colony in the Caribbean also supports such labelling. Because of this, a lot of imported goods from France can be found in the city.

The act of nicknaming causes a variety of image to the two cities. Ever since Bandung is labelled *PvJ*, it has an image of having the characteristics of Paris, particularly on fashion trends. Besides, Bandung is then named as innovative fashion city. Different from Bandung, St. Pierre, after its destruction which was caused by volcanic eruption of Mount Pelée, is known as another version of Pompeii, who went through similar catastrophe. The catastrophe darkens the city's beauty and charm before 1920. As 'the Paris of the West Indies,' in its time, St. Pierre certainly did its function. And as mentioned in *Wide Sargasso Sea*, the city was also once identified with fashion trends in Paris.

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Problematika Dalam Pemanfaatan Bangunan Cagar Budaya Sebagai Destinasi Wisata: Studi Kota Padang

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ABSTRAK

Dewasa ini upaya-upaya penataan dan pemanfaatan bangunan cagar budaya yang *notabene* merupakan warisan kolonial Belanda sedang giat dilakukan di Indonesia terutama oleh kota-kota besar seperti Jakarta, Bandung, Semarang dan Surabaya. Pemanfaatan bangunan cagar budaya ini tidaklah semata-mata hanya untuk melestarikan warisan masa lampau tetapi menjadi salah satu sumber pendapatan bagi pemerintah daerah dengan menjadikannya sebagai destinasi wisata. Di kota Padang ide, rencana dan kebijakan ke arah tersebut sangat sulit terwujud karena adanya berbagai persoalan yang melibatkan masyarakat dan pemerintah, sehingga pada kenyataannya kondisi bangunan cagar budaya dari hari ke hari semakin memprihatinkan. Penelitian ini bertujuan untuk menguraikan problem-problem dalam pemanfaatan bangunan cagar budaya sebai kawasan wisata. Metode yang digunakan dalam penelitian ini adalah metode penelitian kualitatif dimana data diperoleh melalui observasi langsung ke kawasan, melalui wawancara dengan pihak terkait seperti perwakilan pemerintah daerah dan melalui dokumentasi. Hasil penelitian menunjukkan bahwa terdapat banyak persoalan teknis dan non teknis yang mendasari belum terwujudnya rencana untuk memanfaatkan bangunan cagar budaya di Padang. Namun akar utama dari persoalan tersebut adalah tidak terjalinnya komunikasi yang satu arah antara pemerintah sebagai pengambil kebijakan dengan masyarakat dimana pemerintah memiliki keterbatasan sumber daya sementara masyarakat mempunyai persepsi yang berbeda terhadap rencana pemerintah.

Key Words: Padang, Bangunan Cagar Budaya, Destinasi Wisata

1.1 Latar Belakang Masalah

Padang merupakan satu dari sekian banyak kota di Indonesia yang pernah dijejaki oleh kolonial Belanda. Sebagai salah satu ciri khas sebuah kota peninggalan kolonial Belanda adalah terdapatnya bangunan-bangunan bergaya khas kolonial. Pemerintah kemudian berupaya melestarikan keberadaan bangunan peninggalan bersejarah tersebut dengan melakukan revitalisasi agar bukti-bukti sejarah keberadaan kolonial dapat dipertahankan sebagai sebuah pembelajaran bagi generasi mendatang. Disamping itu keberadaan bangunan-bangunan peninggalan kolonial Belanda tersebut memiliki nilai arsitektur yang tinggi bagi sebuah kota. Oleh sebab itu keberadaan bangunan-bangunan tua yang telah direvitalisasi tersebut seringkali dimanfaatkan sebagai sebuah kepentingan wisata terutama sebagai wisata sejarah. Upaya menjadikan bangunan-bangunan tua sebagai kawasan wisata sejatinya menguntungkan banyak pihak seperti pemerintah daerah, masyarakat sekitar dan masyarakat pengunjung.

Usaha untuk revitalisasi bangunan kota tua di sejumlah kota di Indonesia telah giat dilakukan untuk menunjang peran kota dari segi pariwisata. Strategi tersebut dinilai merupakan aspek yang paling dominan untuk menarik minat sejumlah pengunjung untuk mendatangi sebuah kota sekaligus menjadi aspek yang menguntungkan bagi pemerintah dan masyarakat setempat dari aspek ekonomi. Beberapa

kota tua di Indonesia misalnya yang sukses mengelola kota tua mereka adalah Jakarta, Semarang, Surabaya dan Sawahlunto. Untuk Kota Padang, meskipun tergolong terlambat untuk mengupayakan tujuan yang sama, namun upaya-upaya untuk revitalisasi bangunan peninggalan kolonial Belanda sebagai tujuan wisata telah dimulai sejak tahun 1998. Berbagai upaya telah dilakukan oleh pemerintah daerah seperti pemerintah telah mengupayakan berbagai langkah dan kebijakan untuk terwujudnya kota tua Padang yang tertata, terkelola dan termanfaatkan sebagai sebuah destinasi wisata. Walikota Padang Zuiyen Rais pada tahun 1998 telah memulainya dengan menerbitkan SK Walikota Padang Nomor 03 Tahun 1998 tentang penetapan bangunan peninggalan bersejarah yang dilindungi. Sebagai tindak lanjut dari Surat Keputusan tersebut telah ditetapkan sebanyak 74 bangunan sebagai bangunan pusaka yang dilindungi.

Berikutnya pemerintah juga telah mengupayakan konsep Kawasan Wisata Terpadu (KWT) yang meliputi kawasan Pantai Padang hingga Air Manis, Kawasan Siti Nurbaya, Pelabuhan Muara (Marina) hingga kota tua Padang[1]. Pada konsep Kawasan Wisata Terpadu terlihat jelas bahwa kawasan kota tua akan dikembangkan menjadi kawasan wisata *heritage*. Pemerintah kota akan memanfaatkan bangunan tua bersejarah di kawasan kota tua untuk digunakan dan direnovasi kembali untuk keperluan wisata. Untuk mendukung penataan kota tua, pemerintah kota Padang telah membuat perlombaan desain penataan kota tua dimana kota tua Padang akan ditata sesuai dengan desain terpilih perlombaan desain tata kota tua Padang.

Konsep kawasan Wisata Terpadu yang telah diprogram pemerintahan Fauzi Bahar ternyata tidak berjalan sesuai dengan yang dicanangkan. kegagalan aplikasi dari kawasan wisata terpadau disebabkan oleh banyak kendala yakni permasalahan lingkungan dan perairan laut berupa: masalah pemanfaatn ruang, abrasi pantai, degradasi ekosistem serta gempa dan tsunami.[2] Bencana gempa pada tahun 2009 memang telah mengakibatkan sebagian besar bangunan bersejarah di kota tua Padang mengalami kerusakan yang cukup parah, hal ini mengingat bangunan tersebut memang tidak terawat sehingga rapuh dan mudah rusak. Ancaman tersebut di satu sisi seakan menjadi penyebab terhentinya program kawasan wisata terpadu yang telah diprogramkan Indikasi ini muncul mengingat distibusi bantuan gempa terhadap masyarakat pada masa pemerintahan Fauzi Bahar menuai protes dan polemik di tengah-tengah masyarakat. Namun di sisi lain terkendalanya penataan kota tua Padang disebabkan kendala dalam hal pendanaan karena untuk merekonstruksibangunan pasca gempa dan revitalisasi membutuhkan biaya yang cukup besar. Anggapan ini segera direpon oleh masyarakat sebagai sebuah alasan yang dicari-cari karena pada faktanya kota-kota lain terbukti mampu mengelola kota tua mereka. Pertanyaan dari masyarakat justru tertuju kepada komitmen pemerintah dalam pengelolaan. Baru-baru ini dibawah pemerintahan Walikota Mahyeldi, pemerintah merumuskan kembali program-progam Kawasan Wisata Terpadu yang pernah ia gagas bersama Walikota sebelumnya dan terangkum dalam rencana pembangunan jangka menengah daerah tahun 2014-2019 pada bidang dinas Kepariwisataan dengan strategi dan arah kebijakan untuk Pengembangan wisata religius dan Kota Tua dengan arah kebijakan melalui pembinaan seni tradisional bernuansa religius dan budaya minangkabau, serta Pelestarian dan pengembangan Wisata Kota Tua[3].

1.2 Rumusan dan Batasan Masalah

Berdasarkan penjelasan singkat diatas tergambar bahwa pemerintah telah memiliki komitmen yang tinggi untuk ikut serta melakukan penanganan terhadap bangunan-bangunan tua peninggalan

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[1] Refni Yulia, "Analisis Kebijakan Pengelolaan Kota Tua Padang Berbasis Wisata Sejarah", *Laporan Penelitian*, Padang: STKIP PGRI Sumatera Barat, 2015.

[2] Irawati dkk, "Kajian Perencanaan Penataan Kawasan Wisata Terpadu Pantai Padang (Kasus Penataan Kawasan Pantai Padang-*Padang Bay City)", Laporan Penelitian,* Padang: Universitas Andalas Tahun 2009.

[3] Rencana Pembangunan JangkaMmenengah Daerah Tahun 2014-2019.

kolonial Belanda, terbukti upaya tersebut telah dimulai sejak tahun 1998. Akan tetapi upaya tersebut belum menunjukkan hasil yang nyata sebab kondisi bangunan peninggalan Belanda di Padang belum tertata dengan baik. Berangkat dari kondisi tersebut, pertanyaan mendasarnya adalah: apa sebetulnya problematika yang dialami oleh pemerintah Kota Padang sehingga upaya untuk penataan dan revitalisasi bangunan peninggalan kolonial Belanda menjadi sulit terwujud?

Penulisan ini mengambil batasan bangunan peninggalan kolonial Belanda yang ada di Kota Padang. Secara umum bangunan peninggalan kolonial Belanda tersebut tersebar di beberapa titik di Kota Padang, tetapi lebih banyak terpaku pada kawasan di sekitar dan sepanjang Muara Batang Arau yang disebut juga sebagai kota tua / kota lama Padang. Di sekitar kawasan kota lama ini bermukim beragam etnis mulai dari pribumi (Minang), Tionghoa, Nias dan India (Keling).

1.3 Tujuan Penelitian

Penelitian ini bertujuan untuk mengungkap dan menjelaskan apa saja persoalan-persoalan atau kendala yang dialami oleh perimentah daerah kota Padang terkait dengan upaya untuk melakukan revitalisasi bangunan peninggalan Kolonial Belanda untuk mewujudkan kota tua Padang sebagai sebuah destinasi wisata seperti kota lainnya di Indonesia.

2. Literature Review / Kerangka Teori

Penelitian ini membutuhkan beberapa konsep dan teori yang mendukung dengan tujuan menjelaskan arah penelitian. Arah penelitian ini adalah berupaya mengumpulkan fakta-fakta yang mendukung kepada persoalan sulitnya terwujud kebijakan pemerintah dalam pengelolaan kota tua menjadi kawasan wisata.

2.1 Konsep Kebijakan Publik

Pengelolaan kawasan kota tua Padang tidak terlepas dari adanya suatu kebijakan. Kebijakan diambil oleh pejabat yang berwenang dalam hal ini adalah pemerintah kota Padang. Budi Winarno dan Solichin Abdul Wahab sepakat bahwa penggunaan istilah kebijakan sering dipertukarkan dengan istilah-istilah lain seperti tujuan (*goals*), program, keputusan, undang-undang, ketentuan-ketentuan, standar, proposal dan grand design. Bagi para pembuat kebijakan dan orang-Orang yang menggeluti kebijakan , penggunaan istilah tersebut tidak menimbulkan masalah, tetapi bagi orag di luar struktur pengambilan kebijakan tersebut akan membingungkan.[4]

Kebijakan menurut Thomas R. Dye adalah apapun yang dipilih oleh pemerintah untuk dilakukan ataupun tidak dilakukan (*whatever Government Choose to do or not to do*). Dalam pengertian seperti ini maka pusat perhatian dari kebijakan tidak hanya pada apa saja yang dilakukan oleh pemerintah, melainkan termasuk juga apa saja yang tidak dilakukan oleh pemerintah. Justru dengan apa yang tidak dilakukan oleh pemerintah ini mempunyai dampak yang cukup besar terhadap masyarakat seperti halnya dengan tindakan-tindakan yang dilakukan pemerintah. Edi Suharto mengungkapkan bahwa kebijakan adalah prinsip atau cara bertindak yang dipilih untuk mengarahkan pengambilan keputusan.[5]

Kebijakan yang dimaksud dalam penelitian ini adalah kebijakan publik karena terkait dengan orang banyak/umum. Kebijakan seperti yang dikemukakan oleh Solichin Abdul Wahab yang mengutip pendapat Carl Friedrich bahwa kebijakan adalah suatu tindakan yang mengarah pada tujuan yang

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[4] Solichin Abdul Wahab, *Analisis Kebijaksanaan: Dari Formulasi Ke Implementasi Kebijaksanaan Negara* (Jakarta: Bumi Aksara, 2004) hal. 1-2

[5] Edi Suharto, *Analisis Kebijakan Publik* (Bandung: Alfabeta, 2005) hal. 7

diusulkan oleh seseorang, kelompokatau pemerintah dalam lingkungan tertentu sehubungan dengan adanya hambatanhambatan tertentu seraya mencari peluang-peluang untuk mencapai tujuan tertentu atau mewujudkan sasaran yang diinginkan[6].

Pembuat kebijakan publik adalah pejabat publik termasuk pegawai senior pemerintah yang tugasnya untuk memikirkan dan memberikan pelayanan demi kebaikan publik. Kebijakan publik pada umumnya dibuat berlandaskan hukum dan kewenangan tertentu. Para warga masyarakat menerima kebijakan pemerintah sebagai suatu produk hukum yang absah. Dengan demikian, kebijakan publik memiliki daya ikat yang kuat terhadap publik secara keseluruhan dan memiliki daya paksa tertentu yang tidak dimiliki oleh kebijakan yang dibuat oleh organisasi-organisasi swasta. Irfan Islamy selanjutnya mengemukan empat cirri penting dari kebijakan publik, sebagai berikut:

1. Bahwa kebijakan publik itu dalam bentuknya berupa penetapan tindakan-tindakan pemerintah.
2. Bahwa kebijakan publik itu tidak cukup hanya dinyatakan tetapi dilaksanakan dalam bentuk yang nyata.
3. Bahwa kebijakan publik baik untuk melakukan atau tidak melakukan sesuatu mempunyai dan dilandasi dengan maksud dan tujuan tertentu.
4. Bahwa kebijakan publik itu harus senantiasa ditujukan bagi kepentingan seluruh anggota masyarakat.[7]

Berdasarkan uraian diatas, dapat disimpulkan bahwa kebijakan publik merupakan suatu fenomena yang kompleks karena ada variasi kompleksitas, melibatkan multi aktor dengan bergam kepentingan dimana masing-masing pihak mencermati kebijakan dari perspektifnya masing-masing. Mengingat kompleksitas konteks kebijakan publik, maka pemerintah sebagai pihak yang memiliki otoritas untuk mengambil keputusan dituntut untuk mampu memilih alternatif keputusan secara tepat dengan berorientasi pada sebesar mungkin kepentingan masyarakat.

2.2 Konsep Wisata

Menurut Undang-Undang pemerintah nomor 10 tahun 2009 tentang kepariwisataan dinyatakan bahwa wisata adalah perjalanan yang dilakukan oleh seseorang atau kelompok orang dengan mengunjungi tempat tertentu untuk tujuan rekreasi, pengeembangan pribadi atau mempelajari daya tarik wisata yang dikunjungi dalam jangka waktu sementara. Wisata itu banyak sekali jenisnya, dapat dilihat pada gambar berikut:

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[6] Solichin Abdul Wahab, *Analisis Kebijaksanaan: Dari Formulasi Ke Implementasi Kebijaksanaan Negara* (Jakarta: Bumi Aksara, 2004) hal. 3

[7] Irfan Islamy, *Prinsip-Prinsip Kebijaksanaan Negara* (Jakarta: Bumi Aksara, 1997) hal. 17

Berdasarkan defenisi yang terdapat dalam Undang-Undang pemerintah nomor 10 tahun 2009 tentang kepariwisataan disebutkan bahwa wisata sejarah adalah wisata yang dilakukan ke tempat-tempat yang memiliki nilai sejarah. Berangkat dari defenisi tersebut, maka wisata ke kawasan kota tua dapat dikategorikan sebagai kawasan wisata sejarah.

Sejauh ini penelitian tentang penataan kota lama Padang (kota tua) memang telah banyak dilakukan oleh para ahli dan peneliti, salah satunya adalah Alfa Noranda yang menulis tesis tentang "Potensi Wisata Benda Cagar Budaya Kota Lama Padang". Penelitian ini mengungkapkan tentang bagaimana tata kelola untuk dapat memanfaatkan kota lama Padang menjadi benda cagar budaya untuk dipotensialkan menjadi tempat wisata. Namun hal yang berbeda dalam penelitian ini adalah penelitian ini tidak hanya mengusulkan tentang menjadikan kota lama sebagai wisata semata tetapi wisata yang memuat unsur historis. Akan tetapi penelitian ini lebih menitik beratkan pada alasan mencari akar permasalahan mengapa kebijakan pemerintah untuk mengelola kota tua yang sudah dirancang sedemikian rupa tidak berjalan, apa kendala terbesarnya.

Di samping itu, penelitian juga sering dilakukan oleh Eko Alvares yang merupakan ahli tata kota dari Universitas Bung Hatta melalui tulisan-tulisannya dalam penataan kota lama Padang. Namun penelitian ini lebih menitik beratkan dalam mengelola kota lama Padang dari aspek historis dan melibatkan sejarawan bagaimana mengelola benda cagar untuk menjadi wisata sejarah seperti yang telah dilakukan oleh kota-kota lain di Indonesia. Penelitian ini juga mengambil hasil penelitian Irawati dkk dari Universitas Andalas yang mengambil tema mengenai Kajian Perencanaan Penataan Kawasan Wisata Terpadu Pantai Padang (Kasus Penataan Kawasan Pantai Padang-*Padang Bay City).* Kajian ini menjadi relevan karena penataan kawasan kota lama Padang merupakan bagian dari proyek perencanaan Kawasan Wisata Terpadu yang digagas oleh Pemerintah Daerah Kota Padang.

3. Metodologi
3.1 Pendekatan Penelitian

Kajian ini menggunakan metode penelitian kualitatif bersifat deskriptif. Penelitian kualitatif didefenisikan sebagai suatu proses yang mencoba untuk mendapatkan pemahaman yang lebih baik mengenai kompleksitas yang ada dalam interaksi manusia (Catherine Marshal, 19195). Poerwandari (2007) mengungkapkan bahwa penelitian kualiatatif menghasilkan dan mengolah data yang sifatnya

deskriptif, seperti transkrip wawancara, catatan lapangan, gambar, foto, rekaman video dan lain sebagainya. Penelitian ini telah memperoleh data-data yang sifatnya deskriptif yakni terkait dengan usaha-usaha yang dilakukan oleh pemerintah dalam mewujudkan tata kelola kota tua Padang. Gambaran deskriptif tersebut kemudian didukung dengan perolehan gambar-gambar kota tua dan catatan lapangan.

3.2 Metode Pengambilan Data

Data-data yang dipakai dalam penelitian ini adalah data primer dan data sekunder. Data primer yang telah diperoleh dalam penelitian ini adalah wawancara dengan pelaksana kebijakan pemerintah yang dalam hal ini diwakili oleh Dinas Kebudayaan dan Pariwisata Kota Padang khususnya bagian cagar budaya. Arsip pemerintah kemudian diperkaya dengan artikel dan berita yang ada di Koran lokal Padang Ekpres yang terkait dengan tema ini seperti berita seminar kota tua Padang dan berita studi banding yang dilakukan oleh tim dari pemerintah.

3.3 Teknik Pengambilan Data

Teknik yang dipakai dalam penelitian ini adalah tringulasi data. Data primer dan sekunder diperoleh dengan tiga cara yakni:

3.3.1 Wawancara

Wawancara dilakukan dengan tujuan untuk mendapatkan informasi terkait penelitian. Proses wawancara dilakukan dengan mengajukan pertanyaan-pertanyaan yang terstruktur untuk mendapatkan data yang berkaitan dengan fokus penelitian. Selain pertanyaan terstruktur, juga diajukan pertanyaan-pertanyaan tak terstruktur agar lebih fleksibel dalam proses wawancara dan disesuaikan dengan kondisi dan situasi yang sedang dihadapi di lapangan. Wawancara dalam penelitian ini dilakukan dengan pemerintah sebagai pengambil kebijakan melalui dinas Kebudayaan dan pariwisata Kota Padang serta dengan masyarakat disekitar kawasan bangunan peninggalan kolonial Belanda sekaligus masyarakat sebagai pemilik bangunan cagar budaya.

3.3.2. Pengamatan/observasi

Cara ini berupa melakukan langsung observasi/mengamati langsung tempat terjadinya objek dalam penelitian ini yakni kawasan kota lama Padang yang membentang sepanjang m
uara Batang Arau dan kawasan Pondok yang merupakan lokasi komunitas etnis Cina di Kota Padang.

3.3.3. Dokumentasi

Data yang didapatkan berupa laporan-laporan dari instansi pemerintah maupun sumber dari media atau koran yang memberitakan tentang permasalahan yang diteliti. Sampai sejauh ini beberapa data tertulis yang diperoleh antara lain: Keputusan Walikotamadya Kepala Daerah Tingkat II Padang Nomor 03 Tahun 1998 tentang Penetapan Bangunan Cagar Budaya dan Kawasan Bersejarah di Kotamadya Padang, Peraturan Menteri Kebudayaan dan Pariwisata Kota Padang Tahun 2010, Laporan Bantuan Rekonstruksi dan Rehabilitasi Kawasan Bersejarah di Kota Padang, Laporan Pelaksanaan Kegiatan Pendaftaran Cagar budaya Tahun 2014, Rencana Strategis Dinas Kebudayaan dan Pariwisata Kota Padang 2014-2019 dan data dari pemerintah kota Sawahlunto mengenai Proses Kota Lama tambang Batubara Sawahlnto Menuju Warisan Budaya Dunia Unesco, Peraturan Daerah Kota Padang Nomor 09 Tahun 2009 tentang Rencana Pembangunan Jangka Menengah Daerah Kota Padang Tahun 2009-2014, Rencana Strategis (Renstra) Kota Padang Tahun 2009-2014, Rencana Strategis Dinas Kebudayaan dan Pariwisata Kota Padang Tahun 2014-2019, Laporan Pelaksanaan Kegiatan

Pendaftaran cagar Budaya Tahun 2014, Peraturan Menteri Kebudayaan dan Pariwisata Tahun 2010 dan Laporan Bantuan Rekonstruksi dan Rehabilitasi Kawasan Bersejarah di Padang, Rencana Pembangunan Padang Bay City di Sumatera Barat, Membangun Kembali Padang Kota Tercinta: Pokok-Pokok Kebijakan Rehabilitasi dan Rekonstruksi Kota Padang Serta Rencana Aksi Darurat, Tim Ahli dan Unit Perencanaan Strategis Badan Pelaksana Rehabilitasi dan Rekonstruksi BPRR Kota Padang, laporan penelitian dari Irawati dkk tentang penataan kawasan wisata terpadu, lapoan penelitian Refni Yulia dkk mengenai Analisis Kebijakan Pengelolaan Kota Tua Berbasis Wisata Sejarah. Sumber juga diperoleh melalui berita di surat kabar lokal terkait pemeberitaan kawasan Kota Tua Padang yang diperoleh dari Koran Padang Ekspres.

4. Hasil Penelitian
4.1 Potensi Kota Tua Sebagai Tujuan Wisata

Kota tua merupakan sebutan untuk sebuah kawasan yang berada di sepanjang Muara Batang Arau, kawasan Pasar Mudik, Pasar Hilir dan Pasar Gadang. Kota tua atau sering juga disebut sebagai kota lama Padang merupakan cikal bakal perkembangan kota Padang dewasa ini. Sebutan kota tua lazim dipergunakan karena dipandang dari sisi historisnya, kawasan tersebut merupakan landasan dari kota Padang dengan kata lain dari kawasan inilah perkembangan kota Padang dimulai. Pada masa pendudukan Belanda di Padang, Belanda telah menjadikan Padang sebagai salah satu kawasan perdagangan di pantai Barat Sumatera yang ramai dikunjungi oleh pedagang. Di kawasan inilah kolonial Belanda membangun gedung-gedung pemerintahan, perkantoran dan pertokoan, tepatnya disepanjang Muara Batang Arau. Sebagai sebuah daerah perdagangan yang ramai dikunjungi, Belanda turut pula membangun jaringan transportasi yakni yang berpusat di Pulau Air, tidak jauh dari Muara. Gedung-gedung perkantoran, pemritahan dan militer dibangun dengan bangunan khas Belanda.

Konsekuensi dari sebuah daerah perdagangan adalah ramainya pedagang yang datang baik pedagang lokal maupun pedagang dari luar. Untuk mengatur pola pemukiman di Padang, Belanda telah menetapkan kebijakan pola pemukiman berdasarkan stratifikasi sosial masyarakatnya. Etnis-etnis luar terutama dari Timur Asing adalah kelompok masyarakat yang mendapatkan prioritas utama bagi Belanda bila dibandingkan dengan masyarakat pribumi, sehingga tidaklah mengherankan jika sekitar kawasan kota tua ini bermukim etnis-etnis non pribumi seperti Cina, India, Nias dan Jawa.
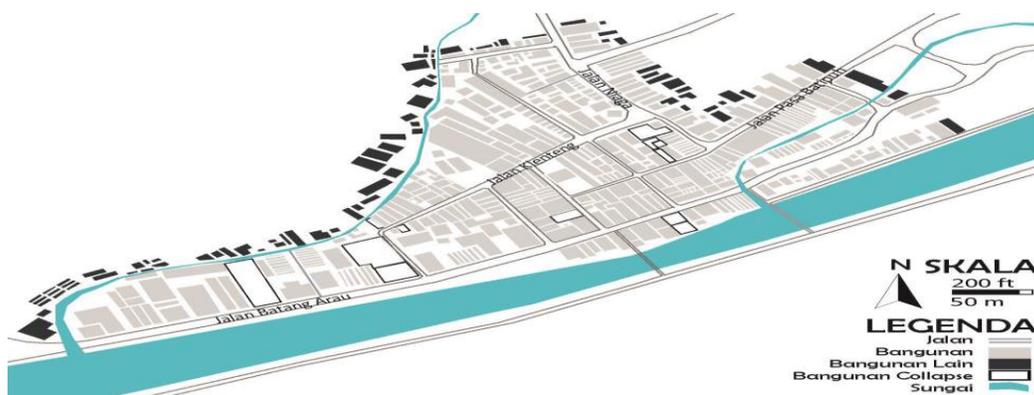
Gambar 4.1 Kawasan Kota Tua Padang

Fenomena pemanfaatan bangunan dan kawasan kota tua yang merupakan warisan peninggalan kolonial Belanda di Indonesia telah berlangsung cukup lama. Beberapa kota ramai-ramai melakukan

revitalisasi terhadap kota tua mereka, apakah sekedar untuk perlindungan terhadap bangunan cagar budaya atau memanfaatkannya sebagai sebuah lokasi dan destinasi wisata yang mengandung nilai-nilai Historis. Ide pemanfaatan kota tua sebagai tujuan wisata semata-mata tidak hanya dipandang dari *profit oriented*, melainkan pemanfaatan tersebut juga bertujuan agar keberadaan bangunan yang menjadi saksi keberadaan kolonial tidak hancur begitu saja tetapi tetap lestari. Disamping itu, sebagai sebuah peninggalan kolonial, keberadaan bangunan tersebut meninggalkan cerita historis yang harus diketahui oleh generasi berikutnya.

Usaha pengelolaan kota tua menjadi sebuah lokasi wisata yang bernilai historis bagi beberapa kota di Indonesia telah terbukti mendatangkan kesuksesan, seperti wisata kota tua Jakarta, kota tua Semarang kota Sawahlunto. Ketiga kota tersebut menjadi acuan bagi pemerintah kota Padang untuk ikut memanfaatkan keberadaan kota lama Padang. Sebagai contoh terdekat adalah kota Sawahlunto. Dalam hal pengelolaan kota tua, Kota Padang memang telah tertinggal jauh dari kota Sawahlunto. Sawahlunto telah berhasil mengelola dengan baik kota tua mereka menjadi sebuah lokasi wisata yang bernilai historis sekaligus menjadi salah satu sumber Pendapatan Asli Daerah (PAD) yang cukup besar dan Sawahlunto berhasil salah satu kota warisan budaya dunia UNESCO.[8]

Padang juga memiliki bangunan-bangunan peninggalan kolonial yang juga layak untuk dilestarikan. Keberadaan kota tua Padang memiliki potensi yang besar untuk dikelola menjadi objek wisata berbasis wisata sejarah. Adapun potensi yang dimiliki oleh kota tua Padang sehingga layak untuk dikelola dan dikembangkan ditinjau dari aspek wisata, dapat dilihat dari dua sisi diantaranya: potensi dalam segi fisik bangunan dan potensi dalam sosial budaya masyarakat di sekitar bangunan tua / benda cagar budaya. Untuk lebih jelasnya dapat dilihat dalam uraian berikut:

4.1.1 Potensi Fisik Bangunan

Tidak dapat dipungkiri bahwa keberadaaan benda cagar budaya (terutama benda cagar budaya tidak bergerak) situs, maupun kawasan sejarah banyak yang terancam kelestariannya akibat pertumbuhan kota. Pertumbuhan dan pemekaran kota secara fisik, horisontal dengan adanya peningkatan secara cepat pertumbahan penduduk kota, aktivitas ekonomi, maupun aktifitas industri yang menuntut pertambahan kebutuhan akan ruang. Akibat pertumbuhan dan pemekaran Kota Padang secara fisik, maka banyak bangunan-bangunan kuno bersejarah yang terancam kelestariannya dan dikhawatirkan bangunan-bangunan tersebut akan hilang karena sengaja dirobohkan atau hancur karena tidak mendapatkan perawatan dan pemeliharaan yang layak karena keberadaan bangunan-bangunan kolonial tersebut merupakan bagian yang tidak terpisahkan dari sejarah kelahiran dan pertumbuhan Kota Padang. Oleh sebab itu diperlukan langkah-langkah upaya perlindungan terhadap keberadaan bangunan-bangunan tersebut.

Berdasarkan Undang-Undang Nomor 5 Tahun 1992 tentang benda cagar budaya dinyatakan bahwa keberadaan benda cagar budaya (benda peninggalan sejarah) harus dilindungi, dipelihara dan dilestarikan. Upaya pelestarian benda cagar budaya tersebut sangat besar artinya bagi kebudayaan bangsa, khususnya untuk memupuk rasa kebanggaan nasional serta memperkokoh jati diri bangsa, serta pemanfaatan lainnya dalam rangka memajukan kebudayaan bangsa demi kepentingan nasional.[9]

Berdasarkan hasil survey lapangan, terlihat bahwa bangunan-bangunan di sekitar kawasan kota tua telah berusia ratusan tahun. Kondisi bangunan tersebut sebagian besar sudah rusak terlebih lagi banyak bangunan yang terbengkalai dibiarkan kosong. Sebagian kecil dijadikan sebagai gudang penyimpanan barang dagang seperti rempah-rempah, dan sebagian kecil lainnya telah beralih bentuk

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[8] Refni Yulia dkk, "Analisis Kebijakan Pengelolaan Kota Tua Berbasis Wisata Sejarah Di Kota Padang", *Laporan Penelitian*, Padang: Kerjasama STKIP PGRI Sumatera Barat dan Universitas Andalas, 2015

[9] Refni Yulia dkk, "Analisis Kebijakan Pengelolaan Kota Tua Berbasis Wisata Sejarah Di Kota Padang", *Laporan Penelitian*, Padang: Kerjasama STKIP PGRI Sumatera Barat dan Universitas Andalas, 2015

dan beralih fungsi. Keseluruhan bangunan tersebut sudah dilindungi oleh pemerintah melalui keputusan pemerintah Kota Padang tahun 1998 mengenai benda/bangunan cagar budaya. Dalam rangka menjaga kelestarian bangunan-bangunan cagar budaya dan kawasan-kawasan bersejarah dalam Kotamadya Padang, maka pemerintah merasa perlu mengambil langkah-langkah pengamanannya agar keberadaan bangunan tersebut tetap terpelihara dan terawat dengan baik. Berangkat dari latar belakang tersebut kemudian dikeluarkanlah Keputusan Walikotamadya Kepala Daerah Tingkat II Padang Nomor 03 Tahun 1998 tentang Penetapan Bangunan Cagar Budaya dan Kawasan Bersejarah di Kotamadya Padang oleh Zuiyen Rais.

Sebagian besar bangunan yang telah ditetapkan oleh pemerintah sebagai bangunan cagar budaya berada di kawasan kota tua Padang, namun sebagian kecil berada di luar pusat kota tua, hal ini dikarenakan pada masa pendudukan kolonial, pola pembangunan Belanda menetapkan kawasan di sepanjang Muara Batang Arau sebagai kawasan perdagangan dan kantor pemerintahan, sedangkan militer dan bangunan lainnya berada agak jauh dari kawasan Muara Batang Arau. Dari 74 bangunan tersebut, tidak semua bangunan merupakan peninggalan kolonial Belanda, sebagian lagi bangunan merupakan milik etnis Tiongoa yang bermukim di sekitar kawasan Muara Batang Arau yang sekarang ini disebut kawasan "Pondok". Bangunan tersebut ada yang merupakan milik perorangan yang berfungsi sebagai tempat tinggal dan toko, namun ada juga bangunan yang milik perkumpulan yang digunakan sebagai kegiatan-kegiatan keagamaan seperti perkumpulan Himpunan Bersatu Teguh (HBT), Himpunan Keluarga Liem, Himpunan Tjinta Teman (Hok Tek Tong) (HTT).

Gambar 4.2 Gedung Tionghoa *Kelenteng See Him Kioang (baru)*

Gambar 4.3 *Gedung Bank Tabungan Sumatera Barat atau Padangsche Spaarbank*

4.1.2 Potensi Sosial Budaya

Potensi fisik bangunan jelas merupakan faktor utama dan pendukung pentingnya sebuah kawasan kota tua dijadikan sebagai kawasan wisata. Namun jika potensi fisik bangunan tersebut didukung oleh keberadaan budaya masyarakat disekitar penghuni kawasan kota tua, tentunya hal ini akan menjadi nilai tambah. Budaya-budaya yang bisa ditampilkan berasal masyarakat multietnis yang bermukim di sekitar kawasan kota tua seperti budaya dari etnis Tiionghoa dan budaya dari etnis India (Keling). Di sekitar kawasan kota Tua yakni kawasan Pondok, Pasa Gadang, Pasar Mudik, Kampung Nias bermukim berbagai macam etnis seperti etnis Tionghoa, etnis India, etnis Nias, etnis Jawa dan etnis Minang. Keberadaan multi etnis di kawasan kota tua ini tidak terlepas dari sejarah dan peran penting Padang sebagai kota perdagangan pada masa kolonial Belanda.

Menurut Freek Colombijn, orang Nias merupakan kelompok orang asli Padang yang kedua. Etnis Nias adalah suku minoritas yang terbesar pada abad ke-19. Sampai tahun 1837, ada 1.864 orang yang datang ke Padang. Pada mulanya orang-orang Nias bermukim di sekitar kawasan Muara Batang Arau, disana ada sebuah pemukiman bernama kampung Nias.[10] Sementara itu, suku Jawa di Padang adalah keturunan orang hukuman yang dikirim sebagai tenaga kerja paksa dan dari prajurit balatentara Sentot. Setelah menyerah kepada penjajah Belanda dalam perang Jawa di tahun 1829, Sentot tiba di Sumatera Barat dengan membawa seribu prajurit untuk membantu penjajah Belanda dalam perang Paderi. Pada masa kekurangan buruh, banyak orang Jawa yang datang sebagai buruh kontrak. Namun pada awal abad ke-20 orang Jawa terlibat dalam pekerjaan pegawai negeri dan pembantu rumah tangga.

4.2 Upaya Pengelolaan Kota Tua Padang Oleh Pemerintah

Pentingnya melestrikan keberadaan kota tua dan benda-benda cagar budaya lainnya sejatinya telah disadari oleh pemerintah. Hal ini telah dimulai semenjak pemerintah Kota Padang mengeluarkan Keputusan Walikotamadya Kepala Daerah Tingkat II Padang Nomor 03 Tahun 1998 tentang Penetapan Bangunan Cagar Budaya dan Kawasan Bersejarah di Kotamadya Padang oleh Zuiyen Rais. Berdasarkan SK tersebut, pemerintah kemudian menetapkan 74 bangunan yang ada di Kota Padang

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[10] Anatona Gulo, "Kebudayaan Minangkabau dan Komunitas Orang Nias Di Kota Padang", *Makalah*, pada Diskusi Panel dengan Tema "Padang Dari Masa Ke Masa", September,, 2005.

sebagai bangunan cagar budaya yang harus dilestarikan keberadaannya dan tersebar di beberapa tempat di Kota Padang.

Berangkat dari Surat Keputusan tersebut, pada tahun 2007 Walikota Fauzi Bahar, ide untuk pemanfaatan kawasan kota tua dituangkan dalam sebuah program yang bernama Kawasan Wisata Terpadu. Dalam program tersebut berbagai rencana pemko antara lain: 1) Untuk Pantai Padang Pemko akan membangun sarana dan prasarana penunjang seperti arena bermain, rekreasi, kawasan kuliner, sarana bermain anak, Mall, Hotel dan tempat parkir, 2) Kawasan Kota Tua Padang akan dikembangkan menjadi kawasan wisata *heritage*. Pemko akan memanfaatkan bangunan tua bersejarah di kawasan kota tua untuk digunakan dan direnovasi kembali untuk keperluan wisata. Selain itu Pemko juga akan mengusahakan untuk menghidupkan kembali Stasiun Kereta Pulau Aie sebagai salah satu daya tarik wisata di kawasan tersebut, 3) Kawasan Jembatan Siti Nurbaya akan dikembangkan menjadi pelabuhan Marina. Selain itu disana juga akan dibangun restoran apung, sandaran kapal dan beberapa sarana olah raga air, 4) Kawasan Gunung Padang akan dikembangkan menjadi ekowisata. Selain itu Pemko juga akan mengembangkan nilai-nilai sejarah di sejumlah objek wisata di kawasan tersebut seperti legenda makan siti nurbaya serta meriam dan bunker peninggalan Jepang, 5) Membangun *Cable Car* yang menghubungkan Gunung Padang ke Pantai Padang serta dari Gunung Padang ke Pantai Aie Manih. Sebagai sarana penunjang di Pantai Padang akan dibangun bangunan tinggi dengan bagian bawah yang berfungsi sebagai Mall dan bagian atas sebagai Stasiun *Cable Car* dan 6) Jalur pendakian dari Gunung Padang menuju Pantai Aie Manih akan dikembangkan menjadi wisata hiking dan pembangunan fasilitas untuk olahraga sepeda gunung.

Sejak tahun 2001 Pemerintah Kota dan masyarakat telah melakukan berbagai kegiatan, terutama kegiatan-kegiatan yang bersifat:

a. Peremajaan kota lama (revitalisasi) bagian-bagian kota yang berpotensi untuk menunjang kegiatan pariwisata alam dan sejarah.

b. Tahun 2002 telah dilakukan rehabilitasi terhadap 16 bangunan lama bersejarah di jalan Pasar Hilir, Kelurahan Pasa Padang, Kecamatan Padang Selatan. Kegiatan ini merupakan percontohan (pilot project) untuk rehabilitasi selanjutnya.

c. Pengembangan jembatan Siti Nurbaya sebagai akses menuju kawasan wisata Gunung Padang.

d. Revitalisasi dan pembersihan sungai Batang Arau untuk menunjang kegiatan wisata bahari Kegiatan budaya yang ada, khususnya bagi komunitas masyarakat di kawasan-kawasan lama guna menunjang kegiatan wisata kota.

e. Rehabilitasi beberapa bangunan lama bersejarah dan perbaikan jalan menuju tempat-tempat penting di kota lama.

f. Pengembangan jalur pejalan kaki dengan pembuatan trotoar di tempat-tempat penting di kawasan kota lama.

g. Sosialisasi kepada masyarakat untuk lebih memperhatikan dan peduli terhadap kawasan dan bangunan lama bersejarah melalui upaya-upaya pelestarian.

h. Revitalisasi kawasan dan bangunan bersejarah lain nya yang belum tersentuh oleh perencanaan kota seperti: komplek militer (kawasan ganting), kawasan sekitar jalan Gereja, komplek Militer jalan Samudera, kawasan Benteng Gunung Padang, kawasan gedung Balai kota, jalan Sudirman (sekitar SMU I) dan kawasan lainnya yang memiliki bangunan tunggal maupun berkelompok.

i. Pemasangan Tanda (Pening) terhadap bangunan-bangunan lama bersejarah yang perlu dilindungi yang berfungsi informasi bagi pemilik, pemakai maupun masyarakat luas.

j. Rencana Peraturan Daerah berkaitan dengan perlindungan benda cagar budaya yang dapat berupa kawasan, lahan, bangunan berkelompok, bangunan-bangunan tunggal baik di kawasan kolonial maupun tradisional.

k. Rencana revisi Rencana Tata Ruang Wilayah (RTRW) tahun 2003-2013 yang mempertegas kawasan-kawasan lama kota Padang sebagai kawasan bersejarah yang perlu dilindungi.[11]

Kawasan Kota Lama di bagi menjadi 9 (sembilan) blok perencanaan; salah satu blok (Blok 1) bersisian dengan lokasi rencana reklamasi, yakni antara jalan Samudera (Pantai Padang), jalan Hayam Wuruk dan jalan Robert Wolter Mongisidi. Blok ini memiliki luas 5.23 Ha dan luas parcel 2.2 Ha. beberapa potensi yang dimiliki oleh blok -1 antara lain:
   a. Blok berada di kawasan wisata Pantai Padang,
   b. Memiliki 5 bangunan tua bersejarah,
   c. Memiliki sejarah tentang militer di kota Padang,
   d. Aksesibilitas sangat baik dari darat maupun laut,
   e. Kedekatan jarak dengan berbagai fasilitas kota

Gambar 4.4 Peta Penyebaran Bangunan Bersejarah
Sumber: Bappeda Kota Padang

Pada tahun 2011, pemerintah mendatangkan ahli bangunan tua Jepang dari *National Research Institute for Cultural Heritage* (NRICH) Jepang untuk menganalisis kondisi bangunan kota tua pasca terjadinya bencana gempa dengan tujuan agar terlaksananya penataan kota yang khas dan dalam proses rekonstruksinya, penghuni di kawasan kota lama tersebut dapat hidup dengan tenang sambil memanfaatkan warisan bersejarah. Dalam prosesnya dilakukan survey dan pendataan terhadap bangunan-bangunan cagar budaya dengan fokus pada kontruksi bangunan dalam rangka melestarikan bangunan peninggalan kolonial sebagai *landscap* perkotaan. Hasil penelitian tersebut menyatakan bahwa:
   1. kerusakan bangunan kota tua pasca gempa ada yang berskala kecil, sedangkan kerusakan yang berskala besar umumnya terjadi pada bangunan dua lantai atau lebih,
   2. Pasca gempa masih banyak gedung-gedung tua di kawasan bersejarah yang masih dibiarkan dalam keadaan rusak. Sementara, pemilik atau penyewa dari bangunan itu berusaha bisa

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[11] Reni Yulia dkk, "Analisis Kebijakan Pengelolaan Kota Tua Padang Berbasis Wisata Sejarah", *Laporan Penelitian*, Padang: STKIP PGRI Sumatera Barat, 2015, hal 46-47

memanfaatkan bangunan tersebut sehingga dilakukan perbaikan sebagian atau membangun baru di bagian belakang atau depan bangunan tersebut.[12]

Pasca terjadinya gempa 2009, Untuk mewujudkan konsep dan gagasan penataan kawasan kota tua Padang, pemerintah mengadakan kegiatan perlombaan desain kawasan kota tua Padang. Berdasarkan hasil kegiatan tersebut, kemudian dipilihlah beberapa sketsa yang dianggap cocok untuk kawasan kota tua. Adapun sketsa yang terpilih tersebut antara lain:
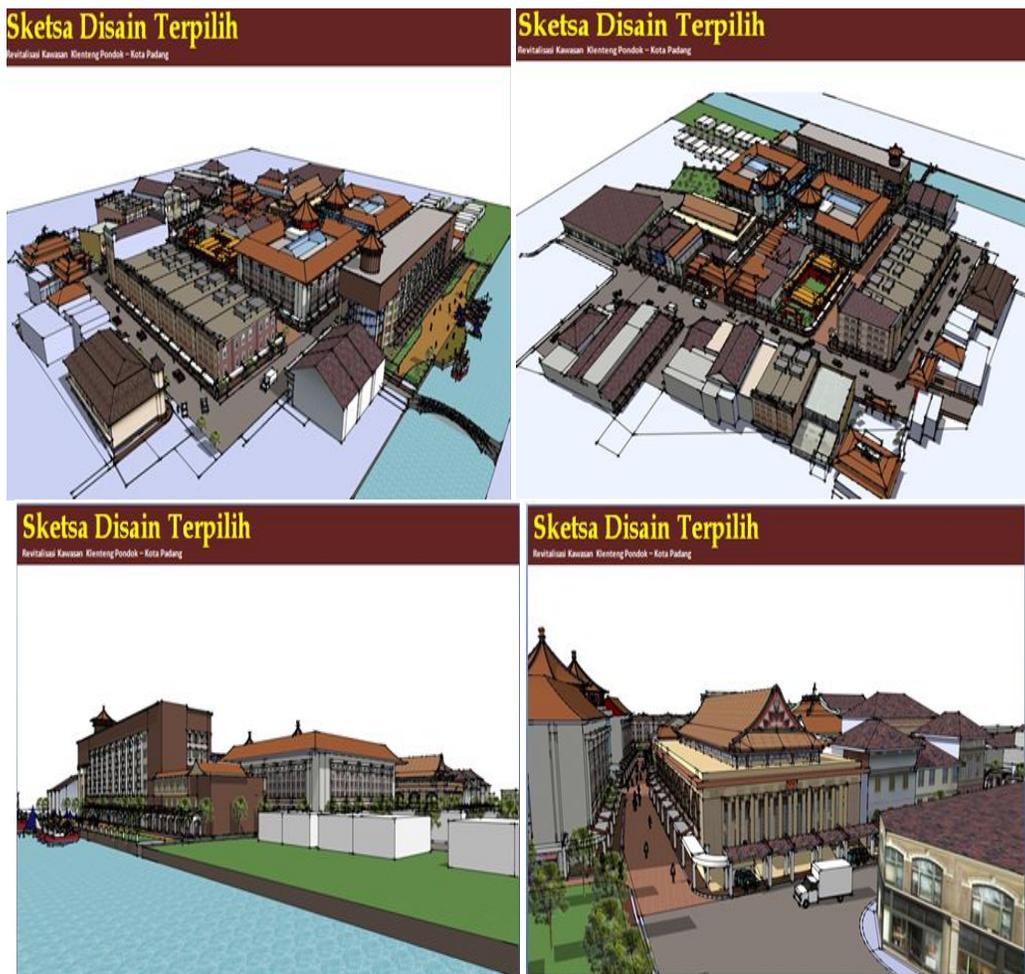
Gambar 4.5 Sketsa Terpilih Penataan Kawasan Kota Tua Padang

Pasca adanya kegiatan perlombaan pembuatan sketsa untuk penataan kota tua Padang, terlihat tidak ada tindak lanjut dari kegiatan tersebut.

4.3 Kendala Dalam Pelaksanaan Pengelolaan Kota Tua Padang

Berbagai kebijakan yang telah dilakukan oleh pemerintah dalam penataan bangunan peninggalan kolonial Belanda sejak tahun 1998 belum hasil karena pada kenyataannya keberadaan bangunan peninggalan kolonial Belanda belum mengalami perbaikan. Berdasarkan hasil survey lapangan, beberapa problematika yang muncul terkait dalam penanganan kota tua ini antara lain:

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[12] *National Research Institute for Cultural Heritage* (NRICP), *Laporan Bantuan Rekonstruksi dan Rehabilitasi Kawasan Bersejarah di Padang*, 2011).

1. Kendala Teknis

Kendala tekni yang dimaksud disini adalah Terjadinya peristiwa gempa pada tahun 2009 yang dianggap menjadi salah satu kendala besar dalam sulitnya mewujudkan revitalisasi kota tua. Akibat dari bencana gempa ini, beberapa bangunan yang kondisinya sudah rapuh semakin hancur sehingga pemerintah mengalami kesulitan dalam melakukan perbaikan terhadap kondisi bangunan yang sudah masuk dalam kategori rusak berat. Berdasarkan survey yang dilakukan oleh pmerintah Kota Padang bersama dengan tim ahli dari Jepang, diketahui bahwa dari 74 bangunan yang dikategorikan sebagai bangunan cagar budaya sejak tahun 1998, sebanyak 40 buah bangunan mengalami kerusakan.
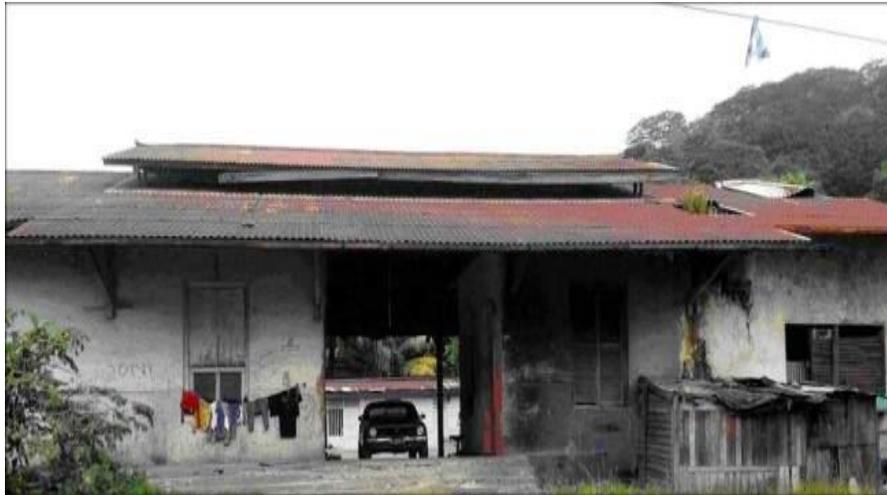
**Gambar 4.5 Bangunan peninggalan Kolonial yang tidak Terawat
(Stasiun Kereta Pulau Air)**

2. Koordinasi yang Kurang antara Pemerintah dan Masyarakat pemilik Bangunan

Dari keseluruhan bangunan yang dikategorikan sebagai cagar budaya tidak semuanya merupakan milik pemerintah, sebagian besar dari bangunan tersebut dimiliki oleh perorangan ataupun kelompok seperti organisasi Tionghoa. Menurut Dinas kebudayaan dan Pariwisata Kota Padang, salah satu kendala dalam penataan kota tua adalah terkait kepemilikan bangunan cagar budaya. Hampir sebagian besar bangunan merupakan milik pribadi, sehingga pemerintah mengalami kesulitan dalam pengelolaan bangunan. Kepemilikan ini mengakibatkan pemilik bangunan bersejarah memiliki hak penuh atas bangunannya termasuk menggunakan bangunan-bangunan sebagai kegiatan perdagangan ataupun membangun kembali bangunan yang rusak dengan merubah keaslian fisik bangunan.

3. Kurangnya Dana

Tidak dapat dipungkiri bahwa dalam kegiatan revitalisasi dan penataan bangunan-bangunan lama peninggalan kolonial Belanda membutuhkan dana yang banyak, apalagi untuk kasus bangunan kolonial di Padang, yang tidak hanya tidak terawat, tetapi juga mengalami kerusakan diantaranya kerusakan menengah dan berat. Pemerintah daerah memiliki anggaran yang terbatas untuk mewujudkan hal tersebut. Akan tetapi persoalannya adalah sejauh ini pemerintah tidak pernah transparan terhadap kondisi demikian, yang ada justru tidak terjalinnya komunikasi dengan masyarakat pemilik bangunan menjadi salah satu alasan yang selalu dikedepankan oleh pemerintah daerah. Berkaca kepada kebijakan penataan kota tua oleh daerah lain, kota Sawahlunto misalnya. Kota tua Sawahlunto ini telah masuk dalam daftar UNESCO, dimana Sawahlunto telah sukses melakukan penataan kota tua mereka dan memanfaatkannya sebagai sebuah destinasi wisata, bahkan ini dijadikan oleh Sawahlunto sebagai icon dan visi Kota Sawahlunto yakni "Menjadi Kota Wisata Tambang Yang

Berbudaya". Dalam penataan kota tua, Sawahlunto melibatkan banyak unsur karena memang tidak bisa semata-mata hanya ditangani oleh pmerintah daerah. Unsur pokok yang harus terlibat adalah Pemerintah daerah sendiri sebagai pengambil kebijakan, masyarakat apakah sebagai pemilik bangunan atau umum dan pihak luar yang memiliki kepedulian dan selaras dengan tujuan pemerintah yakninya investor.

Sementara itu rencana pemerintah Kota Padang untuk penataan kawasan kota tua kurang mendapatkan respon di masyarakat karena banyaknya wacana-wacana yang digulirkan oleh pemerintah dalam menata kota tua tidak berjalan sesuai dengan program yang telah disusun dan menguap di tengah jalan. Masyarakat masih menilai bahwa pemerintah kota belum serius dalam merevitalisasi kawasan Pondok sebagai kota tua, padahal Warga Pondok sendiri telah lama menanti realisasi kawasan kota tua tersebut, bahkan masyarakat juga menyesalkan bahwa kegiatan pemerintah yang melakukan studi banding ke luar negeri untuk mempelajari konsep kota tua sejak tahun 2012 belum menampakkan hasilnya. Salah satu tokoh masyarakat Pondok, Albert Hendra Lukman selaku anggota DPRD Kota Padang sekaligus mewakili kelompok etnis Tionghoa yang turut menyesali lambannya langkah pemerintah membangun kota tua karena belum ada pergerakan dari pemerintah untuk merevitalisasi kawasan tersebut, padahal menurutnya kawasan Pondok telah memiliki *detail engineering design* (DED) Pondok sebagai wisata kota tua meskipun belum semua warga Pondok yang tahu karena minim sosialisasi. Di sisi lain alasan pemerintah terkait minimnya anggaran untuk merealisasikan revitalisasi kawasan kota tua menurutnya merupakan alasan yang kurang logis, "Jika ada *political will* (kemauan politik) Pemko mewujudkan program itu, saya optimitis kota tua itu bisa terwujud dengan merangkul warga Pondok", Albert juga meyakinkan bahwa warga Pondok belum pernah dirangkul membahas rencana penataan kota sebab Bila disinergikan, warga dan pengusaha akan membantu Pemko membenahi Pondok sebagai kota tua. [13]

Upaya untuk penataan kota tua Padang memang sudah mendesak dan tidak bisa ditawar lagi. Kawasan kota tua bisa saja menjadi kota mati bila tidak dibenahi, disamping memang kawasan kota tua ini berada pada zona merah tsunami, ditambah lagi tidak berjalannya revitalisasi pasca terjadinya bencana gempa pada tahun 2009 megakibatkan banyak bangunan pada kawasan tersebut. Erniwati sebagai peneliti yang konsen pada penelitian-penelitian terkait Tionghoa mengungkapkan bahwa dalam rangka untuk penataan kota tua Padang pemerintah harus menggandeng tokoh masyarakat di kawasan kota tua terutama etnis Tionghoa yang berasal dari lembaga dan pihak Klenteng untuk mewujudkan kota tua sebab menurutnya pembangunan kota tua harus menjaga keaslian bangunan. Sebab banyak bangunan cagar budaya yang harus dilestarikan. Kekhawatiran yang sama juga diungkapan oleh Eko Alvares bahwa menurutnya pemerintah kota harus mempunyai perencanaan matang untuk merevitalisasi kawasan kota tua yang kaya peninggalan sejarah, salah satunya dengan cara pemerintah harus memberi kemudahan berinvestasi yang bersedia mempertahankan bangunan kota tua tersebut. [14]

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STUDENTS' AWARENESS ABOUT APPROPRIATE USE OF POLITENESS EXPRESSION IN ENGLISH VERBAL COMMUNICATION

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ABSTRACT

Indonesian students will have good communicative competence in English if they are not only excellent in their linguistic knowledge and skills but also able to use appropriate politeness expressions in English verbal communication. This case study aims at investigating Indonesian *English as a Foreign Language* students' general knowledge about linguistic politeness and their awareness about using appropriate English verbal politeness expressions in the given situation and context. The research method is descriptive qualitative and the data were collected from ten students by using interview, questionnaire and multiple choice Discourse Completion Test. The research results indicate that the students' general knowledge about the importance of linguistic politeness for their future was good but their awareness about using appropriate politeness expressions in English verbal communication was not satisfactory. It is recommended that further research should be conducted with another kind of DCT that enables the students to identify themselves either as an observer of or the speaker in the given dialogue. This new DCT is expected to make the students more confident in choosing the most appropriate answers to the DCT questions.

Keywords: Politeness, Discourse Completion Test (DCT), verbal communication

ABSTRAK

Mahasiswa Indonesia akan memiliki kompetensi berkomunikasi yang handal dalam bahasa Inggris apabila mereka menguasai pengetahuan dan keterampilan berbahasa Inggris yang baik dan mampu menggunakan ungkapan kesantunan secara tepat dalam komunikasi verbal berbahasa Inggris. Studi kasus ini dilakukan terhadap sejumlah mahasiswa yang sudah diseleksi. Tujuannya untuk mengetahui pengetahuan umum mereka mengenai kesantunan berbahasa dan kemampuan mereka dalam memilih bentuk kesantunan berbahasa Inggris yang cocok dengan situasi dan konteks percakapan berbahasa Inggris yang diberikan. Metode penelitian yang dipilih adalah deskriptif kualitatif dan data penelitian ini diperoleh dari hasil interview dan kuesioner serta *Discourse Completion Test* (DCT) pilihan berganda. Hasil interview dan kuesioner menunjukkan bahwa mahasiswa memahami pentingnya kesantunan berbahasa, baik dalam bahasa Indonesia maupun bahasa Inggris, sedangkan hasil DCT menunjukkan bahwa mahasiswa belum dapat memilih dengan baik bentuk-bentuk kesantunan berbahasa Inggris yang cocok dengan situasi dan kondisi percakapan berbahasa Inggris. Di masa datang penelitian serupa perlu dilakukan lagi dengan menggunakan bentuk DCT yang berbeda yang

membantu peserta tes untuk mengidentifikasi diri apakah sebagai si pembicara atau hanya sebagai pengamat percakapan orang lain.

Keywords:
Sopan santun, *Discourse Completion Test* (DCT), komunikasi verbal

INTRODUCTION
Background
      Knowledge of linguistic politeness is considered an indispensable aspect of second language (henceforth called L 2) learning because the knowledge is necessary for the learners to communicate successfully in L 2 contexts. This idea gives an account of a study on the topic. The participants of this study were some *English as a Foreign Language* (henceforth called EFL) undergraduate students in Indonesia. This case study aims to reveal the participants' awareness about the appropriate use of politeness expressions in English verbal communication. This study is partly motivated by the idea that to support their future life, particularly when they have to communicate with native English speakers, EFL students need communication competence. Nevertheless, successful communication cannot depend only on their linguistic skills but also on their ability to use English politeness expressions appropriately in various contexts with different cultural backgrounds. This research belongs to inter-language pragmatics, which is the study of how non-native speakers use and acquire their second language pragmatic knowledge (Kasper 2001, p. 3).

      Literature in pragmatics has discussed a significant number of topics on linguistic politeness. Among the prominent authors who wrote about politeness are Penelope Brown and Stephen Levinson (1987), Richard J. Watts (2003), and Geoffrey Leech (2005). Brown and Levinson introduced the concept of universal politeness but Watts objects to politeness being a concept that is universal; he believes that all cultures will have forms of behavior that members classify as mutually shared consideration for others. Later, Leech (2005, p. 21) introduces the scales of politeness, which determine "the appropriate degree of (relative) politeness."

      Another author, Huang (2008), suggests that in expressing politeness, people have to remember three important points: (1) the *social backgrounds* of the communicators, (2) the *existing situation*, and (3) the *distance or closeness* of the communicators' relationship. However, Huang also states that *cultural differences* cannot be neglected in politeness production because "different culture causes different views of values, which affects the criteria of politeness and leads to differences in various aspects" (p. 98).

      Besides cultural differences, different *contexts* naturally will affect the use of politeness expressions in communication. In practice, the most polite expression is not always most appropriate for every context, because "sometimes people are polite by being respectful of others and formal, and sometimes people are polite by being friendly and making someone feel like part of the group" (Howard, n.d., par. 1).When inappropriate politeness expressions are used in communication, misunderstanding may occur, which could result in unfavorable consequences.

      The use of politeness expressions has been studied by numerous researchers. In Asia, researchers such as Gu (1990) and Nakajima (n.d.) put the emphasis of their studies on the cultural differences that may affect the speakers' ways of expressing politeness. Additionally, in Indonesia there are at least two studies recently conducted on linguistic politeness: Lusia M. Nurani (2009) discusses the reliability of Discourse Completion Test (henceforth called DCT) in pragmatic research, while Lala Bumela (2010) describes the characteristics of linguistic politeness in the L 2 speech acts

produced by Indonesian EFL learners. Based on the relevant background and literature presented earlier, the team members of the present research project are motivated to conduct this study.

Identification of the Problem

The social situation in the research site demonstrates that Indonesian linguistic expressions once deemed impolite remarks now have been much more tolerated by members of academic community, specifically the students. This tolerance of linguistic impoliteness may also influence the students' L 2 verbal communication. This view is supported by Suzila and Yusri's (2012), who report that the use of different languages (Malay and English) do not show significant differences in how adolescents handle spoken disagreements. Commenting on this finding, they suggest that "politeness could be taught and trained" (p. 131). This suggestion reminds us that linguistic politeness in L 2 should be taught so that in the real English verbal communication, the students are able to communicate successfully. In preparation for the teaching, a study on EFL students' awareness about the appropriate use of politeness expressions in English verbal communication is necessary to conduct.

Limitation of the Study

This research is a case study to find out the participants' awareness about the appropriate use of politeness expressions in English verbal communication. The study analyzes the results of the interview, questionnaire, and two sets of multiple choice DCT administered to a number of Indonesian undergraduate university students in 2013. Consequently, the findings specifically present an in-depth description of the analyzed data and therefore the conclusion cannot be generalized.

The DCTs were arranged by two conveniently selected English native speaker teachers from Australia and the U.S. The two kinds of DCT were intentionally used to find out whether the participants had different responses to different versions.

Statement of the Problem

The problem of this study is formulated in the following questions:
1. How do the students express their general knowledge about linguistic politeness?
2. How do they answer the multiple choice questions in the Australian and American versions of DCT ?
3. Why do they choose each of their answers?

In order to solve the research problem, it is necessary to obtain (1) the students' responses to a set of questionnaire and an interview in L 1 to reveal their general knowledge of linguistic politeness; (2) their answers to two sets of multiple choice DCT questions in L 2 and (3) the reason for each of their choices.

Purpose and Significance of the Study

This study is conducted to reveal whether the students have (1) sufficient knowledge of general linguistic politeness and (2) good awareness about the appropriate use of politeness expressions in English verbal communication, which is important for their future, particularly in English communicative contexts.

This study is significant not only to remind EFL students in general of the importance of EFL linguistic politeness but also to contribute to the Department where the students are studying now. The existing curriculum could be improved to provide the required knowledge of linguistic politeness. Moreover, this study will also contribute to the studies on inter-language pragmatics, with the specific focus on linguistic politeness.

Review of Literature

The analysis of the data in this study is supported by several sources that present some information about (1) politeness and linguistic politeness, (2) universal politeness, (3) scales of politeness, and (4) use of politeness expressions.

Politeness and Linguistic Politeness

Watts (2005, pp. 50-52) has listed a significant number of politeness definitions; two of them are as follows. According to Leech (1980, p.19): politeness is "strategic conflict avoidance" which "can be measured in terms of the degree of effort put into the avoidance of a conflict situation," whereas Brown and Levinson (1978) state that politeness is " a complex system for softening face threats."

Previously, Watt himself (2003) defines politeness as "linguistic behavior that carries a value in an emergent network in excess of what is required by the politic behavior of the overall interaction" (p. 162), and "behavior which is perceived to be beyond what is expectable" (p. 19). From these sources, it can be seen that politeness has been defined differently and the term politeness can relate to either behavior in general or just to linguistic behavior.

Later, Usami (2006) states that politeness is understood in two contexts: "In a broad context, it refers to all different approaches and perspectives of the various theories of politeness" and "in specific context, it refers the politeness strategies defined by Brown and Levinson (1987), i. e. the choice of linguistic strategies to minimize the Face Threat of a particular act" (p. 20). Usami (2006) also differentiates between the concepts of *normative politeness*, which refers to "traditional understanding of the degree of politeness intrinsic to 'linguistic expressions,'" and *pragmatic politeness*, which is defined as "the functions of language manipulation that work to maintain smooth human relationships" (p. 20). Thus, she discusses two levels of politeness: 1) the sentence-level politeness of linguistic forms, and 2) the discourse-level phenomena, which can be understood as "comprised politeness resulting from linguistic forms and discourse behavior, such as topic initiation and requestive speech acts" (p. 20). To reveal the participants' awareness about the appropriate use of politeness expressions in English verbal communication, this present study adopts the notion of *pragmatic politeness*, which is related to linguistic forms and discourse behavior

Universal Politeness

Brown and Levinson (1978) state that politeness is universal and people have to possess politeness to be able to work together with others. They (1987) also argue that every member of a society has *face* or individual's public self-image, which motivates strategies of politeness. They state that some acts intrinsically threaten *face* and these acts are called *face-threatening acts* or FTAs (pp. 59-60). Further, the term *face* is classified into two types: (1) *negative face*, which emphasizes social distance by claiming territories, personal preserves, rights to non-distraction, such as freedom of action and freedom from imposition, and (2) *positive face*, which tends to show close relationship by expressing the desire to be appreciated or approved of by other members of a society (p. 61).

In their universal politeness theory, Brown and Levinson suggest five possible strategies to alleviate a face-threatening act, henceforth called FTA: (1) without redressive action, or the bald on-record strategy; (2) by negative politeness; (3) by positive politeness; (4) by going off record; and (5) by not doing the FTA.

1. The bald on-record strategy does nothing to minimize threats to the hearer's "face" (I want some beer).

2. The negative politeness strategy recognizes the hearer's face but it also admits that you are in some way imposing on him/her. (I don't want to bother you but, would it be possible for me to have a beer?).
3. The positive politeness strategy shows you recognize that your hearer has a face to be respected. It also confirms that the relationship is friendly and expresses group reciprocity. (Is it ok for me to have a beer?).
4. Off-record indirect strategies take some of the pressure off. You are trying to avoid the direct FTA of asking for a beer. You would rather it be offered to you once your hearer sees that you want one. (It's so hot, it makes you really thirsty).
5. By not doing the FTA (no utterances)

Moreover, it is said that the speaker's evaluation of an FTA is the sum of the three factors, namely Distance, Power, and Rank of imposition. The evaluation result will contribute to the speaker's determination of the level of politeness (Brown & Levinson, 1987, pp. 74-76).

Scales of Politeness
In arguing that "despite [cultural] differences, there is no East-West divide in politeness" (p. 28), Leech (2005) states that politeness is "a matter of degree, and determining the appropriate degree of (relative) politeness depends on other scales of value" (p. 21). The following are the most important of Leech's scales of value:
1. *Vertical distance* between speaker (S) and other (O) in terms of status, power, role, age, etc.
2. *Horizontal distance* between S and O (intimate, familiar, acquaintance, stranger, etc.)
3. *Weight or value*: how large is the benefit, the cost, the favor, the obligation, etc. i.e. the real socially-defined value of what is being transacted
4. *Strength of socially-defined rights and obligations* (e.g. a teacher's obligation to a student; a host's obligation to a guest, service providers" obligations to their clients or customers
5. "*Self-territory" and "other-territory*" (in-group membership vs. out-group). There are degree of membership of "self-territory" and "other-territory" (p. 21).

These scales of politeness can be used to express "such differences in values, both qualitative and quantitative" (Leech, 2005, p.27).

Use of Politeness Expressions
A previous part of this paper mentions some points to remember when people are going to express politeness: *(1) social backgrounds, (2) existing situation, (3) distance/closeness* (which is similar to Leech's vertical distance and horizontal distance) *(4) cultural differences* and *(5) different contexts*. The following examples are presented to illustrate how people use politeness expressions appropriately and inappropriately.
Example 1:
A man came into a bar and said to the waiter: "Hi, Buddy! Gimme some Whisky, would ya?" (Huang, 2008, p. 98)

The man, although has never met the waiter before, uses very casual phrases. However, this is "a usual way to show friendliness to strangers in similar entertaining places" (Huang, 2008, p. 98) and considered appropriate. If the phrases are uttered when the man speaks to a waiter in a formal dinner given by his superior, he may be regarded as someone with a poor *social background* as his utterances are inappropriate for the *existing situation*.

Example 2:
Husband to his wife: "Would you be so kind as to hand the bread over to me?"
(*ibid*,98)

The husband has used very formal expressions in his speech to his wife, which is not appropriate for communication between two people with socially very *close relationships* in a normal situation. However, if the *context* shows that they have just quarreled and the husband is trying to amuse her, the expressions are acceptable.

Example 3:
Chinese: "How beautiful the curtain is!"
Hostess: "I made it on my own."
Chinese: "Really? I can't believe it!"
(*ibid*, p. 99)

The last expression uttered by the Chinese was to show that "he really liked the curtain," which is polite in Chinese culture, but the Western hostess felt insulted because she thought "the Chinese didn't believe she was capable of doing it, and her ability was doubted" (*ibid*, p. 99). This example is to illustrate the problem of cultural differences in expressing politeness appropriately.

Although the examples from Huang's paper involve Chinese and Western characters, it can be seen that the Chinese culture reflected in the expressions is similar to the culture of most Indonesian people.

Research Methods

This research is a case study using a qualitative approach to collect the data. This chapter describes the participants selected, the research instruments employed, and the data collection procedure adopted to answer the research questions concerning the students' general knowledge about linguistic politeness and their awareness about the appropriate use of politeness expressions in English verbal communication.

Participants

To obtain the desired data, it was decided that the participants of the study should be the ten best students in class A and another best ten in class B, all of whom entered the Department in 2009 and had GPA $\geq$ 3.00 at the end of the sixth semester. The decision was based on the comparability of the students' backgrounds, which at least include

1) their age: they are of about the same age so that they have similar levels of life background;
2) the length of studying English: all of them have studied English in the Department for six semesters, which makes the levels of their language knowledge and skills are about the same;
3) academic achievement: their GPAs are $\geq$ 3.00 so that all of them are similarly smart.

However, not all of them had responded to the invitation letter. In fact, after the interview, questionnaire and DCTs were administered, only ten results were considered valid to be analyzed.

Research Instruments

The instruments employed in this study include (1) a structured interview and a set of questionnaire in Bahasa Indonesia (L1) to reveal their general knowledge about linguistic politeness, and (2) two sets of multiple-choice DCT in English (L 2), to assess their awareness about appropriate polite forms of verbal communication in native English-speaking communities.

Structured Interview

An interview in L1 was prepared to find out the participants' knowledge about general politeness. The interview contains five points: (1) students' perception on the importance of politeness in general; (2) their different levels of difficulty in using politeness expressions in L 1 and in L 2; (3) sources of their knowledge about politeness; (4) constraints in their process of learning politeness expressions in L 2; and (5) efforts to improve their knowledge about appropriate use of politeness expressions in L 2.

Questionnaire

A set of questionnaire is administered to the students to find out their perception on (1) the importance of politeness expressions; (2) the kinds of people they have to be polite to; (3) the difficulty they have in practicing politeness in their L 1 daily life; (4) the difficulty they have in practicing politeness in their interactions with English-speaking people; and (5) their interest in learning more about politeness in L 1, L 2, or both.

Multiple-choice DCT

To assess students' awareness about appropriate polite forms of verbal communication in native English-speaking communities, two sets of multiple- choice DCT were prepared by two female native speaker teachers, one is Australian and the other is American. The two sets have the same objectives: *asking, referring, thanking, refusing* and *apologizing*. Each objective is formulated in two test items; therefore, in each set there are 10 test items in the form of dialogue completion. The situational contexts of the ten dialogues are *campus, airport, restaurant, hospital* and *mall.*

The students have to choose the most appropriate polite form from the four options provided in each test item.

Data Collection and Processing Procedure

The data were collected in the following steps. First, the invitation letters to participate in the study were sent to two groups of top ten six semester students (with GPA ≥ 3.00): one group in Class A and another in Class B. The students who agreed to participate were asked to attend an interview, respond to the questionnaire, and take the DCTs. However, after the interview, questionnaire and DCTs were administered and the results were processed, only ten students' responses were considered valid. Then the obtained data were analyzed using relevant theories.

Data Analysis and Results

This chapter presents the data analysis, which was supported by some relevant theories and the analysis results. The data analysis was carried out to answer the research questions concerning the participants' general knowledge about linguistic politeness and their answers to two sets of multiple-choice DCT questions. The DCTs were prepared by an Australian and an American native English speaker teachers, who also stated the reasons for the key answers.

Students' General Knowledge about Linguistic Politeness

The participants' general knowledge about linguistic politeness was obtained from an interview, the results of which have been summarized in the form of Table 1. The interview results were compared with the results of the questionnaire in Table 2, which clearly shows relevant findings.

It can be seen in Table 1 that when expressing their perception on the importance of politeness in their life, the participants stated that politeness is important to have good careers, harmonious relationships, good characters, future life, good self-identities, mutual respects, and it is very important

to build social relationship and good self-impression. Their perception indicates that the students were aware of the importance of politeness in their life. Similar views are also reflected in most of their answers to questions 1 and 2 in Table 2.

Table 1: Students' General Knowledge about Linguistic Politeness

No.	Perception on the importance of politeness	Levels of difficulty in L 1 and L 2	Sources of know-ledge about politeness	Constraints in learning politeness in L 2	Efforts to im-prove politeness in L 2
1	Important for good career	L 1 has more formal terms of address	Home & organ-ization	Limited knowledge and skills of L 2	Reading sources, watching films
2	Important for harmonious relationship	Idem	Home & school	Different L 1 & L 2 cultures	Expanding relationship
3	Important for character building	Idem	Home & social life	Limited know-ledge of polite ness in L 2	Learning from e-sources & peers
4	Very important for social relationship	Idem	Films & everyday communication	No constraints due to positive attitude	Learning from everyday communicatio n in L 2
5	Important for future life	Idem	L 1: home & school; L 2: e-sources, films, media	Culture differences in L 1 & L 2	Expanding relationship
6	Important to get active in communiti es	Idem	L 1 : home & school; L 2: school, films & reading materials	Culture differences in L 1 & L 2	Observing others & expanding relationship
7	Very important for good self-identity	Idem	L 1: home & school; L 2: campus life & TV programs	No constraints due to having learned a lot	Learning from TV programs & expanding relationship
8	Important to expand relationship	Idem	L 1: home & school; L 2: media	Culture differences in L 1 & L 2	Expanding relationship & reading

| 9 | Very important for good impression | No answer | L 1: home & social environment | No constraint due to positive attitude | Learning from e-sources |
| 10 | Important for mutual respect | L 1 is more formal | L 1: home & school; L 2: films, reading materials, campus life | Culture differences in L 1 & L 2 | Expanding relationship |

In Table 2, there are the students' answers to five questions: (1) Is politeness important for students? (2) To whom do you have to be polite? (3) Is it difficult to practice politeness in everyday life? (4) Is it difficult to practice politeness in English verbal communication? (5) Are you interested in learning more about politeness in L 1 only, L 2 only, or in L 1 and L 2?

Table 2: Results of Questionnaire on Politeness

Student	Q 1	Q 2	Q 3	Q 4	Q 5
1.	VI	E B	ND	D	L 1 & L 2
2.	NI	E B	D	D	L 1 & L 2
3.	NI	E B	D	D	L 1 & L 2
4.	VI	E B	D	D	L 1 & L 2
5.	NI	E B	ND	D	L 1 & L 2
6.	VI	E B	ND	D	L 1 & L 2
7.	VI	E B	ND	D	L1 & L 2
8.	VI	E B	ND	D	L 1 & L 2
9.	VI	E B	ND	ND	L 1 & L 2
10.	VI	OP	ND	D	L 2

Note: VI: very important; NI: not important; EB: everybody; OP: older people; D: difficult; ND: not difficult; L 1: Bahasa Indonesia; L 2: English

Concerning the students' difficulty in using appropriate politeness expressions in their L 1 and L 2, Table 1 shows that the difficulty is due to the fact that their L 1 terms of address are more complicated than those in English; also, three participants answered that practicing politeness in their L 1 is difficult. To comment on this finding, it is necessary to view that the students' opinion about L 1

terms of address refers to those terms such as *Bapak- Ibu (*Father-Mother*), Paman-Bibi (*Uncle-Auntie*)* and *Kakak-Adik.* In English, *Kakak* (elder brother or sister) and *Adik* (younger brother or sister) do not occur. Moreover, various terms of address are found in different vernaculars in Indonesia, and the Indonesian term *Kakak* is commonly expressed by using masculine/feminine distinction, such as Javanese *Mas* (masculine*)/Mbak* (feminine), Sundanese *(A)kang* (masculine*)/(Te)teh* (feminine), and Chinese Indonesian (*Ko)ko* (masculine*)/ (Ci)ci* (feminine). To add to the complication, Indonesian people tend to use those terms in every situation, not only to elder brothers and sisters but also to other people of relevant ages just to respect them. On the other hand, English nouns "sister" and "brother" are not commonly used to address, whereas several terms of address are generally used in formal situation only, for example *Sir Edmund, Madam Marcos, Professor Lee, and Doctor Greene.*

The facts about different use of terms of address in L 1 and L 2 are in accordance with the statement that cultural differences cannot be neglected in politeness production (Huang, 2008, p. 99). Moreover, Table 1 shows that most participants did not say that using appropriate politeness expressions in L 2 is free of problems. This result suits nine answers to question 4 in Table 2. Therefore, it is concluded that the participants realized their need for more knowledge and skills about L 2 politeness. This need is possible to provide, as "politeness could be taught and trained" (Suzila & Yusri, 2012, p. 131).

It is also shown in Table 1 that six of the participants considered the sources of their learning of politeness in L 1 and L 2 to be different. They stated that they acquired their L 1 politeness from home and from some other authentic sources but their L 2 knowledge of politeness was acquired from several unauthentic sources and not from home. Consequently, they would have difficulty in using appropriate politeness expressions in naturally occurring L 2 verbal communication. This finding supports the answer to question 4 in Table 2, saying that practicing L 2 politeness in L 2 verbal communication is difficult for them.

In connection with the answer to question 3 in Table 1, seven participants admitted that their limited L 2 knowledge and skills and the L 1 and L 2 culture differences have added to their difficulty in learning L 2 politeness. On the other hand, two participants said that they had no difficulty because they had positive attitude toward the learning and only one said that he/she had learned a lot so that learning L 2 politeness was no problem for him/her. Of course, this last statement still needs verification. However, all the participants stated that they were willing to learn more about politeness in L 2 by expanding their relationship, including their relationship with L 2 native speakers, also by learning from several sources such as peers, reading materials, films, the Internet, and other media.

Finally, the answer to question 5 in Table 1 shows that the participants did many efforts to learn more about L 2 politeness. This fact is in agreement with the answer to question 5 in Table 2, which reveals that nine participants were willing to learn politeness expressions in L 1 and L 2, whereas only one said that he/she was willing to learn more about L 2 politeness only because he/she thought that he/she had learned a lot about politeness in L 1.

In summary, concerning linguistic politeness, the participants realized that a) politeness is important, b) they had limitation in their L 1 and L 2 politeness knowledge and skills, c) they were willing to improve themselves, and d) they knew how to improve their politeness knowledge and skills.

The Multiple Choice DCTs

The participants' answers to multiple choice DCTs are obtained from two sets of multiple choice DCTs prepared by Australian (version A) and American (version B) native speakers. The discussion at the end of each test has employed Brown and Levinson's politeness strategies (1987) and Leech's scales of value (2005); however, when necessary, other theories are also used. The analysis and the discussion are presented as follows.

Multiple choice DCT version A

This multiple choice DCT was prepared by an Australian native speaker of English. For the analysis, the key answers are presented in bold and the reason for each key answer is provided before the result.

Objective: To assess students' awareness of appropriate polite forms of communication in English-speaking communities for asking, referring (giving directions), thanking, refusing and apologizing in five (5) situational contexts, namely, campus, airport, restaurant, hospital, and mall.

Instructions: Imagine that you are in an English-country. Read the information provided for each of the ten (10) situations below. Then choose the most appropriate polite form from the four options provided. Circle A or B or C or D for each example. After each situation, you will find a space for you to write the reason you choose this answer rather than the other answers. Please do not simply say that it is the most polite answer. Try to be as specific as possible.

Results of MC DCT version A

Table 3: Result of MC Discourse Completion Test (A)

Key answers	A	D	A	B	A	A	C	B	A	D	
Student No.											Student's Score
1.	B	B	D	B	C	A	C	B	A	A	5
2.	A	B	A	B	A	A	C	B	D	D	8
3.	A	B	A	B	A	A	C	B	A	D	9
4.	B	B	A	B	A	A	C	B	D	D	7
5.	A	B	B	B	C	A	D	B	A	D	6
6.	A	B	B	B	C	A	C	C	A	B	5
7.	A	B	B	B	A	A	C	B	A	D	8
8.	A	D	B	B	A	A	C	B	A	D	9
9.	A	B	A	B	A	A	C	B	C	B	7
10.	C	D	A	C	A	A	C	B	C	D	7
Total	7	2	5	9	7	10	9	9	6	7	71

Classification of scores: 7.51-10: good; 5.01-7.50: sufficient;
2.51-5.00: insufficient; 0-2.50: poor

Table 3 shows the students' 71 correct answers. The average score is 71/10, or 7.10, indicating that in general, the students' awareness about using appropriate politeness expression in L 2 verbal communication was *sufficient*. The detailed discussion on the results of the MC DCT version A is presented as follows

1. Situational context: Campus
Speaker: New student
Interlocutor: Fellow student (stranger)
Discourse: Giving directions to the library
Type of discourse: Referring
New student: Could you please tell me where the library is?
Fellow student:

A. Sure, you just walk down this pathway and turn left. It will be the first building you see on the right.

B. Walk down there and you'll find it when you turn left.

C. Certainly. Keep walking down this path. Turn left at the end. It is an extremely high building on the right side. You can't miss it.

D. No problem. Turn left down there and you'll directly see it on the right side.

- Reason for the key answer: A has no contraction, therefore is more formal, and the
- answer is not too long and wordy, but not too short.
- Results: **A=7**; B=2; C=0; D=1.
  Seven students chose A for the reason that it is clear, specific, friendly, not
  too long; two students chose B because it is brief and sufficient; one chose C
  because it is more specific.

- Analysis: Seven correct answers (A) reveal *sufficient* awareness. By using hedges "Sure; Certainly; No problem," A, C and D are considered polite. They indicate the application of *negative politeness strategy*. This statement is related to Speaker (*Sp)* and Interlocutor (*In)'s vertical distance (Sp'*s power over *In), horizontal distance* (no close relationship), and *self-territory* (the same group of membership). A is the most appropriate because it is more specific than D but not as long as C. A is also relevant to *Sp* and *In*'s *social background, existing situation* and *context*. Conversely, B is the least polite; by adopting *bald on-record strategy*, *Sp* does not minimize threat to *In*'s face. Yet, in general, B could be acceptable as a student talking to a new student at the campus does not need much formality such as shown in A. This case reminds us that "sometimes people are polite by being respectful of others and formal, and sometimes people are polite by being friendly and making someone feel like part of the group" (Howard, n.d., par. 1).

2. Situational context: Campus
Speaker: Student
Interlocutor: Lecturer
Discourse: Asking for an extension, after the class has finished
Type of discourse: Asking
Student:
A. Could you give me an extension of one week on the assignment, please?
B. Excuse me, Sir. I have been ill the past week with a high fever. Could I please
   have an extension of one week for the assignment that is due today? Pretty
   please.?
C. I'll give you my assignment next week. I've been ill this week, you know.
**D. Sorry to disturb you Sir. I have been ill this week. I would like to request an
   extension of one week to complete the assignment that is due today.**
Lecturer: I will allow you an extension of three days to complete the assignment.

- Reasons for the key answer: No informal expressions; brief, polite opening.
- Results: A=0; B=8; C=0; **D=2**.
  Students chose B for the reason that the speaker shows social distance and a more polite expression to
  ask a respected person; two students chose D for the reason that it is sufficiently polite. .
- Analysis: Two correct answers (D) reveal *poor* awareness. The answer C is not polite as it applies *bald on-record strategy*, indicating that *Sp* does not do anything to minimize threat to *In*. The A answer, which uses question "Could you …?" to show *negative politeness strategy*, seems polite, but it is less polite than B and D, which also adopt *negative politeness strategy*, because B uses polite expression opening "Excuse me, Sir" and D is apologizing "Sorry to disturb you Sir." The strategy reflects *Sp* and

In's *vertical distance* and *horizontal distance,* also *Sp*'s *weight*. It is also in line with *Sp* and *In*'s *social backgrounds, existing situation* and *context*. Eight students have mistakenly chosen B, which portrays the students' informal language. In fact, although B is informal, typically the eight students had chosen this answer because without considering the excessive expressions in it, they would think that the word "could" is most appropriate to express a request. On the other hand, two students who chose D may have learned about the tendency of native English speakers to use effective and formal language so that they did not choose B because it contains the words "with a high fever," which is not necessary, and "Pretty, please," which is too friendly.

3. Situational context: Airport

Speaker: Passenger

Interlocutor: Check-in

Discourse: Apologizing for taking so long to find the passport

Type of discourse: Apologizing

Check-in desk: Good morning. Could I see your passport please?

Passenger:

A. Oh dear, I thought it was in my hand. I'm sorry to take so long.

B. Oh dear, I thought it was in my hand. So sorry for taking so long.

C. Oh dear, I thought it was in my hand. Sorry for taking up so much of your precious time.

D. Hold on. Got to look for it first.

- Reason for the key answer A: Apologizing, brief but with no omission. Contraction is natural here.
- Results: **A-5**; B=4; C=0; D=1. Students' reasons for choosing A and B are similar: sufficiently polite, not exaggerating. The student's reason for choosing D: it is the shortest, therefore most practical to the passport check-in situation in the airport.
- Analysis: Nine correct answers (A) mean *good* awareness. As can be seen, A, B, and C have applied *negative politeness strategy* to apologize, which is related to *Sp* and *In*'s *vertical distance* (power), *horizontal distance* (relationship) and *Sp*'s obligation to show *In* the passport (*strength of socially-defined rights and obligations)*. The strategy is also relevant to *Sp* and *In*'s *social backgrounds, existing situation* and *context*. However, C was not chosen because it is too long. On the other hand, D mistakenly applies *bald-on-record strategy*, as if *Sp* had power over *In*. Apparently, students who chose A and B thought that both A and B have the same level of appropriateness; however they had to choose only one of them. Although the key answer is A, which uses no omission of "I'm," both answers are expected not to make much different effect on the check-in person. In contrast, D is not very polite but when a non-native speaker is facing a difficult situation (see Huang, 2008, p. 98) in an L 2 verbal communication, it is just normal for him/her to automatically produce a very short answer like D.

4. Situational context: Airport

Speaker: Passenger

 Interlocutor: Plane stewardess

Discourse: Thanking a plane stewardess for a complimentary juice

Type of discourse: Thanking

Stewardess: Would you like an orange juice? Or apple juice?

Passenger:

A. Don't mind if I do. Apple.

B. Orange, thank you.

C. Apple juice. Thank you for all your trouble.

D. Thanks a lot. I'm dying for an orange juice.

- Reasons for the key answer: B is sufficiently formal; A and D are too informal; C is not contextually appropriate. The stewardess is busy and needs a quick answer.
- Results: A=0; **B=9**; C=1; D=0.
  Students' reasons for choosing B: it is appropriately brief and clear. Student's reason for choosing C: brief and more thankful.
- Analysis: Nine correct answers (B) indicate *good* awareness. The answer A is not polite because it is the wrong way of thanking. On the other hand, B, C and D are polite because they apply *negative politeness strategy* by using hedges " thank you; thanks a lot." The strategy is related to *Sp* and *In*'s *vertical distance* (power), *horizontal distance* (relationship), and *other territory* (different groups of membership), also to *Sp* and *In*'s *social backgrounds* and *context*. However, B is the most appropriate because it is brief, which suits the *existing situation*. One C answer shows the student's opinion that a longer answer is more appropriate, which is not true in this situation because the stewardess is busy.

5. Situational context: Restaurant
Speaker: Customer
Interlocutor: Waiter
Discourse: The waitress asks if you would like to order an appetizer
Type of discourse: Refusing
Waiter: Would you also like to order an appetizer, Sir? I can recommend the shrimp
        cocktail.
Customer:
 A. No, thank you.
 B. No.
 C. No thank you, but thanks for your offer.
 D. I'm sure it's delicious. Next time.

- Reason for the key answer: A is sufficiently brief; B is not polite with only Yes/No answer; C and D are not contextually appropriate.
- Results: **A=7**; B=0; C= 3; D=0.
   Students' reason for choosing A: no need to be too friendly. Students' reason for choosing C: more polite answer to refuse an offer.

- Analysis: Seven corrects answers (A) indicate *sufficient* awareness. The B answer is not polite because by adopting *bald on-record strategy*, *Sp* insensitively does not minimize threat to *In'*face. On the other hand, D is not clear because it does not immediately refuse the offer. A and C are appropriate because they clearly refuse the offer and appreciate the offer by saying "thank you," showing the application of *negative politeness strategy*. The strategy is related to *Sp* and *In*'s *vertical distance*, *horizontal distance*, and *other territory*, and in line with their *social backgrounds* and *context*. The most appropriate answer is A, which also suits the *existing situation*, as *In,* who is busy, expects *Sp*'s brief answer. The answer C, however, shows *Sp*'s excessive friendliness to *In*.

- 6. Situational context: Restaurant
  Speaker: Customer
  Interlocutor: Waitress
  Discourse: Apologizing for dropping your knife and requesting a replacement of the
  knife.
  Type of discourse: Apologizing
  Customer:
 A. I'm sorry, I dropped my knife on the floor. Could I have a clean one please?
 B. I need another knife. This knife is dirty.

C. Please forgive me, I apologize that I have dropped my knife on the floor.
D. Could I have a clean knife? So sorry I dropped mine on the floor.
Waitress: Certainly, it's no trouble at all.

- Reason for the key answer: A is contextually appropriate; B is too aloof; C is too detailed; and D is too forceful.
- Results: **A=10**; B=0; C=0; D=0.
Students' reasons for choosing A: *Sp* briefly apologizes for doing an unfavorable thing before asking for a favor.
- Analysis: Ten correct answers show *good* awareness. According to Nakajima (n.d., p. 50) this good result can be influenced by the similarity of L 1 and L 2's ways of apologizing in this particular situation. As *Sp* apologizes, he/she applies *negative politeness strategy*, which is found in A, C and D. The strategy is related to *Sp* and *In*'s distant relationship (*horizontal distance*) and different groups of membership (*other territory*), also to their *social backgrounds* and *existing situation*. The answer A is the most appropriate because it expresses apology for dropping a knife first before asking for replacement, which is extra work for the waiter, so A suits the *context*. The answer B, however, is not polite because *Sp* is not apologizing at all and applying *bald on-record strategy.*

7. Situational context: Hospital
Speaker: Friend of a patient in a hospital, whose name is Mrs Irvine
Interlocutor: Reception desk in one of the wards of the hospital
Discourse: Asking directions to visit your friend. You are not sure if you are in the correct ward
Type of discourse: Asking
Reception: Can I help you?
Friend of patient:
 A. I want to see my friend.
 B. Yes, please tell me where I can locate my friend, Mrs Irvine.
 C. Yes, could you please tell me where I could find a patient here with the name of Mrs Irvine?
 D. Would you mind directing me to the room where Mrs Irvine is recuperating?

- Reasons for the key answer: "Could" in C is more formal than "can" in B;
A is not clear and too blatant; whereas D is too formal.
- Results: A=0; B=0; **C=9**; D= 1.
Students' reasons for choosing C: It is a polite request; the information is clearer than that in B, for C mentions that Mrs. Irvine is a patient. One student's reason for choosing D: asking for help should be most polite.

- Analysis: Nine correct answers (C) signal the participants' *good* awareness. The answers A and B, which apply *bald-on-record strategy*, are not appropriate for formal asking. On the other hand, C and D correctly apply *negative politeness strategy*, which is related to *Sp* and *In*'s *vertical power, horizontal power*, and *other territory,* also *Sp*'s *weight* as he/she asks for direction. In addition, C and D suit *Sp* and *In*'s *social backgrounds* and *existing situation*. However, regarding the *context*, C is more appropriate because D is too formal.

8. Situational context: Hospital
Speaker: A patient in a hospital
Interlocutor: Nurse on evening shift
Discourse: Responding to a nurse who offers you medication for sleeping
Type of discourse: Refusing
Nurse: Would you like to have a sleeping tablet?
Patient:

A. Thank you.
B. No, thank you.
C. No, thanks, although you are so very kind to offer.
D. Not on your life.

- Reasons for the key answer: A is unclear; B is most appropriate; C is unnecessarily too long and too friendly; D is not polite.
- Results: A=0; **B=9**; C= 1; D=0.
  Nine students' reasons for choosing B: it is brief, clear and sufficiently polite. One student's reason for choosing C: it will not offend the nurse who has kindly offered something.
- Analysis: Nine correct answers (B), indicate the participants' *good* awareness. *Negative politeness strategy* is applied in B and C, which express polite refusal "No" with appreciation "tank you/thanks," showing *Sp* and *In*'s *vertical distance, horizontal distance*, and *other territory* in a normal situation. However, B is the most appropriate for it is brief, clear and polite, which suits *Sp* and *In*'s *social backgrounds, existing situation* and *context*. Conversely, A and D are not appropriate for polite refusal because A is not clear and D is rude. One student has mistakenly chosen C because he/she thought that in this situation the patient has to appreciate the nurse's kind offer by giving a longer answer; in fact, the nurse is just doing her job. Really, a patient would sometimes choose C, especially when he/she is very dependent on the nurse. In this discussion, the different choices have reflected different interpretations of social distance (see Leech, 2005, p. 23).

9. Situational context: Mall
Speaker: Customer
Interlocutor: Salesgirl in a department store
Discourse: The salesgirl has just given you the next size in a pair of shoes as the smaller size may be too small
Type of discourse: Thanking.
Salesgirl: Here is the next size of the shoes.
Customer:
A. Thanks. I'll try them on.
B. Oh, you shouldn't have gone to so much trouble. Thank you so much.
C. Thank you for your trouble.
D. (Smile; no verbal reply).

- Reason for the key answer: A seems informal but it is the most appropriate; B and C are too formal, as it is the salesgirl's job.
- Results: **A=6**; B=0; C=2; D=2.
  Students' reasons for choosing A: it is sufficiently brief, clear and polite. Students' reasons for choosing C: it is a formal, polite refusal.
- Analysis: Six correct answers (A) implies the students' *sufficient* awareness. Considering the thanking function, A, B and C are sufficiently polite; they apply *negative politeness strategy* to express appreciation. The strategy is related to *Sp* and *In*'s *vertical distance, horizontal distance* and *other territory*. However, the most appropriate answer is A, because it is not as long as B and not as formal as C, and it suits *Sp* and *In*'s *social backgrounds, existing situation* and *context*. The answer C was mistakenly chosen by two students as they thought that *Sp* has to appreciate *In*'s service; in fact, it is *In*'s job to serve *Sp*. In contrast, D does not show any FTA, which is less appropriate. By just smiling and saying nothing, *Sp* expects *In* to understand that smiling means thanking.
- 10. Situational context: Mall
  Speaker: Information desk

Interlocutor: Customer
Discourse: Speaker gives directions to the customer
Type of discourse: Referring
Customer: Excuse me, could you tell me where the restrooms are?
Information desk:
A. Go down this corridor and turn left.
B. Certainly, just walk down this corridor and then turn left at the end.
C. The toilets are at the end of the corridor. Turn left.
**D. Certainly. Walk down this corridor. You will find the restroom on the left at
the end of the corridor.**

- Reason for the key answer: A and C are too blatant, whereas in B, "just" is informal; D is the most appropriate because it is polite and clear.
- Results: A=1; B= 2; C=0; **D=7**.
One student's reason for choosing A: it is the shortest answer, suitable for giving direction. Two students' reasons for choosing B: it is friendly, not too long. Seven students' reasons for choosing D: it is the clearest, formal, friendly.
- Analysis: Seven correct answers (D) mean the participants had *sufficient* awareness about using the most appropriate referring expression in L 2 verbal communication. To give directions to the customer, the information desk person correctly adopts *negative politeness strategy*, which is relevant with *Sp* and *In*'s *vertical distance, horizontal distance, strength of socially-define rights and obligations*, and *other territory*. The strategy is also related to *Sp* and *In*'s *social backgrounds, existing situation* and *context*. B and D have appropriately softened the answer by hedging with "Certainly." However, D is the most appropriate because it is more specific by mentioning "on the left at the end of the corridor." Conversely, A and C seem too insensitive by applying *bald on-record strategy*.

Discussion and Conclusion

The present study was conducted to assess the students' general knowledge about linguistic politeness and their awareness about the most appropriate polite forms of verbal communication in English speaking communities. This chapter presents the discussion on the analysis results and draws the conclusion, which includes the recommendation for further research.

After analyzing the data of the interview and the questionnaire, it was found that in general, the students had good knowledge about linguistic politeness. They were aware of the importance of politeness for their life and realized that they were still in need for improvement of the way they use the most appropriate politeness expressions in their L 1 and L 2. However, they were willing to improve their knowledge and skills of linguistic politeness and knew what they should do for the improvement.

Their awareness is good because in future, their ability to use the most appropriate politeness expressions in both their L 1 and L 2 communication will support their success. In this global era, graduates with the highest GPA may fail in their career if they are not able to apply the most appropriate politeness expressions in their communication. In contrast, graduates with average GPA will probably reach their success if they have good knowledge and skills of using the most appropriate politeness expressions in verbal communication, especially in English. The participants' awareness about the importance of politeness is in line with Brown and Levinson's (1978) statement that people have to apply politeness to be able to work together with others. This finding answers the first research question.

Concerning the results of the multiple choice DCTs, the quantitative results of version A (7.10) and version B (5.20) have indicated that the DCT participants had just *sufficient* awareness about using the most appropriate politeness expression in English verbal communication. Furthermore, the analysis results reveal that all the key answers have applied *negative politeness strategy*, which strengthens the idea that it is the most important strategy to express politeness.

Apparently, the two DCT versions have presented different kinds of politeness problems. In the Australian set of DCT (version A), there were *two results*, no. 2 (2 scores) and no. 3 (5 scores), which are considered *under the sufficient awareness level*. In no. 2, the context is a student asking for an extension to a lecturer. In this case, eight participants have revealed *their too friendly attitude toward a lecturer*, which shows the participants' *poor* awareness level. In no. 3, only five participants were able to choose between A and B (showing *insufficient* awareness level) because the different effects of the omission and non-omission of *I'm* in *Sp*'s answer is not obvious. These two kinds of mistake are not surprising, considering that present Indonesian students generally tend to communicate with their lecturers in more friendly ways than did their forerunners. Also, many Indonesian English learners are not aware that omission should be avoided in the most polite English verbal expression

In the American set of DCT, the students had more difficulty when choosing the most appropriate answers. There were *six results* of the DCT that were *under the sufficient awareness level*, namely no. 1 (3 scores); no. 5 (5 scores); no. 7 (4 scores); no. 8 (3 scores); no.9 (4 scores) and no. 10 (3 scores). This was caused by their unawareness about some necessary clues significant for choosing the correct answers, such as a) the fact that the interlocutor is a stranger fellow student so that the request should not be too formal nor too friendly (no. 1); b) the importance of giving specific information when referring (no. 5); c) the natural situation of a patient to talk briefly to a nurse (no. 7); d) the importance of giving only necessary information and avoiding excessively long utterance when apologizing in a formal situation (no. 8); e) the ineffectiveness of using the non-verbal answer for thanking appropriately (no. 9), and f) the significance of answering the question first before giving specific and clear directions (no. 10). The results of the two sets of DCT and the reasons behind the students' choices become the answers to research questions no. 2 and no. 3..

Although the students' answers to the DCTs were not 100% correct, this fact is not disappointing considering that some factors may naturally influence speakers, especially the non-native ones, to use a less appropriate form. This statement is based on the truth that sometimes a less appropriate answer can also be acceptable if the situation is unusual. More specifically, in reality, when a non-native speaker makes minor mistakes to express verbal politeness in a difficult situation, the mistakes would be regarded as normal and considered tolerable. For example, a passenger who has difficulty in finding his/her passport to show to the check-in person, out of panic, may utter something less appropriate yet still acceptable. Or, a student who wants to borrow a (stranger) student's notes can be not very polite because he/she may think that using friendly, casual language will show solidarity.

Apart from their originality, the DCTs used in this research do not specify the research participants' roles in the given verbal communication, whether they should identify themselves as the speaker or just as an observer of the given dialogues. As a matter of fact, in choosing the correct answers, the participants must have realized that different social backgrounds of the verbal communicators and their different personalities will affect their choices (see Huang, 2008, p. 98). Following this realization, different people may see the relationship between *Speaker* (*Sp*) and *Interlocutor* (*In*) differently. For example, some people may think that unlike common patients, a rich patient *Sp* has paid a lot to get special service; therefore, it is natural for him/her to apply *bald-on-record strategy*, not *negative politeness strategy*, when asking for a nurse's extra service, and the nurse would obligingly serve the patient, realizing the power of money. However, regardless the power of the money a rich patient has, if personally the patient feels deeply indebted to the nurse who helps him/her

cure his/her illness he/she may choose to apply *negative politeness strategy* when asking for a nurse's extra service. In conclusion, the students' answers to the interview, questionnaire and DCTs should not always be judged by using the same consideration because they may have different perceptions concerning the relationships between *Speaker* and *Interlocutor* in each given situation.

After discussing the analysis results and drawing the conclusion, this research recommends that further research on similar problems should consider the following points. Firstly, the research should use much more participants so that it can use the quantitative method to produce generalized conclusions. Secondly, the DCTs should be the standard ones, which have been appropriately used in previous recognized studies, to avoid confusion about the role of the participants in the DCT, whether they identify themselves as the speaker in the DCT or just as the observer of two English native speakers' verbal communication. Thirdly and finally, the study should compare the students' awareness of using the most appropriate politeness expressions in their L 1 and L 2 verbal communication to find out whether or not their L 1 and   L 2 politeness knowledge and skills are equal.

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Language Change of Student in Central Bandung Based on Linguistic Use Facebook
Studies Sociolinguistics

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ABSTRACT

Language is very dynamic when it is associated with its use and its users. Proficiency in mixing and matching the language is also a linguistic phenomenon that will continue to arise from time to time. Especially in cyberspace, in this case social networks, language becomes an essential tool that is used as an introduction to communication. The phenomenon of change of language or any language changes then emerged as one of the problems of language. Students as users are actively involved as well as contributing significantly who changed the language. This study was purposed to determine the category of words that arose from changes in the language and to find out the factors behind the language selection by the users. Descriptive and qualitative research methods were used in this study to include some sample data from the Facebook as one of the social network. The results showed that the trend factor, age, prestige and proximity became a common factor underlying the changes in the language. It could be concluded that the change of language was not the only circumstances that just happened because of the time, but there are factors that lied behind them.

Keywords: *change the language, the language change factors, social networking*

INTRODUCTION
1.1 Background

Nowadays, social media removes restrictions on socializing. Using social media nowadays has no limit of space and time. All users can communicate whenever and wherever they are. Not only those subjects, social media has influence and a significant role in a person's life. As the importance of social media in today's life, for example, someone who's originally as nobody could be a great-well-known person with the social media, and *viceversa*. For Indonesian people, especially students as users who significantly contributed as the largest percentage of users of social media, it seemed to have become secondary needs to be said, where they can get information about the lectures, friendship information, latest news and articles that they may need.

The development of social media is increasingly widespread because it makes users feel that they have their own world, and comfortable in it. In addition, all such people could have it, and access it easily. Unlike traditional media (conventional) such as television, radio, or newspapers - were increasingly abandoned - social networks tend to be dynamic and not monotonous, especially the

facility for comment to each other, so that the user can interact both directions. The social media users can access the network using the internet barely zero cost and they can use the internet alone easily.

In terms of language, there are lots of influences appearing from the use of social networks, especially Facebook. This study purposes to demonstrate that the development of technology and information had an impact on the communication media, especially in terms of language. As well as on some social networking sites which are increasingly used by many young people today, such as *Facebook, Twitter, Path, Instagram,* and *Periscope*. However, we all know the biggest users of social media are in the Facebook. Students are the biggest contributor to an average enough percentage of Facebook users in Indonesia and particularly in Central Bandung. In addition to updating the status or a comment contained in the Facebook network, facilities in Facebook also cause Facebook users use it actively and even tend to be addictive.

In big cities such as Bandung, students often use social media to communicate with a fellow student or exchange information through social media. There are sometimes when students use social media by using language change because it follows the suitability of the language which is being used and to define their prestige. Most students in Central Bandung use social media to simplify as their daily activities that they are actually may record of personal activities but could be shared to their friends, this might impact on their lifestyle, following what is a trend or to follow the development of the era. As a result, they consider being more popular in the neighborhood. As a Facebook, users are pampered with amenities expressing themselves by uploading their photos with different moment, or just share their self-picture or *selfie*. In addition, users get some reciprocal responds in the form of *comments* or *thumb-up-like* on what they have uploaded. This is the subject of research in relation with the study of Sociolinguistics.

The comments field that is always filled with dynamic linguistic style, is one of the characteristics of the nature of language itself, changing. In addition to the comments column, in this case *status updating* has also become one of the real forms of language used among users (students). As one form of communication, Facebook users have the authority to choose the language he/she used in their respective status. Language selection is motivated by certain factors, depending on the participants, topics, gender, education and other social factors.

This study is aimed to analyze the language of the students at Central Bandung on social media especially Facebook. This study also aims to explain the causes that make language change appear in the status update on Facebook

The theories used in this study were (1) the theory of sociolinguistic study (Wadhaugh, 1984; Homes, Chaer 2004 and 1995) data is executed by the study of documentation, and observation.

1.2 Problem Formulation

Based on this background of the problem, it can be formulated as follows:
1. What category of words that happened in the language change taken from student status updates?
2. What factors led to the language change?

1.3 Research Objectives

The purpose of this research can be divided into two parts:

1. To explain categories of words that occurred in the student status update.
2. To explain the factors that led to the language change.

1.4 Weights and Relevance

The weight and relevance of the research can be divided into two; they are in terms of theoretical and practical terms. Theoretically, it can enrich the research on language change.

1.5 Discussion

Data 1

(April 27 at 5:49 am.)

Agung Linggih, "*anyway stef, tindakan 1-2 org ga bs mewakili dpr as a whole donk cuy, jangan Cuma gara2 masalah email doang langsung jelek smua..mahasiswa lhooo…*"

From the data example above, it can be seen that the use of language that is used by the user is more likely to use the words in English instead of using the main language (bahasa). However, the use of English is not entirely used in the whole sentence, but it took just a few words or phrases, with the aim to provide bridging introduction before the core topics of the information submitted. Words category used in the example above is an adverb (adverbial). Language change that occurs in the example or sentence is influenced by *prestige*. Factors that are affecting the use of the language change is that the user wishes to be considered aware of the current language being used as a trend.

Data   2

(June 29 at 5:12 pm)

Afiahtul Barokah, "*udh di booking? eh sombong kali lama bls msg aku. Luph ya ma aquh..ciecie*"

From the examples above, the data shows the use of the word in English to replace the source language *(bahasa)*. When it is viewed in a category of speech, the word that appears is a noun. The use of some words in English above is not necessarily to change the meaning of the sentence. Factor that influenced the user is trend. This suggested that when a person - Facebook users - using language that is being currently used or trends, it is likely that he will be accepted in certain communities where he is involved in socializing. The use of language arises because it is influenced by the environment and it exists unknowingly and compulsively.

Data 3
(May 15 at 11:22 pm)

Raka Afandy, "*kmn aja sich cewekz <u>long time no see</u> yeah… I mizz u darling (dadarguling) wkwkwkwkw*"

      The use of English in the data example above refers to the use of the entire form of the sentence. In terms of categories of words, all the functions of a sentence such as subject, predicate and object are present. The categories are such as nouns and verbs. In terms of social development, the use of the phrase in English that was already common and considers that it is as a source language. Factor that triggers the use of the sentence is the age of the user. In this case, the age of the user becomes a big influence on the language selection. It is equal to age, the nature of the dynamic language always walk together. Nowadays language users are generally teenagers, and when you get older, the language selection tends
to be more standardized and even standard.

Data 4
(September 11 at 10:12 am)

Wanti Chintya, "<u>*Gws*</u> *Kiki….tuch sukanya mkn cenge domba tuyus baso…hahhaah..let's go to unpas krs an coy….hohoho*"

      From the data example above, the status *upload-er* using *GWS* which is acronym from "get well soon". Sentences that used are qualified for a sentence pattern according to the rules of language. Categories such as subject vanished which basically the word *you*, then the verb and the object as well as a description of adverb of manner. For the use of English in the data example above, the accompanying factor is the proximity or *closeness* factor. Based on its use, shortening sentences *GWS* is a series of informal word in its usage, and it is commonly used to people who are already considered close. When someone socially using those words in social media, it can indicate that kinship system occur between the speaker and the interlocutor.

Data 5

(August 25 at 10:15 pm)

Moch Randi, "<u>*good news*</u> *nih temans..nilai perpajakan udh keluar kata ibunya..cpt jg keluar nilainya kata anisa nilainya bgs2*"

      The use of the phrase *good news* in the data example above is an example of data uniformity of language that is often used in the virtual world, especially social networks like Facebook. In the category of words, it could be categorized as a noun phrase with the word *news* as the head while the modifier is *good* which is adjective. The use of words or phrases such as the example as said often arise

in connection with the expansion of social networking phrases or words that sound familiar and suitable to be used by mixing coded language. Factors that affect the appearance of the phrase above is a trend or habit that is often written or uttered that already sounds to be like the source language.

1.6   Conclusions

Students become one of the agents of language change, especially those that occur in cyberspace, such as social network Facebook. Motivated by many factors, which include trends, age, closeness, and prestige, the change of language become a common thing in social networking. Students from central Bandung area are also actively contribute to change the language of a small sample of an era in which the language to be so easily modified and changed by the way of its need consistently by users, that the purpose is to be considered and recognized in the community. Change of the language is a social phenomenon that is unconsciously used to maintain the existence of users in small groups to keep them in it. Age, closeness, prestige and the trend is factors that often appear as the background of the language change phenomena. As long as the speakers exist, then change of the language will continue to exist and will be modified continually. Language will continue to change as the nature of language itself, which is dynamic. In this case, the negative side of a language that will appear when the language changes constantly occur is the extinction of the native language (source) and to be replaced in its entirety by non-native language (foreigners).

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The Genre of a Suicide Note: Move-Structure Analysis

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ABSTRACT
Despite its morbid nature, suicide notes have long been the focus of research in different disciplines—one of which is linguistics. Most linguists study this particular kind of text mainly for the purpose of discovering the genuineness of the note for police investigations. These studies usually involve a deep analysis on the notes' semantic and syntactic components. Even though nowadays those components are no longer the only focus of forensic linguistics analysis, still only a few studies conducted focusing on the genre of a suicide note. This study proposes an analysis of genre of a particular suicide note written by a teenager to determine whether it serves similar communicative purposes said to generally be present in genuine suicide notes. This study uses rhetorical moves to analyse the text by classifying the content according to their communicative functions. The functions found in the text are afterwards compared to the ones generally reflected in a suicide note, the comparison of which shows that the text carries several communicative functions usually present in a genuine suicide note.

Key Words: *suicide note, move-structure analysis, genre analysis, forensic linguistics*

1. INTRODUCTION

The subject of suicide has always been controversial throughout the history of human. A lot of cultures consider it as taboo, religions explicitly forbid their believers to end their own lives by whatever means, and some countries even have laws that make it illegal for a person to attempt suicide. Although people are familiar with the word 'suicide' and the general meaning of it, defining the word is not as simple. The online version of Black's Law Dictionary defines suicide as "the willful and voluntary act of a person who understands the physical nature of the act, and intends by it to accomplish the result of self-destruction." Stincelli's definition of the term, as quoted by Saphero (2011), is "the intentional act of taking one's own life, with a conscious awareness of both the effect and finality of the act."

Numerous researches and studies have been done over the years, employing different methods that are hoped to be the final answer to the ever resounding question of what makes a person think and/or decide to terminate their own lives. Some of these researches use more direct approach by interviewing members of families and friends of the deceased, or by interviewing those who attempt to commit suicide themselves. Some others choose a more subtle approach: reviewing what the deceased write prior to their deaths.

The piece of writing that is believed to have a direct link to the state of mind of a person who commits suicide is known as suicide note. To simply define what a suicide note is, it is a piece of writing left behind by a person before he/she terminates his/her own life. These notes are considered

important as they are believed to be a person's last attempt to communicate their thoughts and feelings prior to ending their lives. Leenars (1988) defines suicide notes as:

> "the unsolicited productions of the suicidal person, usually written minutes before the suicidal death. They are an invaluable starting point for comprehending the suicidal act and for understanding the special features of the people who actually commit suicide and what they share in common with the rest of us who have only been drawn to imagine it."

As the notes come in various forms—a lengthy letter addressed to (a) specific person(s), a diary entry, a public post on a person's social media account, and/or a memo consisting of only a few words/sentences—it is oftentimes difficult to determine what constitute as a suicide note and what is not.

This study focuses on the communicative function of a note left behind by a teenager who committed suicide due to the constant bullying he received from his peers prior to his demise. In this study, I employ a move-structure analysis to determine the communicative functions of the text in question as well as to determine whether it is a suicide note or another type of note.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

The move-structure analysis that I employ in this study is the one that is used by Samraj and Gawron (2015) in determining the genre of suicide notes. The study discusses the relationship of a genre to a discourse community, which becomes the basis of the hypothesis that some genre may not belong to any specific discourse community. Samraj and Gawron mention that the aim of their study is to identify the "communicative purpose(s)" of this genre.

The data set for this study is taken from the Forensic Linguistic Institute from the personal collection of John Olsson's. For the purpose of this study the researchers exclude notes written by famous people, diary entries, politically-motivated suicides, translations from languages other than English, and notes left on murder-suicide cases. The reason for this omission is because the two researchers aim to find the prototypes of suicide notes that are suitable for move analysis. In the end, out of 222 notes in the website, the researchers use 114—these notes are from all over the world and were written by people of both genders and different age range.

The findings of this study disclose that the moves commonly found in the texts are addressing recipients (which are also found in other studies), giving explanation on the reason of suicide—including taking responsibility or blaming others, expressing directions and wishes, apologizing, and a few describing the chosen method of terminating their lives. The researchers come to the conclusion that in the move structure analysis, suicide genre does not have linear order that is definitively identifiable even though there is a pattern that can be drawn. Meanwhile, the text analysis suggests that suicide notes present strong negative emotions and the feeling of disconnectedness from the society.

3. METHODOLOGY

This study employs a more qualitative approach in analyzing the data. The analysis is done manually without the help of any computer software applications. The data is obtained from the Internet through a search engine website and it is a public record.

The analysis of the data is conducted by first identifying the moves in the notes and distinguishing whether particular parts of the text belong to a more specific step in a move. The next step is to analyze the order in which each move appears in every single step, and afterward the findings are compared to the existing result from previous studies to see whether the chosen data fall into the genre of genuine suicide notes. To see the original text please see Appendix II and to see the classified moves and steps please refer to Appendix I.

4. FINDING/DISCUSSION/ANALYSIS

After classifying the text , I found that the note consists of two moves that are also present in the previous study conducted by Samraj and Gawron (2015): providing explanation and bidding farewell. It is said that there are no obligatory moves in the genre of suicide note, nor is there any structure of order in which the moves and steps should appear; however, previous studies show that there are at least four moves that are most frequently appear in suicide notes—including the two mentioned above.

Providing Explanation

The given text shows that *providing explanation* takes the most textual space compared to the other move present. In the text, the move can be divided into several rhetorical steps, each with its own communicative purpose. The first two lines of the note give explanation about the author's purpose on writing the note. There is no mention of suicide in this part—the author merely states that he writes to tell about his experience in a certain school.

The next step found in the note that still falls under the same move of *providing explanation* is providing larger context or background. This step is the bulk of the textual space in the letter. The author puts this part in a chronological order, starting from how his life was good before he transferred to another school and how it gradually changed after he returned to his old school. The grammatical mistakes, especially the lack of use of punctuation marks, suggest that as the text progresses the author mental state became more unbalanced. However, there is no mention of wanting to terminate his life in this part of the text.

The author mentions that the authority figures at the school neglect to address the pressure he received from his peers, and even though his words, "[the teachers] didn't do ANYTHING!" do not explicitly lay the blame of his suicide on his teachers and may also be considered a part of the step mentioned above, I decide that the sentence should be classified into a different step, namely ascribing responsibility to others. The reason for this is that the author specifically uses capital letters in writing the last word of the sentence, suggesting an emphasis that the author believed something should and could have been done by the teachers. The last step of this move that is present in the text is expressing feelings. Still, there is no mention of suicide at all in this part of the text. The author only expresses his feelings that he did not care and of wanting to get out.

Bidding Farewell

Despite the name, the move does not merely talk about farewell. It is divided into several other steps, two of which are present in the given text. The first step is **expressing** love or positive feelings towards others. It is quite interesting to note that the author does not express love for his parents or

family. Instead, he mentions about how one of the teachers tried to help him and that the particular teacher was the nicest of all. The other step of this move that is present in the text is expressing (imagined) others' feelings. The word 'imagined' is bracketed because this step mentions about the author's own assumption about what other feelings, not what others truly feel. In this part, the author states his belief that his friends do not like them and they blame him for failing the class. In this move, there is no mention of suicide either.

The finding above shows that the note exhibits a clear sign of a distressed mental state; however, save from the ending part of the letter that says that the author "wanted to get out" and that he "was out," the note provides neither a specific mention nor an indication of suicide. The moves present serve only to express his overall feelings regarding the situation he was in.

I find that the note misses not only several important steps but also important moves, and I consider this problematic in terms of the communicative purpose of a suicide note. Compared to relevant previous studies, this particular text misses two most frequent moves found in suicide notes: the moves of apologizing and expressing directions and wishes. This raises a question on whether this note is intended as a suicide note.

Another thing that alerts me on classifying the text into different moves and steps is that the most textual space is used up to give background information regarding the situation the author was in. There are not any parts of the text giving reasons and/or justifications about his act, while in other studies this step is one of the most important parts and usually takes most of the textual space. In addition to this, in the *bidding farewell* move, the author—despite being a thirteen-year-old living with his parents then—did not express any feelings towards his family. In fact, there are no words addressing his parents or family anywhere in the text. This is inconsistent with the characteristics of a genuine suicide note.

5. CONCLUSION

The moves that are found in the text show several dissimilarities with the moves found in genuine suicide notes in previous studies. In spite of having two out of the four major moves in the genre of suicide note—giving explanation and bidding farewell—the note still misses important steps in said moves.

The findings, combined with the definition of what constitutes as a suicide note, suggest that the given text is not a suicide note; it is merely a note left behind by the author prior to his death. There is no attempt to decide whether the text is genuine as the question of authenticity and/or authorship does not arise in any parts of my analysis.

As this study focuses mainly to the communicative purpose, seen through move-structure analysis, there are a few things that are looked over including the typography, lexical choice and other metafunctions of the note. For future researches, it is better to take the things mentioned above into consideration, especially if the authorship and the genuineness of the text are in doubt.

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APPENDIX I

MOVE	STEPS	SENTENCES/EXPRESSION
Providing explanation	Explanation about the letter	I am writing this letter to tell about my experience in [Name of school].
	Providing larger context or backgrond	1. At first it was good lots of friends, good grades and great life but I moved and went back but it was different. 2. 6th Grade comes [Name] my "friend" he failed and I failed too. 3. But [Name] took it out on me. 4. He bullied me ~~as lo~~ along with [Name], [Name], [Name]and [Name] they did it constantly until I went into a fight with [Name] 5. everyone stopped except [Name] 6. I ended getting x-rays for my pinkie from [Name]. 7. I ended up fighting [Name] and got a fractured pinkie. 8. He got into a lot of trouble as for me no trouble at all. 9. But they continued 10. she understood and did something. 11. But it didn't last long.
	Ascribing responsibility to others	1. they didn't do ANYTHING! 2. Mrs. [Name] didn't do anything
	Expressing feelings about act	1. I didn't care 2. I wanted to get out 3. I was out that's all wanted
Bidding farewell	Expressing love or positive feelings towards others	Ms. [Name] she was the niccest teacher ever she understood
	Expressing (imagined) others' feelings	1. they didn't even like me 2. [name] was mad at me because he believed I failed him

APPENDIX II

I am writing this letter to tell about my experience in [Name of school].

At first it was good lots of friends, good grades and great life but I moved and went back but it was different. My old friends changed they didn't talk to me they didn't even like me. 6th Grade comes [Name] my "friend" he failed and I failed too. But [Name] took it out on me. He bullied me as lo along with [Name], [Name], [Name]and [Name] they did it constantly until I went into a fight with [Name]everyone stopped except [Name] he was angry. I ended getting x-rays for my pinkie from [Name]. I ended up fighting [Name] and got a fractured pinkie. He got into a lot of trouble as for me no trouble at all. But they continued I gave up the teachers either they didn't do ANYTHING! Not get them in trouble even though they did trouble I got in trouble instead [name] was mad at me because he believed I failed him Mrs. [Name] didn't do anything I told all the teachers nothing except one Ms. [Name] she was the niccest teacher ever she understood and did something. But it didn't last long.

I wanted to get out I begged and pledded eventually I did get I failed but I didn't care I was out that's all wanted.

Semiotic Analysis of Female Objectification on Fan di Fendi and Versace Fragrance Advertisement

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ABSTRACT
In this paper, I analyze two advertisements pictures of perfume products, Fan di Fendi and Versace. Advertisements are not always what they appear. In fact, they may contain hidden meanings. This topic helps people to understand the messages that want to be conveyed through the advertisements. A branch of linguistic tools that I will use for analyzing the topic is semiotics. The theories are taken from Ferdinand de Saussure about signifier and signified, and Roland Barthes about myth; the connotative sign system. Another theory that will help the analysis is female objectification which links to self objectification. Through the analysis, I find the same element of semiotics which is a perfume product for high class people. I also find the same myth in the advertisement which is female objectification that is done by men and the women themselves.

Key Words: advertisement, semiotics, myth, female objectification, self objectification

1. INTRODUCTION

Generally, our life is surrounded by signs. Signs are everywhere. We can easily find signs in our daily lives, such as: signs on our shirts with pictures, on the cover of the DVD, on the books we read, on the design of food products, on the board advertisement with text/ pictures, or advertisements in magazines, newspapers, televisions, and websites. In short, signs are everywhere.

However, one of the most common signs we can find are in advertisements. Advertisement is "a notice, picture or film telling people about a product, job or service" ("Advertisement, def. 1). Hence, the main purpose of advertisement is to introduce products, jobs, or services to the public. Moreover, advertisements are used to influence people. In fact, sometimes advertisements have more and deeper meaning than just simply an introduction of a product, a job, or a service. In other words, they may contain hidden meanings.

Nowadays, advertisements are becoming even more popular to introduce a new product, so companies use advertisements to attract people's attention to buy their products. To reach their goal, they dare to use offensive messages, sexy or even vulgar pictures. Sometimes what people see in an advertisement can also change people's perception on things, or construct a certain kind of concept in the people's mind.

In this paper, I choose to analyze an advertisement of *Fan di Fendi* and *Versace Fragrance* advertisement, which contains a hidden meaning of female objectification. The concept of female objectification is seen in both of the advertisements. Hence, I choose to analyze those advertisements for my paper as they have the same concept of objectification in the advertisement. The male model is

seen as someone who ignores the female model; while the female model is seen as someone who is submissive. I took the advertisement from *theperfumegirl* website, a website that tells us about all kinds of perfumes from a number of brands.

The title of my paper is *Semiotic Analysis of Female Objectification on Fan di Fendi and Versace Fragrance Advertisement*. The significance of my topic is to make people be more aware of and critical in accepting message or observing the pictures in an advertisement as it can influence their minds.

A branch of linguistic tools that I will use for analyzing the paper is semiotics. Semiotics is the study of signs and the way they work (Chandler, 2002). Semiotics involves not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In short, signs are not limited to written texts only, but apply to everything which stands for something else. Therefore, signs can also be visual signs.

Ferdinand de Saussure, the one who introduces semiotics, says "semiotics is a science which studies the role of signs as a part of the social life" (Chandler, 2002). He divides signs into two parts: the signifier and the signified. Signifier is the physical form and signified is the concept that evokes from the signifier. The second theory that I will use for analyzing the paper is the connotative sign system by Roland Barthes. He says that the sign in the first order system (the denotative sign) will become a signifier in the second order system (Barthes, 1972).

Another theory that is used for the paper is taken from female objectification. Our society has had a certain state of mind in which gender plays part in our lives. A man has always been known as someone who is dominant, masculine, and independent; on the other hand, a woman is seen as someone who is weak, sensitive, and dependent (Basow, 1986, as cited in McKay, 2013). The objectification of women starts when people own a particular perception. Finally, when the sexual objectification has engrossed in people's mind, it will eventually lead to self-objectification. Self-objectification is the part of female objectification in which a woman sees herself as an object for men's pleasure. In other words, they are lowering themselves.

As mentioned before, advertisements can influence people whether it is on people's mind or action. Therefore, I hope by analyzing the advertisements, the readers of this paper will be more critical in reading advertisements. I hope they realize that advertisements are not always about pictures or introduce products. They have a message that they want to convey to the readers or even a hidden message behind them.

Furthermore, by reading this paper, the readers are expected to be more aware when reading advertisements and to get the idea that advertisements may have a deeper meaning than what it is shown. I hope they will be able to analyze it through semiotics theory to understand the message and not be influenced by the advertisement containing bad message.

To sum it up, in the paper, I would like to discuss about the denotative and connotative meaning of the advertisements, and to find the denotative and connotative meaning of the advertisements.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

In order to analyze the understudied data, there are some theories needed to serve as the basis of the analysis. I would like to discuss the theories that I am going to use in my paper. The discussion will be divided into three main parts. The first part is the First Order System introduced by Ferdinand de Saussure through his theory of signs and another theory that will support my First Order System is Althusser's theory of interpellation. The second part is the Second Order System by Roland Barthes. The third part is the Objectification Theory which supports the analysis in the second order system.

2.1 The First Order System

A Swiss linguist named Ferdinand de Saussure (1857-1913) is the first to come up with the study of signs. In other words, he is the father of modern linguistics. According to Saussure, semiotics or semiology is a science which studies the role of signs of signs as a part of the social life (Chandler, 2002). Daniel Chandler mentions that the shortest meaning of semiotics is the study of signs. He says that semiotics involves in everything which 'stands for' something else, such as words, images, sounds, gestures, and objects (Chandler, 2002).

Saussure divides the signs into two parts: the signifier and the signified (Chandler, 2002). A signifier (significant) is the physical form which the sign takes. Meanwhile, a signified is the concept that the signifier represents. The sign is the whole result from the relation between the signifier and the signified. The relationship between the signifier and the signified is referred to as *signification*.

Figure 2.1 Saussure's Model of The Sign (Chandler, 2002)

In the linguistic system, the signifier is what Saussure calls a "sound image" or the image that is shaped in our mind. The signified is the meaning that is evoked from the "sound image" itself and it is abstract for everyone can have different concepts about a signifier.

According to Saussure, the relation between the signifier and the signified is arbitrary. He also states, "Since I mean by sign the whole results from the associating of the signifier with the signified, I can simply say: the linguistic sign is arbitrary" (Ferdinand de Saussure, from *Course in General Linguistics,* par. 12). He further cites from Aristotle that there can be no natural connection between the sound of any language and the things signified (Chandler, 2002). For example, there is no reason why we should use the word 'brother' as to mean male sibling. We could as well use another word in different languages. This arbitrariness of signs leads to the relationship between the signifier and the signified which is conventional –depending on social and cultural conventions; people simply accept it (Chandler, 2002).

2.1.1 Althusser's Theory of Interpellation

Louis Althusser is a French philosopher who used interpellation term as a term about the relation between individual and subject. Althusser explores the relationship between the state, modes of (re)producing power and ideology from a Marxist perspective, defining ideology as "the imaginary relationship of individuals to their real conditions of existence" (Althusser 1972: 162). It is said that an individual will recognize himself as a subject as the result of interpellation. Interpellation can be understood as the mechanism of being in the spotlight (Widyatmoko, 2009).

We can see the example of this from advertisements. Interpellation has a significant role in advertisements. An advertisement does not only introduce a product, but also gives an image or imaginary vision to the individual. Firstly, the viewer will be placed as the individual who sees the advertisement. Secondly, the individual will be interpellated, he will be tempted in the imaginary level to place himself as a different subject. For example the newest handphone series advertisement. As mentioned before, the viewer will be placed as the individual who sees the newest handphone series advertisement. Then, the individual will be interpellated, he will be tempted in the imaginary level to place himself as a different subject which is "modern or high technology". The change from an individual to a subject is the result of interpellation (Widyatmoko, 2009).

2.2 The Second Order System

Roland Barthes is a cultural theorist and analyst, who was born in Cherbourg, Paris. He made a new system knows as the second order system or the connotative sign system. Barthes states in Mythologies that we can get the connotative meaning from the signifier, the signified and the sign (the tri-dimensional pattern). The sign in the first order system (the denotative sign) becomes a signifier in the second order system (Barthes, 1972).

1. Denotative Signifier	2. Denotative Signified	
3. Denotative Sign I. CONNOTATIVE SIGNIFIER		II. CONNOTATIVE SIGNIFIER
III. CONNOTATIVE SIGN		

Figure 2.2 Barthes' Chart

Barthes gives an example in his book of a black soldier giving a French salute:

1. Denotative Signifier	2. Denotative Signified The concept of a black soldier giving a French salute.	

3. Denotative Sign
    I.   CONNOTATIVE SIGNIFIER
	II. CONNOTATIVE SIGNIFIED
	    Nationalism and militarism	

III. CONNOTATIVE SIGN A myth of an ideology of nationalism and militarism		

Figure 2.3 Example of Barthe's Chart

Connotative sign made by Barthes is basically the development of Saussure's idea of denotative sign. The picture was seen in *Paris-Match* magazine; a French magazine. It is explained in his book, that from the cover of the magazine, we can see a young Negro in a French uniform saluting. It is the thing that we see and that is the denotative signified. However, Barthes has a different opinion about the cover that it is not just like that at all. History tells us that during world war, France was a great Empire. In that time, the African or the Negro who migrated and stayed in France became part of the French Troops. They served under the French flag. Hence, the picture actually signifies that France is a great Empire which does not discriminate people, whether they are black or white, people will serve under France, and also an answer to the detractors of an alleged colonialism of France to the Negro as the Negro served their oppressors. It is a mixture of Frenchness and militarism as it is said by Barthes.

He also says that the Negro who salutes is not the symbol of the French Empire. The presence of the Negro is tamed, put a distance, and made almost transparent. It becomes the accomplice of a concept which comes to it fully armed, French imperiality. "French imperiality condemns the saluting Negro to be nothing more than an instrumental signifier, the Negro suddenly hails in the name of French imperiality; but at the same moment the Negro's salute thickens, becomes vitrified, freezes into an eternal reference meant to establish French imperiality" (Barthes, 1972).

Therefore, the signification of the second order system can be said to be a myth of an ideology of nationalism and militarism.

2.3 Female Objectification Theory

According to Immanuel Kant (1797) as cited in McKay, objectification is when the status of a person is reduced to the status of an object or the lowering of a person (McKay, 2013). She further cites Nussbaum (1995) that there are seven features of objectification: (1) instrumentality, (2) denial of autonomy, (3) inertness, (4) fungibility, (5) violability, (6) ownership, and (7) denial of subjectivity.

The descriptions of the seven features from Nussbaum:

(1)   Instrumentality is the treatment of a person as a tool for the objectifier's purpose.

(2)   Denial of Autonomy is the treatment of a person as lacking in autonomy and self-determination.

(3)   Inertness is the treatment of a person as lacking in agency and also in activity.

(4)   Fungibility occurs when a person is interchangeable with other objects.

(5)   Violability is the treatment of a person as lacking in boundary-integrity.

(6)   Ownership is the treatment of a person as something that is owned by another which can be bought or sold.

(7)   Denial of Subjectivity is when a person's experiences and feelings are not taken into account.

(McKay, 2013)

Langton (2009) adds three more factors which are: reduction to body, reduction to appearance, and silencing. Reduction to body involves identifying a person with their body or body parts. Reduction to appearance occurs when a person is judged by physical appearance. Silencing is when treating a person as if he or she lacks the capacity to speak (Langton, 2009, as cited in McKay, 2013).

2.3.1 Self Objectification

Women are sexually objectified and treated as an object to be valued for its use by others (Fredrickson & Roberts, 1997, as cited in Szymanski, Moffitt, and Carr, 2011). They also state that girls and women are targets of sexual objectification more often than boys and men. Sexual objectification means that women are widely seen as sex objects for male sexual pleasure. This is supported by MacKinnon (1989) as cited in McKay, "Men have been conditioned to find women's subordination sexy, and women have been conditioned to find a particular male version of female sexuality as erotic – one in which they are defined from a male point of view" (McKay, 2013, p. 55). Hence, girls and women tend to adopt an objectified perspective on their bodies, so they eventually view and treat themselves as objects. This is what we call self-objectification.

Moreover, Fredrickson and Roberts (1997) as cited in McKay, says that the practice of sexual objectification leads to self- objectification (McKay, 2013). It is also supported by Calogero (2013) that women view themselves through the perspective of an observer and engage in chronic self-surveillance that leads to self- objectification. Bartky (2003, as cited in Sanchez & Broccoli, n.d.) says that most women develop a male authority so they must model themselves in the ideal of a woman as defined by men.

Some forms of self-objectification:

The theories are taken from some different e-journals.

1. "Women are encouraged to accommodate male needs, understand themselves as others see them, and feel pleasure through their own bodily objectification, especially being looked at and identified as objects of male desire" (Sanchez & Broccoli, The romance of self-objectification: Does priming romantic relationships induce states of selfobjectification). Therefore, women tend to be motivated by the desire for men acceptance.

2. The appearance of a woman is important in order to attract man's attention. It is supported by Bartky as cited in Szymanski, Moffitt, and Carr that women's physical appearance is vital (Szymanski, Moffitt, and Carr, 2011). Accordingly, women have to stick with men's preference, which is wearing clothes that look good in the eyes of the man.

3. Woman's body is seen as an ornamented surface so woman must take care of their skin and make it soft, smooth, hairless and wrinkle-free (Bartky, 1990, as cited in Papadaki, 2014). As mentioned before, women see themselves as men's ideal, hence, they have to have smooth, soft, hairless skin, and make themselves wrinkle-free as men love such features.

4. Again, as women tend to please men and want to be desirable, so having a great look that men's like is the thing that women have to do. According to Anthony Synnott, men prefer women with long hair because it is sexier (Synnott, 1993). Hence, women tend to have long hair to please and to be desirable by men.

5. According to American Psychological Association, APA's (2007b, as cited in Szymanski, Moffitt, and Carr, 2011), media shows women in sexualized and objectified manners, for example: wearing revealing clothing, portraying women in ways that emphasize their body parts and sexual readiness, serving as decorative objects. As self-objectification is a stem of sexual objectification, sometimes most women tend to wear provocative and revealing clothing just to attract men.

3. METHODOLOGY

The method used is the descriptive method. According to James P.Key descriptive method is used to describe "what exists" to variables in a situation (Key, 2016). In other words, descriptive method aims to describe some facts more clearly and completely through a process of data collection. Consequently, this research is based on the real data, which characterizes this research as a qualitative research.

The data are in the form of visual images which are taken from advertisements. The analysis will be done on each of the components in the images. Furthermore, I used four steps for writing the paper. First, I searched and read the theories that are relevant to the topic. Second, I searched and selected some perfume's product in the internet and a number of magazines that could support the theories. Third, I analyzed the denotative and connotative meaning of *Fan di Fendi* and *Versace Fragrance* advertisement. Finally, I wrote my research report.

4. FINDING/DISCUSSION/ANALYSIS

The analysis of the advertisements is divided into two parts. The first one is the discussion of the first order system to find the denotative meaning and the second one is the discussion of the second order system to find the connotative meaning of the advertisement. The denotative meaning can be seen from the visual signs of the advertisement and the connotative meaning can be seen from the denotative sign.

4.1 The First Order System of Fan di Fendi Advertisement
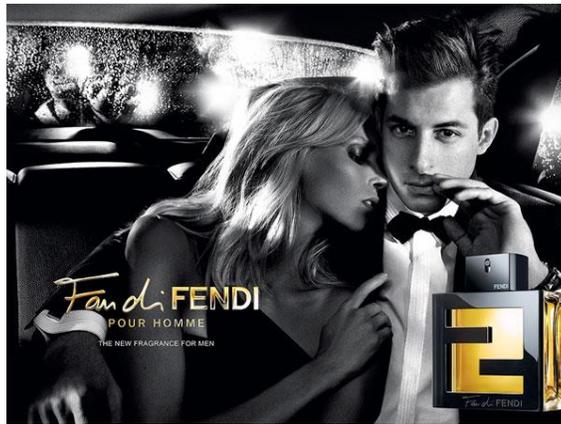
Figure 4.1.1 Fan di Fendi advertisement (Fan di Fendi Pour Homme)

Fendi is a famous luxury Italian fashion brand and is part of LMVH (LVMH Moët Hennessy Louis Vuitton SE); a French multinational luxury goods conglomerate. The advertisement (Fig. 3.1.1) is taken from Fendi's fragrance advertisement campaign of *Fan di Fendi Pour Homme* product. The product was introduced in the 2000s. This advertisement of Fendi's perfume product presents a picture of two models; a man and a woman sitting in a car while paparazzis are going after them and taking their pictures.

4.1.1 The Woman and The Man

The woman in the advertisement is Anja Rubik, a Polish model. According to Jones (par. 6), the writer of dailymail, Anja has been a Fendi favourite and also acts as a muse of the boss, Karl Lagerfeld, the head designer and creative director of Fendi (Jones, DJ Mark Ronson turns playboy as he cosies up to model of the moment Anja Rubik for glamorous new Fendi campaign, 2012). She has starred in numerous campaigns and catwalk shows for the label.

4.1.1.a The Clothing of The Woman

In the advertisement, the woman wears an evening dress. According to Jane E. Hegland, a writer in *love to know* website; a website about beauty and fashion, an evening dress is a special form of dress that shows a woman's femininity. She also mentions that in general, the characteristics of an evening dress are low necklines, tightly-fitted bodices, and bared arms (Hegland). In the advertisement, the dress has the characteristic of an evening dress.

It is common for an evening dress to be worn in formal or semi-formal occasions or events. In other words, it should not be worn in ordinary events. Moreover, Revathy Jayanbabu, a fashion designer, says that evening dresses are associated with glamour and luxury (Jayanbabu, 2016). So, it is clear that evening dress represents the concept of high class.

Figure 4.1.2 Evening Dress (Fancy Satin One Shoulder with Ruching A Line Evening Dress)

Sitting next to the woman is a man in a suit. The man in the advertisement is a famous celebrity, Mark Ronson. He is an English singer, DJ and Music Producer whose career is starting to rise in 2010 as his third studio album 'Record Collection' reached the second spot on the UK albums chart (Mark Ronson, 2015).

We notice that the man is looking straight directly at the readers. Kress and Leeuwen explain that looking directly at the readers actually acknowledges the readers as 'you' and is demanding a certain action from the viewers. Kress and Leeuwen say:

> This visual configuration has two related functions. In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly, addressing them with a visual 'you'. In the second place it constitutes an 'image act'. The producer uses the image to do something to the viewer. It is for this reason that we have called this kind of image a 'demand', following Halliday (1985): the participant's gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. (Kress & Leeuwen, 1996)

Basically, the image in this advertisement demands an action from the viewer. It can be said that interpellation happens here. Widyatmoko says that an individual will recognize himself as a subject as the result of interpellation. He further mentions that interpellation can be understood as the mechanism of being in the spotlight (Widyatmoko, 2009). He further says firstly, the viewer will be placed as the individual who sees the advertisement. Secondly, the individual will be interpellated, he will be tempted in the imaginary level to place himself as a different subject.

The viewer will see the advertisement and then he will place himself as a new subject. The expected viewers, who are men, as the advertisement is a fragrance product for men, will identify themselves with the man. They will say "That's me." It is as if the man says, "Buy the product and you will be like me". The action that is expected by the advertisement is the action of purchasing.

4.1.1.b The Clothing of The Man

We know that the man is wearing a tuxedo. Not many people wear tuxedos and it should not be worn in ordinary occasion. According to Anne Hollander, a tuxedo is worn for formal evening dress (Hollander, 1993). Also, I find out that a tuxedo is frequently worn for a groom in a wedding

(Nicholson, 2015). Moreover, most celebrities wear tuxedo in gala celebrity events such as the Academy Awards, Met Gala and BAFTAsas seen in fig. 3.1.3 (Oscars 2016 Red Carpet Fashion: Men in Tuxes!, 2016). Thus, I am of the opinion that the man is a celebrity. This is supported by the fact that they seem to be followed by the paparazzis from the background. So, it is clear that the man is someone who is famous and a celebrity, as paparazzis usually go after celebrities.

Figure 4.1.3 Celebrities Wearing Tuxedos (Oscars 2016 Red Carpet Fashion: Men in Tuxes!, 2016)

People of all kinds, including celebrities, politicians and presidents wear tuxedos when attending many formal or official state events. As it is quoted from Hank Berrien, a writer in the *Dailywire* website, a website about politics and economy business, "As Obama tweeted to the nation a picture of himself getting dressed for the event, telling Americans to *Suit up*, you lucky Americans can feel like your're part of the elite crowd at the White House..." (Berrien, 2015). Other article that is written by Peter Marshall in *The Black Tie Guide* website, a website about men's evening wear, that President Obama wears a tuxedo in attending many official state events during his as senator or as president (Marshall, 2014).

Figure 4.1.4 Barrack Obama in Tuxedo (Evans, 2013)

It is not only Obama as the head of state of America who wears a tuxedo. There are other heads of states who wear tuxedos as seen in the pictures below (fig. 4.1.5).

Figure 4.1.5 Other Presidents in Tuxedo (Formal Wear)

Thus, I am of the opinion that tuxedos are meant for high class people. This is supported by the fact that celebrities and head of states are seen to be wearing tuxedos as seen in the pictures (fig. 4.1.3-4.1.5).

4.1.2 Background

We can also sense a high class feeling from the use of the black and white colour as the background and the car. The man and the woman are sitting in a car; a limousine. The car is a limousine as it is mentioned in *dailymail* website, a tabloid magazine website that in that advertisement, the two models are sitting in the back of a limo car (Jones, 2012). It is common knowledge that a limousine is for high class people for it is expensive. Also, the advertisement uses black and white colour as the background which Milla Rezanova, a prominent interior designer, says that those two colours create a wealth and a high standard atmosphere (Rezanova, 2011).

4.1.3 Size and Position

If we take a look at the advertisement, we know the two models are bigger than the other objects in the advertisement. This shows that they are the important and dominant figures. They are the key to the message that Fendi wants to deliver.

Besides the size of the two models, I notice that the position of the woman is on the left side, while the man is on the right side. The elements which are placed on the left are called *Given*, which represents something that the viewers have already known. The elements which are placed on the right are called *New*, which represents something to which the viewers must pay special attention (Kress & Leeuwen, 1996).

In other words, the left side is for something which is common or something that is not new. The fact that it is not new can make people overlook the information. Basically, the left side can be said

to be not as important as the right side. Consequently, as the advertisement is meant for men, the main figure is the man which is placed on the right side.

4.1.4 The Verbal Text of *Fan di Fendi, Pour Homme, and The New Fragrance for Men* and The Product

  The text *Fendi, Pour Homme, and The New Fragrance for Men* use Sans Seriff fonts. A tall thin condensed style of Seriff style represents masculinity (Cousins, Design Stereotypes: Masculine and Feminine Design Techniques, 2012). While the *Fan di* text uses Script font style which represents femininity (Cousins, Design Stereotypes: Masculine and Feminine Design Techniques, 2012). There are no clear reasons why Fendi uses these font styles. However, it may relate to the message of the perfume that once a man wears this perfume, a woman will come to you, especially the text *Fan di* that is using Script and *Fendi* that is using Sans Seriff is put side to side as seen in fig. 3.1.8.

Figure 4.1.6 Sans Seriff (Mirko, 2009)

Figure 4.1.7 Script

Figure 4.1.8 Fan di Fendi text

  The text *The New Fragrance for Men* uses English. We know that English is the language of international communication. Markets always continue to expand their businesses whether it is nationally or internationally and communication plays role in here. So, English is used to communicate with international markets as English is an international language (Hornikx, Meurs, & Boer, 2010). I am of the opinion that the use of English in the advertisement is to reach international markets. While the use of the text *The New Fragrance for Men* indicates the product is for men. Basically, it gives a statement that this product is specifically for men. However, this is not related at all to the concept that is evoked from the advertisement.

  The text *Fan di Fendi* shows the brand name of the product. *Pour home* is a French language and it means for men. Although the product comes from Rome, Italy, it still uses French. Country of Origin website mentions that brand image, personality, associations can influence how people perceive the quality of a brand. Somewhere in our minds, products are associated with particular countries owing to their legacy or culture or lifestyle, which then will automatically lead people to perceive the

products as "premium". This is what we call, country of origin effect (COE) (Country of origin effect, 2013).

France is renowned for its perfume industry. COE effect has said that people care about the history of a country that is related to the product. So, people think that the product is good, and has a high quality because they know about the history of France as a result of COE effect. People will see the product as something "premium". This is the reason why the advertisement uses French, *Pour Homme,* so as to make the product look more sophisticated.

Both texts *Fan di Fendi* and *Pour homme* use gold colour as a matching colour with the product's colour. Based on *Color Psychology* website, a website about the meaning of colour, gold represents masculine; a trait of a man. So it wants to offer masculinity to the reader (The Color Gold). The text *The New Fragrance for Men* uses white colour to contrast with the darker colour background. This is supported by Bob Pairan in *The Effects of Color in Your Advertising Using Four Color Process Printing* (par. 20) that white text is used typically because something has a darker background colour. There is no clear meaning for using white colour aside to make it easier to be seen.

Besides the text, the product also shows masculinity from the gold colour of the liquid of the perfume and the shape of the bottle which is square. Carrie Cousins (para. 29-32) in *Design stereotypes: Masculine and Feminine Design Techniques* said that squares or something that has hard corners and edges represent masculinity (Cousins, 2012). So, all the text and the product itself are telling the readers that the product is intended for men.

Figure 4.1.9 Fan di Fendi Pour Homme Perfume

For the size of the text, the text *Fan di Fendi* is bigger than the other texts as seen in fig. 4.1.10. It means that the text is important to show the brand name. It is *Fendi*'s brand. While the product is bigger than the text, it is still smaller than the two models. The reason is the models are the main elements in the advertisement while the product is the supporting element but still important because everything that happen in the advertisement is because of the product itself.
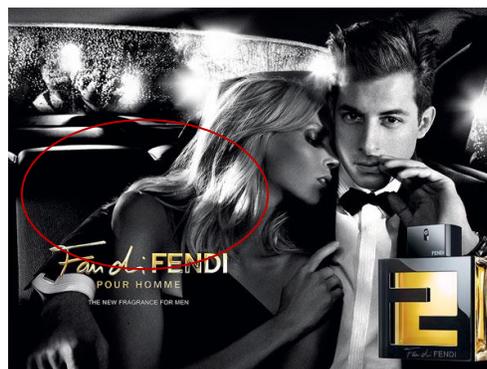
Figure 4.1.10 Fan di Fendi Text

Having analyzed the signifiers of the advertisement in the first order system, I find out that the signification of the advertisement is a perfume for high class people.

4.2 The Second Order System of Fan di Fendi Advertisement

Now, I will continue my analysis to the second order system which will be based on the female objectification theory. There is one major concept which evokes from this advertisement and that is objectification of women; women are seen as objects.

In the advertisement we see a man and a woman sitting in a car while being chased by paparazzis. We know that the man's gaze is directed to the readers not the woman. The man is basically ignoring the presence of the woman and paparazzis. When someone sees 'eye to eye' with another person, a real communication can be established (Barbara and Pease, 2004). If a communication happens, that means someone is interested in you. In fact, in this advertisement there is an absence of eye-contact between the two models. Consequently, the absence of eye-contact with the woman indicates that the man is not interested in the woman.

The act of ignoring can also be seen from the position of both of his hands which are actually not doing anything. They do not convey anything, neither sexual nor interest. His hands are just there and the woman is the one who throws herself at him. Beside the position of the man's hands, the position of his body can also be an act of ignoring the woman. According to Elizabeth Narins, the editor of cosmopolitan magazine website, if a man is interested in a woman, he will lean towards the woman (Narins, 2015). In the advertisement, we notice that the man is sitting straight not leaning to the woman. However, although he ignores both the woman and the paparazzis, his charm draws them to him anyway.

Thus, I believe the man is doing one of the five features of objectification as said by Nussbaum. Nussbaum says that when a person's feelings are not taken into account, it means he is doing denial of subjectivity. The picture shows exactly that. To the man, the woman is not important.

From the advertisement, the woman can be seen as submitting herself to the man and also trying to get his attention from her gesture and the way she looks. From the gesture of her body, she tilts her head sideways towards one shoulder, exposing her bare neck. According to Dr. Albert Scheflen, one of the attraction processes that a woman does when she wants to attract a man is preening. Preening is tilting her head and exposing her bare neck (Scheflen). This is supported by Allan and Barbara Pease in their book *The Definitive Book of Body Language* that women use this tilting head's gesture to show interest in men and submission. A submissive woman looks attractive in a man's eyes. The example of this gesture can be seen from Marilyn Monroe's pose in fig.4.2.2 (Pease & Pease, 2004). This gesture is considered a sexual gesture as it is said, "Lowering the eyelids… and slightly parting the lips is a cluster that has been used by women for centuries to show sexual submissiveness" (Pease & Pease, 2004, p. 174). Furthermore, the way the woman's finger stretches out is also sexual. She stretches her index finger out to him and softly touches his chest. Chest is considered to be an erogenous zone of man (Gueren, 2013). The fact that chest is an erogenous zone of man clearly shows that the woman is trying to seduce the man. She is making a sexual move to the man.

Figure 4.2.1 Lowering Eye and Parting Lips (Kripss, 2012)

Figure 4.2.2 Marilyn Monroe's pose (Staff, 2014)

From the woman's looks, she can be said as a sexy woman. Samantha Daniels, a well-known professional matchmaking and dating expert, says in her article in *The Huffington Post* that men love sexy women . As the woman wants to attract the man, she makes herself look sexy. She uses sexy look to charm him. The sexiness in her can be seen from her hair, her face, and her dress.

First, she has collarbone hair length which means she has long hair. Based on hairfinder website, anything that below shoulder length is considered to be long hair (Hair Lengths). According to Cooper (1971, as cited in Synott, 1993, p. 105), men prefer women with long hair because it is sexier. Hence, I conclude that she has long hair as she wants to look attractive to the man.

Second, she is considered young as she does not have any wrinkles. *The Huffington Post* mentions that men prefer young women. Miriam Lowe also states that when women reach forty, their sexuality end so they cannot be viewed as sexy (Lowe, 2007). Hence, as she does not have wrinkles, she looks sexy.

Third, she wears one shoulder evening dress (fig. 4.2.3). Nicoleta Parascan, who is the author of *Fashionising* website; a website about fashion, mentions that exposing the shoulders is the new definition of sexy. She also says that the off-shoulder or one-shoulder clothing definitely fits for a sexy night-out and give a chic feeling and sexy interpretation (Parascan).

Figure 4.2.3 One-Shoulder Clothing (Juliana, 2012)

"Evening dress draws attention to a woman's body and serves to define her gender, establishing her as an object to be gazed upon by her audience" (Hegland, para.9). Moreover, men love to see a bit of shoulder which is considered as a very sexy area of a woman (Reed, 2013). Hence, all the findings are showing sexual submissiveness of the woman to the man and the way she tries to get his attention by using her sexiness. Thus, the woman in the advertisement clearly shows self-objectification. The reasons are as follows:

First is her gesture. As mentioned before, the woman objectifies herself as a sexual object as seen from her gesture. Her gesture is showing that she is making a sexual move on the man. She is lowering her eyes, parting her lips, and tilting her head. It has been said that making those moves is the same as making a sexual submissiveness (Pease & Pease, 2004). In other words, she makes herself a sexual object of the man. This is supported by the self-objectification theory in Chapter Two, that women are sexually objectified and treated as an object by men (Fredrickson & Roberts, 1997, as cited in Szymanski, Moffitt, and Carr, 2011). Moreover, women have been conditioned to view themselves through the perspective of an observer (Calogero, 2013, as cited in McKay, 2013).

The advertisement shows the woman preening at the man despite her being ignored by the man. The condition of being ignored is what we call being treated as an object by men. So, as it is said that women have been conditioned to view themselves through the observer's perspective, the woman in the advertisement sees herself through the perspective of men, which is an object. In other words, she thinks herself as an object too. Hence, by lowering her eyes and parting her lips which are considered sexy and which men like, she is practising self-objectification.

Second is her dress. The woman is wearing a one shoulder evening dress exposing her shoulder. This kind of clothing is what men love to see in a woman as she looks sexy in it. Women tend to please men and want to be desirable (Bartky, as cited in Szymanski, Moffitt, and Carr, 2011). It is mentioned before by Jane E. Hegland that an evening dress draws attention to a woman's body, and is establishing her as an object to be gazed upon by her audience (Hegland). So, wearing revealing clothing to emphasize their body parts as a decoration is something that women do to attract men. This is also part of self-objectification.

Third is the way the woman looks, her hair and her face. She has long hair which is according to Anthony Synnott, is considered sexually attractive to men (Synnott, 1993). Naturally, women want to have the appearance which can attract men's attention. It is mentioned in the first order system that men find women with long hair sexy. In short, men prefer women with long hair as it is sexier. With the woman in the advertisement having long hair, she actually objectifies herself because she wants to

attract the man in accordance with men's preferences. It is supported in Chapter Two, that women are encouraged to accommodate male needs (Sanchez & Broccoli, The romance of self-objectification: Does priming romantic relationships induce states of self objectification). Thus, having long hair in this advertisement shows self-objectification.

The model also has wrinkle-free skin. A woman's body is seen as an ornamented surface. Women also see themselves as men's ideal. Men prefer a woman who has hairless wrinkle-free skin. Men consider such woman sexy. In the advertisement, we can see that the woman has hairless wrinkle-free skin. Thus, she has objectified herself when she has made herself a sexually attractive object for men. She makes herself look the way men love. She is degrading herself. As mentioned in the self-objectification theory that women develop a male authority so they must model themselves in the ideal of a woman as defined by men. Therefore, the advertisement may lead to self-objectification if it is seen through the woman.

Furthermore, on the previous discussion about the position of the model, it is said that the woman is placed on the left side which represents something that the viewers have already known. Thus, the fact that it is not new can make people overlook the information. Basically, the left side or the woman can be said to be not as important as the right side or the man. This is also part of objectification.

The advertisement of *Fan di Fendi* Fragrance shows female objectification. The fact that the woman in the advertisement is made to look cheap, it has already led to the female objectification. This is mentioned in Chapter Two, that female objectification can happen because objectification that is done by men to women and to women by themselves.

Therefore, all the signifiers above support the second concept of the connotative meanings. The concept is female objectification. It can be seen from the male and the woman. First, the man ignores the presence of the woman. Second, the woman makes her body as an object to fulfill men's desire when she makes sexual gestures such as stretching her index finger out to softly touch the man's chest, and tilting her head. Chest is considered to be erogenous zone of man. So, she is actually making a sexual move to the man. Moreover, she is also partly closing her eyes and opening her lips. Third, the woman makes herself a tool for men's pleasure when she tries to be sexually attractive to men by wearing one shoulder dress/shirt which exposes her shoulder. Fourth, the woman also makes herself an object because she has fulfilled men's desire when she is considered sexually attractive by having physical appearance that is considered ideal for men such as having long hair, and a wrinkle-free face. Fifth, the fact the woman is placed on the left which is less important than the man.

The relation between the denotative meaning and the connotative meaning can be seen from the chart below:

DENOTATIVE SIGNIFIER 	DENOTATIVE SIGNIFIED The concept of high class.	
DENOTATIVE SIGN (CONNOTATIVE SIGNIFIER) The concept of high class.		CONNOTATIVE SIGNIFIED Female objectification

Figure 4.2.4 Barthes' Chart of Fan di Fendi Advertisement

The denotative signifier is the picture of the advertisement while the denotative signified is high class. The denotative sign is formed from the denotative signifier and signified. This sign becomes the connotative signifier and leads the connotative signified. The concept that is evoked from it is female objectification.

When the man objectifies the woman and the woman makes sexual gestures to attract man's attention, they are actually showing female objectification. The reason is he considers the woman to be not important. The other reason is she is closing her eyes, parting her lips, tilting her head, and exposing her body towards the man. Those are the things that are used to make sexual advances to men. Furthermore, when the woman is considered sexy, she has made a sexually attractive object for men.

4.3 The First Order System of Versace Advertisement

Figure 4.3.1 Versace advertisement (Versace Pour Homme)

Versace is one of the most prestigious Italian fashion brand. According to Versace official website, the centre ideas of Versace products are all about world fashion, glamour, and sexiness (Versace). The brand was created by the founder, Gianni Versace in 1978. The advertisement (Fig.

4.3.1) is taken from Versace's fragrance advertisement campaign, and was introduced in 2008. This new fragrance conveys self confidence, power, passion, and modernity (Versace). This advertisement of Versace's perfume product presents a picture of two main models; a man and a woman who look as if they are about to kiss or about to have sex.

4.3.1 The Woman and The Man

Both the woman and the man in the advertisement look as if they are about to kiss or about to have sex.

4.3.1.a The Clothing of The Man

The man is sitting next to the woman. He can be seen as wearing a suit or tuxedo, and looks as if he is going to kiss her. It is not clear whether he is wearing a suit or a tuxedo because his position in the advertisement does not clearly show what he is wearing.

Fraquoh and Franchomme mention in attire club website; a fashion website, that suits are the symbol of the rich and powerful. They further say that suit is the outfit that is associated with masculinity and manhood (Fraquoh & Franchomme, 2014). Margaret Andersen and Howard Taylor say that high class or upper class people are commonly rich and powerful. She says, "The upper class in modern societies is often considered…to be the <u>social class</u> composed of the <u>wealthiest</u> members of society, who also wield the greatest <u>political power</u>.". It means, a suit clearly shows a high class concept. Also, in the prior discussion about tuxedo, tuxedo is not normally worn in ordinary occasion, but it is usually worn in formal event. Moreover, not many people wear tuxedos.

Basically, the suit or the tuxedo that the man is wearing in the advertisement represents the concept of high class.

4.3.1.b The Position of The Man's Hands

We can notice from the advertisement that the position of the man's hands and the way his mouth is slightly open which gives a hint to the readers that he looks as if he is ready to give her a kiss. However, we cannot be sure whether he is really going to give her a kiss because his mouth is still not touching the lips of the woman.

We also notice that the man's eyes do not make an eye contact with the woman. Instead, he is making an eye contact with the viewers. In the discussion about the first advertisement, it is said that the action of making an eye contact with the viewers creates a visual form of direct address. It acknowledges the viewers and it gives an 'image act.' It demands the viewer to enter into some kind of imaginary relation with the model in the advertisement (Kress & Leeuwen, 1996).

Thus, the image in this advertisement wants something from the viewers; it demands an action from the viewers. Just like the first advertisement, interpellation also happens in the second advertisement. Widyatmoko says that an individual will recognize himself as a subject as the result of interpellation. He further mentions that interpellation can be understood as the mechanism of being in the spotlight (Widyatmoko, 2009). In other words, firstly, the viewer will be placed as the individual who sees the advertisement. Secondly, the individual will be interpellated, he will be tempted in the imaginary level to place himself as a different subject.

The target viewers, who are men as this is an advertisement of men's perfume, will identify themselves with the man. The action of purchasing is the action that is demanded from the image.

Next is the analysis of the woman. The woman is naked and is embracing the man as she wants to kiss the man or wants to have sex. She wears jewelry, which is a ring on her finger. It is not clear whether she wears a white pearl or a white gem stone ring. However, both pearl and white gem stone are considered to be expensive as it is said in *kamayojewelry* website, a website about jewelry (The Modern Precious Stones List, 2015). The woman represents the high class concept only from the ring that she wears, but other than that she can only be seen as a naked woman.

From the advertisement, we notice that the man is able to attract the woman. Although she knows that the man still keeps his clothes on, she still gets naked. In short, she is being charmed by the man. Despite being charmed by the man, she is also trying to seduce him by making herself look sexy.

4.3.1.c Size and Position of The Model

From the size of the two models, we know that they are bigger than the other objects in the advertisement. They are dominating the advertisement. Therefore, it is clear that they are important. They are the key to the message that the advertisement wants to deliver.

If we take a look at the advertisement, we see that the position of the woman is on the left side, while the man is on the right side. It is mentioned before by Kress and Leeuwen that the elements which are placed on the left are called *Given*, which represents something that the viewers have already known. The elements which are placed on the right are called *New*, which represents something to which the viewers must pay special attention (Kress & Leeuwen, 1996).

In other words, the left side is for something which is common or something that is not new. The fact that it is not new can make people overlook the information. Basically, the left side can be said to be not as important as the right side. Consequently, as the advertisement is meant for men, the main figure is the man which is placed on the right side.

4.3.2 Background

I notice that this advertisement is intended for high class people. The sense of high class comes from the minimalism glamorous modern design of the room in the advertisement. We notice that the advertisement has a harmonious design. Everything blends well with other things. I am of the opinion that it is well designed and is not something cheap. Ada Ivanoff, an expert in IT and web entrepreneur, mentions that minimalism is a style of the super-rich. She further says, "It is simple in form and function, devoid of pointless decorations, yet expensive. You would never say minimalism is a cheap option" . In short, it is expensive so not many people can pull off a minimalist design.

Figure 4.3.2 Minimalist Design (67 Luxury Living Room Design Ideas, 2015)

According to Shelley Little, a writer in *Freshome* website; a website about architecture and interior design, minimalist design is all about clean lines. We can see clean lines design from modern homes (Little, 2015). Clean lines means that there is no complicated design, avoiding clutter, and keeping the furnishings simple, but still modern.

Also, one characteristic of a minimalist design as it is said in *distrohome* website; a website about interior design, is having only few pieces of furniture and objects. For example you may only find a unit of furniture or object that is divided into three parts; a set of tables and chairs, a decorative element such as lamps (The Characteristics and Advantages of a Minimalist Home Design, 2013).

Another thing about minimalist design is said by Justin Wolf, an expert in art, that minimalist design uses primary colour, mostly black and white (Wolf). Those colours are also considered to be a modern colour. It is mentioned in *imatchdesigners* website; a design management company website that modern design embraces pure colour, such as black, white, and neutrals with vibrant primary colours (Modern Design: Discover the Joy of Simple, Clean, Uncluttered Space, 2011).

In the advertisement, we notice that there is a set of black sofa with a glass table, and few lamps. Also, the colour that is used in the colour is considered to be primary colour. It means the room is in minimalist design.

The lamp on the wall also supports the concept of high class. It is made out of crystal. Jessica, another writer in *Freshome* website; a website about architecture and interior design, says that cut crystal can be the item for shiny things to represent glamour (Jessica, 2013).
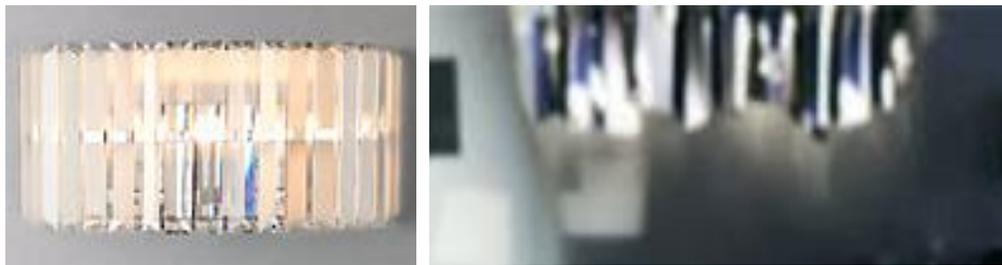
Figure 4.3.3 Glamorous Lamp (Wall Lighting)

Thus, all the findings about the background support the concept of high class, which is the concept that the advertisement wants to convey.

3.3.1 The Verbal Text of *Versace, Pour Homme, and The New Fragrance for Men* and The Product

The text *Versace, Pour Homme, and The New Fragrance for Men* use Sans Seriff fonts that has a tall thin condensed style. This style represents masculinity (Cousins, 2012).

Figure 4.3.4 Sans Seriff (Mirko, 2009)

The text *The New Fragrance for Men* uses English. In our prior discussion about the use of English in the advertisement one, English is the language of international communication. Markets always continue to expand their businesses whether it is nationally or internationally and communication plays role in here. So, English is used to communicate with international markets as English is an international language (Hornikx, Meurs, & Boer, 2010). Therefore, I am of the opinion that the use of English in the advertisement is to reach international markets. While the use of the text *The New Fragrance for Men* indicates the product is for men. Basically, it gives a statement that this product is specifically for men. However, it is not related to the concept of high class that is evoked from the advertisement.

The text *Versace s*hows the brand name of the product. This is mentioned before that Versace is an Italian fashion brand. However, the advertisement uses *Pour homme* which is in French. *Pour homme* means for men. In the prior discussion, I have stated that France is famous for its perfume industry. People usually keep in mind about the brand image and personality which can influence how people perceive the quality of a brand as a result of COE effect. Somewhere in our minds, products are associated with particular countries owing to their legacy or culture or lifestyle, which then will automatically lead people to perceive the products as "premium" (Country of origin effect , 2013).

As France is renowned for its perfume industry, it makes people think that the product has premium quality. This is the reason why the advertisement uses French, *Pour Homme,* as to make the product looks more sophisticated. *The New Fragrance for Men* indicates the product is for men. Thus, *Pour homme* and *The New Fragrance for Men* give a statement that this product is specifically for men.

All the texts use white colour to contrast with the darker colour background. It is said before that white text is used typically because something has a darker background colour (Pairan, 2010). So, there is no clear reason as to use the white colour for the text except to make it clearer.

We can also see the masculinity of the product from the shape of the bottle. It has a square shape. Carrie Cousins (para. 29-32) in *Design stereotypes: Masculine and Feminine Design Techniques* said that squares or something that has hard corners and edges represented masculinity (Cousins, 2012). So, all the text and the product itself are telling the readers that the product is intended for men.

Figure 4.3.5 Versace Pour Homme Perfume

The colour of the liquid of the product is blue. Blue colour represents confidence as mentioned in *Color Psychology* website, a website about the meaning of colour . This actually supports the message of the perfume that is said by Versace official website. This new fragrance conveys self confidence, power, passion, and modernity (Versace). Besides, a man is perceived by many people to be confident. People are said to be attracted to a confident man as said in one of the article in the Art of Manliness, a website that teaches people to be manly (Increase Your Manly Confidence Overnight, 2008). So, it can be said that confidence is a trait of a man and something that is wanted by men.

The silver colour that is in the product represents glamour, modern, wealth, elegance, and sophistication. This is supported by Jennifer Bourn, the founder and the creative director of Bourn Creativity; a website about design, silver represents glamour, modern, wealth, elegance, and sophistication (Bourn, 2010). Hence, the silver colour actually gives a sense of high class.

All the text and the product itself are telling the readers that the product is intended for men. Also, it gives a sense of high class.

From the size of the text, the text *Versace* is bigger than the other texts. It means that the text is important to show the brand name. It is *Versace's* brand. While the product is bigger than the text, it is still smaller than the two models. The reason is the models are the main elements in the advertisement while the product is the supporting element but still important because everything that happen in the advertisement is because of the product itself.

Having analyzed the signifiers of the advertisement in the first order system, I find out that the signification of the advertisement is a perfume for high class people.

4.4 The Second Order System of Versace Advertisement

Now, I will continue my analysis to the second order system which will be based on the female objectification theory. There is one major concept which evokes from this advertisement and that is, again, an objectification of women; women are seen as objects.

In the advertisement we see a man and a woman on a sofa ina luxurious room. We notice that the man's gaze is directed to the readers not the woman. There is an absence of eye-contact between the two models. It is mentioned in the prior discussion about eye-contact that a communication can only happen when someone is making an eye contact which means he is interested in you and is paying attention to you.

As the advertisement does not show this kind of action, it can be said that the man is not paying attention to the woman. He is ignoring her invitation to have sex. This absence of eye-contact with the woman as mentioned before indicates that the man is not interested in the woman.

Another act of ignoring the woman from the man can be seen from the fact that he is still wearing his clothes. From the advertisement, we notice that the woman is initiating to have sex as it can be seen that the only one who is undressed or naked is the woman. It is common knowledge that if someone wants to have sex, both have to be naked. So, the fact that he is still wearing his suit or tuxedo is also an act of ignoring the woman.

I believe the man is doing one of the five features of objectification as said by Nussbaum. Nussbaum says that when a person's feelings are not taken into account, it means he is doing denial of subjectivity. The picture shows that. To the man, the woman is not important. Hence, he is doing one of the five features of objectification, which is part of female objectification, and which then will lead to the self-objectification.

The second advertisement, we notice that the woman looks so seductive. We can see that she looks sexy, and also she makes sexual advances on the man. First, the advertisement shows that the woman looks as if she is initiating to have sex. The position of her body that leans more to the man indicates that she is the one who makes sexual move on the man. Moreover, it is almost certain that she is nude. It is common knowledge when people want to have sex, they need to be naked. Therefore, we can conclude that the female woman is initiating to have sex.

Second, she can be seen as preening the man and making sexual gesture. This is mentioned before that preening is tilting her head and exposing her bare neck (Scheflen, 1972). Preening is an act of submitting herself to the man and also an act of trying to get the attention of the man. The woman in the advertisement is tilting her head, exposing her bare neck, lowering eyes, and slightly opening her mouth. This gesture is considered a sexual gesture as it is said, "Lowering the eyeslids… and slightly parting the lips is a cluster that has been used by women for centuries to show sexual submissiveness" (Pease & Pease, 2004, p. 174). Thus, she is making a sexual gesture to the man.

Figure 4.4.1 Lowering Eye and Parting Lips (Kripss, 2012)

Third, the position of her hand that is touching the neck of the man. Neck is considered to be an erogenous zone of man (Gueren, 2013). The fact that the neck is an erogenous zone of man shows that she is making a sexual advance to the man by trying to arouse him. Fourth, she is slim. We can notice from the flat stomach that she has. Lowe says that media always portrays women as sexy if they have flat stomach (Lowe, 2007). So, having a flat stomach is considered sexy.

Basically, the woman in the second advertisement is doing self-objectification. The reasons are as follows:

Firstly, she is naked. In Chapter Two, self-objectification forms point five, I have mentioned that according to APA's (2007b, as cited in Szymanski, Moffitt, and Carr, 2011), media shows women in sexualized and objectified manners, for example: wearing revealing clothing, portraying women in ways that emphasize their body parts and sexual readiness, serving as decorative objects. As self-objectification is the stem of sexual objectification, sometimes most women tend to wear provocative and revealing clothing just to attract men. In the advertisement, the female is clearly not wearing anything which is really provocative. She gets naked only to attract the man's attention.

Secondly, she is preening. She is making a sexual move on the man. She is lowering her eyes, parting her lips, and tilting her head. Those moves are the same as making a sexual submissiveness. Fredrickson & Roberts (1997) as cited in Szymanski, Moffitt, and Carr say that women are sexually objectified and treated as an object by men (Szymanski, Moffitt, and Carr, 2011). Moreover, women have been conditioned to view themselves through the perspective of an observer (Calogero, 2013, as cited in McKay. 2013).

In the advertisement, the woman is the one who is initiating to have sex for she is naked and preening. However, she is being ignored by the man for he does not answer or response to her invitation. So, she is treated as an object. It is said that women view themselves through the perspective of an observer. In the advertisement, the observer is the man. In short, the woman sees herself from the man's perspective, which is as an object. Hence, by lowering her eyes and parting her lips which are considered sexy and loved by men, she is practising self-objectification.

Thirdly, the way the woman looks. She has wrinkle-free skin and slim body. A woman's body is seen as an ornamented surface. According to Sanchez and Broccoli, self objectifying women believe that they have to "monitor and enhance their physical appearance towards making themselves acceptable and desirable to men" (Sanchez & Broccoli). Women also see themselves as men's ideal. Men prefer a woman who has hairless wrinkle-free skin. Men consider such woman sexy. Also, being slim is considered to be sexy (Lowe, 2007). In the advertisement, we can see that the woman has hairless wrinkle-free skin. Thus, she has objectified herself when she has made herself a sexually attractive object for men. She makes herself look the way men love. She is degrading herself. As mentioned in the self-objectification theory that women develop a male authority so they must model themselves in the ideal of a woman as defined by men. Therefore, the advertisement may lead to self-objectification if it is seen through the woman.

Moreover, on the previous discussion about the position of the model, it is said that the woman is placed on the left side which represents something that the viewers have already known. Thus, the fact that it is not new can make people overlook the information. Basically, the left side or the woman can be said to be not as important as the right side or the man. This is also part of objectification.

Hence, all the signifiers above support the second concept of the connotative meanings. The concept is female objectification. It can be seen from the male and the woman. First, the man ignores the presence of the woman and thinks that he is above the woman. Second, the woman makes her body as an object to fulfill men's desire when she makes sexual move on the man by tilting her head, closing her eyes, and opening her lips. Third, the woman makes herself as a tool for men's pleasure when she tries to be sexually attractive to men by getting naked. Fourth, the woman also makes herself an object because she has fulfilled men's desire when she is considered sexually attractive by having physical appearance that is considered ideal for men such as having a wrinkle-free face and a slim body. Fifth, the fact the woman is placed on the left which is less important than the man.

The relation between the denotative meaning and the connotative meaning can be seen from the chart below:

DENOTATIVE SIGNIFIER	DENOTATIVE SIGNIFIED	
	The concept of high class.	
DENOTATIVE SIGN (CONNOTATIVE SIGNIFIER) The concept of high class.		CONNOTATIVE SIGNIFIED Female objectification

Figure 4.4.2 Barthes' Chart of Versace Advertisement

The denotative signifier is the picture of the advertisement while the denotative signified is high class. The denotative sign is formed from the denotative signifier and signified. This sign becomes the connotative signifier and leads the connotative signified. The concept that is evoked from it is female objectification.

When the man objectifies the woman and the woman makes sexual gestures to attract man's attention, they are actually showing female objectification. The reason is he treats the woman as an object. The other reason is she is preening and exposing her body towards the man. Those are the things that are used to make sexual advances to men. Furthermore, when the woman is considered sexy, she has made a sexually attractive object for men.

5. CONCLUSION

I would like to draw a conclusion based on the findings in the previous discussion about the first order system and the second order system in the two advertisements of perfume product from Fendi and Versace.

Both advertisements are taken from two famous luxury brands in the fashion industry, Fendi and Versace. Both advertisements have the same signification of the first order system which is "high class".

The sense of high class from the first advertisement, Fendi, can be seen from the clothing of the model, the background, and the combination of black and white colour. While, the sense of high class from the second advertisement, Versace, can be seen from the clothing of the male model, the female model's jewelry, and the minimalist design of the background.

Both advertisements intend to state that these perfumes will give the consumers a feeling of high class. This signification is far from the image of cheap. However, things are not always what they appear. If we only take a glimpse of the advertisements, we see the high class concept that what the perfume offers. After conducting further analysis, however, I find that both advertisements derogate women. On the contrary, I observe that there is an irony in the advertisements that the advertisements are far from the image of high class. The advertisements are actually degrading women and leading the women to downgrade themselves. Those findings become the next concluding point of the second order system in both advertisements, which is female objectification.

Female objectification happens when people treat women as objects and women treat themselves as objects too. I notice that both advertisements show the concept of female objectification. First, the male models ignore the presence of the female models as both of them do not make an eye contact with their counterparts. Second, the male model is placed on the right side which is considered as something that needs to be given more attention; whereas the female model is placed on the left side which is considered as something which is not important. This signifies that the female model is less important than the male model. Third, the female models are treating themselves as objects and they do things that men like, such as having long hair, a slim body, wrinkle-free skin, wearing provocative clothing and even naked, and preening.

In my opinion both advertisements derogate women. I, as a woman, feel that I am being degraded by looking at the advertisement. I feel that women still have to do things only to please men. Women have to obey men and have to submit themselves to men. Besides, women have to look sexy to attract male's attention.

Moreover, having analyzed both advertisements, I begin to question if advertisements and media should be responsible for constructing people's mindset through the images that they create to the public because I notice that social media, especially advertisements, can easily influence people's mind or construct their mind with a certain kind of concept.

As the advertisement has the concept of female objectification, it can be said that it is the major cause of constructing female objectification into people's minds. People will then think that it is common for men to ignore and to treat women as something insignificant. The portrayal of women as sex objects in advertisements is becoming more common, and this makes women fell less and less offended by such portrayals. When women see these advertisements, they will think that it is common for women to look sexy to attract male's attention and it is common for women to submit themselves to men. Basically, the advertisements can give a negative influence to people.

Fredrickson and Roberts also find that "self-objectification can lead not only to depression, but also to body shame and eating disorders" (Fredrickson and Roberts, 1997, as quoted in McKay, 2013). My experience also supports the statement. In my teenage days, I always saw an advertisement in a magazine, a poster, or on the television almost everyday. They always portrayed a girl as slim and pretty. Since then, I had the tendency to believe that a woman only looked attractive when she was slim and pretty. Therefore, I went on an extreme diet as I was fat a few years ago until I fell sick for a week. I could not eat well and I almost suffered from bulimia. Every time I ate something in a big portion, I would vomit all the food again. From my experience, it is clear that the female objectification which can be found in an advertisement can construct people's mind and may result a negative way of thinking. Also, this could lead to a dangerous illness, like eating disorder, mental illness, and many more.

I am of the opinion that advertisers should promote more appropriate images in their advertisements to prevent female objectification. Women are equal to men and women are all beautiful. People also need to know that respecting one's body and honouring it involves appreciating and turning negative thoughts into positive ones (McKay, 2013). For example for a woman who has big arms, instead of saying "my arms are huge", she should say "my arms are strong and they allow me to enjoy badminton or tennis". I think that having turned the negative thoughts into positive ones may also prevent female objectification.

Now, I also would like to share some suggestions with other researchers who are interested in doing an analysis on the similar topic or data through the time that I have spent in writing the analysis. Firstly, I suggest that they should be open-minded to any possible data to be used in their analysis. It is best for the researchers not to rely only on particular data because we do not know whether it can be developed further or not. Secondly, they should look for reliable theories to support their analysis. Future researchers might also compare women who are part of Female Objectification with women who are not. Thirdly and lastly, I would like to note that future researchers should never do things half-heartedly. They need to give their best, never give up and leave the rest to God.

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Gender and Discourse: A Study of Teacher Discourse in EFL Classroom

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ABSTRACT
The relationship between language and gender has long been interest within sociolinguistic and related disciplines. In particular, it looks at the ways in which male and female use language differently. Thus, the objective of the present study is to find out and describe how male and female teachers in EFL classroom use language differently in the classroom interaction, particularly in English Speaking class. This exploratory case study was carried out with 2 male and 2 female English Speaking 1 teachers of The Higher School of Foreign Language Teknokrat. The data collected included direct observation of classroom interaction, audio and video recording of the teacher and students` interactions. The analysis of the data revealed that in fact both male and female teachers used language to advice the students. It was all because the aim of teaching is to improve students' ability, so the teachers frequently used language to give advices and suggestions for the students' improvement. In the other hand, male teachers more focus on the goal of teaching to maintain their status meanwhile female teachers more concern on the process of teaching to build relationship with the students.

Keywords: *Gender, Discourse, Teacher, Classroom.*

1. INTRODUCTION

Teachers play an important role in the classroom, particularly in the language learning such as the Indonesian EFL classroom. As Liando (2010) confirmed that the situation in Indonesia's teaching and learning process is less student-centered but more teacher-centered. It shows that teaching and learning activities are still relying heavily on the teachers. The situation urges the teachers of foreign language to be a good example for students to improve their speaking ability in the target language. The teacher language skill must be used as an instrument in creating the atmosphere of English language speaking and learning of the students. The reason is that the teacher may be the only English speaker in the class. The regular interaction with the students using English can help the latter becomes used to English speaking because they are given opportunities to use the language in real communicative situation. So, by looking the importance of the teachers in EFL classroom, the writer intends to know the influence of teachers' gender on the language use.

In recent decades, the research in the area of language and gender studies moves significantly from recognition and acceptance of female's comparatively disempowered position in society manifested in their language to a more nuanced situation. Nowadays, female has gotten a better place not only prepared to raise children at home but also female can have professional job as male does. This situation influences the way the experts on language and gender research in seeing the differences between male and female in communication. The previous research believed that the differences that female made were considered as deficient of the female itself. Further, it also was considered as a result

from male supremacy and also possibly an effect of patriarchy. Currently, when the differences between male and female appear, these are because male and female belong to different sub-cultures as they have been socialized to do so since childhood. This, then results in the varying communicative styles and language use of male and female (Tannen, 1990).

In order to have better understanding and clarify the discourse choice of male and female, it is important for gender research to situate male and female discourse within specific context as different demands of different situation dictates the choice of particular discourse features. Gaies (1983) defined classroom as the crucible where teachers and learners come together and where learning happens. The main players are teachers and learners or students, who each of them bring into the classroom their individual expectations, needs, experiences and resources. However, the most important thing is the interaction pattern, which ultimately determines if learning is taking place. According to Tsui (2001), classroom interaction refers to the interaction between the teacher and the students, as well as interactions between the students. So there are two kinds of interactions happen in the classroom. The interaction does play important role in classroom. Further Tsui believed that successful learning depends more on the type of class interaction than the method used. But this research is only focusing on how the teacher interacts to students.

Based on that, this research is answering the question on how does gender affect the language use of teachers in the classroom and what is the different language use between male and female teachers in teaching and learning process. As the aim of this research is to clarify and understand the different language use of male and female teachers, it is decided to situate the study in the classroom context.

2. LITERATURE REVIEW

There are some researchers has been discussing the issues of gender discourse in educational context. Doray (2005) found that there were more similarities than differences exist in the teachers' discourse within Adult ESL Classroom of the English Language Intensive Course for Overseas Students (ELICOS) academic. Durán (2006) described a case study which explores teacher and students` conceptions about gender in an EFL setting and the way they are manifested in their discourse patterns. The analysis of the data revealed that in fact there are imbalances in relation to boys` and girls` participation during interaction, made manifest by verbal and nonverbal attitudes. Then Rashidi and Naderi (2012) explored the effect of gender on the patterns of classroom interactions between teachers and students in Iranian EFL classrooms. According to the results of the study, although males and females shared some features, the patterns of teacher-student interactions were gender related. While Monsefi and Hadidi (2015) showed the effect of gender and use of politeness strategies by teachers on the patterns of classroom interaction between teachers and students and learning process in Iranian EFL classrooms. There were clear implications for EFL contexts, like teachers' knowledge of pragmatic and whole-person goings-on in the classroom and the huge otherwise unknown effects that teachers' personal styles of behavior and socio-psychologically varied treatment of the students could have on the learning outcomes.

2.1 Teaching Exchange

The systematic analysis of the entire range of classroom interaction was developed by Sinclair and Coulthard. They defined exchange as two or more utterances, particularly in teaching process (Sinclair and Coulthard in Coulthard, 1992: 2-3). They further stated that "a typical exchange in the

classroom consists of an initiation by the teacher, followed by response from the student, followed by feedback to student's response from the teacher." The model provides a way for the description of teacher-student interaction, where the teacher initiates, the student responds and the teacher gives feedback. This structure of exchange is expressed in terms of Initiation (I), Response (R) and Feedback (F), so the complete structure will be IRF. The structure is drawn in a form of table. A single line across the page signifies an exchange boundary, so one reads down the first column until the boundary line (Sinclair and Coulthard in Coulthard, 1992).

The exchange used in this research is teaching exchange. Teaching exchange shows the way any particular lesson is progressing. Teaching exchange is identified into eleven subcategories, six are free exchanges and five are bound exchanges. Free exchange is the exchange which has an initiation whether from the teacher or the student. There are six types of teaching exchange, the four are initiated by the teacher and the rest are initiated by the student (Coulthard, 1992).

2.2 Difference Theory

Difference theory is a theory in the area of language and gender which examines the effect that gender has on language use. The key features of difference theory relates to biological/psychological differences, socialization and differences in social power. This theory is developed by Deborah Tannen as the reaction of Lakoff's dominance of man theory.

Tannen in Jule (2008) stated that men and women speak in particular ways because they have been formed by the gender cultures into specific conversational roles and are thus most comfortable in them. So, the differences that may appear are caused by the culture which both men and women experienced according to their gender. Generally, Difference theory as postulated by Tannen is summarized into six categories, each of which pairs a contrasting use of language by males and females, (i) Status v Support, (ii) Independence v. Intimacy, (iii) Advice v. understanding, (iv) Orders v. proposals, (v) Conflict v. compromise, and (vi) Information v. feelings.

3. METHODOLOGY

In selecting the teachers, the writer uses purposive sampling method. The selected participants of this research were 2 male and 2 female English Speaking I teachers of The Higher School of Foreign Language Teknokrat. The subject of Speaking 1 is chosen because the topic discussed is daily activity which mostly creates the interaction between teacher and students. The participants were selected based on 2 criteria, which are teachers who have the same level of education, which is master degree, and also have the experience of teaching more than 2 years. The writer chooses those characteristics since it can also influence the language use in class setting. Since the data in this research are words, phrase, sentences and clauses, so this research uses the descriptive qualitative method. The data collected included direct observation of classroom interaction, audio and video recording of the teacher and students` interactions.

4. FINDINGS

In this section the main aspects revealed through the data analysis are described and supported. It presents the research findings about the differences on language use among male and female teachers of the Higher School of Foreign Teknokrat, specifically the teachers of English Speaking 1 class. The

data are analyzed based on Teaching Exchange theory by Sinclair and Coulthard and Difference theory by Deborah Tannen.

4.1 Status v. Support

Men see the world as a competitive place, so they like to gain and maintain their status. The way of gaining status is by telling the jokes or stories and by sidetracking the jokes or the stories. Meanwhile women see the world as the network of connection, so they use language to gain and give confirmation or agreement and offer support or encouragement or compliment.

Data Sample 1
Male

Initiation	Response	Feedback
Teacher Eliciting Have you taken medicine?	Yes.	**Yes. What? Combantrine?**

The exchange above is classified as teacher eliciting since the exchange is initiated by the teacher and the intention of this exchange is to obtain verbal responses from the student. This exchange has complete structure, which is IRF. The initiation (I) is the question from the teacher, which is *"Have you taken medicine?"*, the response (R) from the student is *"Yes."* And the feedback (F) is the further question from the teacher to direct to the conclusion. The context of this exchange is that the male teacher asks the health of the students. One of them answers if she is getting flu. At that time the class puts the attention to the student who is sick and listens to her explanation. Then by telling a joke with the utterance *"What? Combantrine?"*, the male teacher is successful taking the attention of the class. The class puts back the attention to the male teacher and laughs at him. It shows that the male teacher tries to maintain his status as the center stage or attention.

Data Sample 2
Female

Initiation	Response	Feedback
Teacher Informing After few meetings, Ni Wayan is better. After few meetings, you got improvement. Better. Faster now. Yes good job.		

The exchange above is classified as teacher informing because the teacher provides the student with new information through personal opinion, which is telling about the improvement of one student. The structure of this exchange is only initiation (I) with no response (R), since in this exchange response (R) is not necessary and no feedback (F) from the student. This utterance shows the student just finished presenting the presentation about house. After that the female teacher gives compliment to the student's improvement by telling that she is better now after some meetings. By doing this, it shows

that the female teacher keeps the connection with the student, because it is categorized as a support for her. Since the female teacher acknowledges the effort of the student.

4.2 Independence v. Intimacy

The way of men to be independence is by taking decision by himself with no negotiation. Meanwhile for women the decision is taken by negotiating with others.

Data Sample 3
Male

Initiation	Response	Feedback
Teacher Eliciting Any question before we start?	How about the punish if just singing, sir?	You wish.
	Singing, sir.	**No. No bargaining, just asking. Remember, now I rule the class.**

The exchange above is categorized as teacher eliciting, because the exchange is initiated by the teacher and the intention of the exchange is to obtain verbal responses from the student. This exchange has complete structure, which is IRF. The initiation (I) from the teacher is *"Any question before we start?"* , then there are some responses (R) from the student shown on the table and the feedback (F) from the teacher is *"No. No bargaining, just asking. Remember, now I rule the class."* The context of the utterance is the male teacher explains about the rule of the game before they start playing a game, including the consequences if they fail in playing the game. One student bargains the punishment providing by the male teacher. Then the male teacher directly refuses it by saying *"No, bargaining, just asking. Remember, now I rule the class",* which means the male teacher rejects to have negotiation of the punishment. The situation shows that the male teacher prefers to take decision by himself instead of negotiating.

Data Sample 4
Female

Initiation	Response	Feedback
Teacher Eliciting How many minutes you like?		

The exchange above is categorized as teacher eliciting. It is because the exchange is initiated by the teacher and the intention is to obtain verbal response from the students. The structure of this exchange should be IR (F), which means feedback is not necessary. Since there is no response (R) from the students yet, so the structure of this exchange is only the initiation (I) from the teacher, which is *"How many minutes you like?".* The situation of the utterance is the teacher and the students discuss about the mid test which will be conducted in the next meeting. In making the decision about the time of presentation, the female teacher offers a negotiation with the students. So, they can give their

preference about the time. It means that the female teacher tries to keep her connection and relationship with the students by conducting negotiation to achieve consensus.

4.3 Advice v. Understanding

At this category, the men use the language to find a solution of a problem, or complain or certain situation. So, they prefer to give advice to solve the problem. While women prefer to seek and give understanding to a problem, complain or certain situation. But in this category, the writer found that both male and female teachers prefer to use language as a medium to give advice. It is because the context of the research is in education system, so that the teachers have responsibility to ensure the improvement of the students. So that the teachers will always focus to give advice to the students.

Data Sample 5
Male

Initiation	Response	Feedback
Re-initiation (i) Why do you think Structure is difficult?		
Why do you think Structure is difficult?	*Rempong, sir.*	
		What do you mean *rempong?* Well, structure is train you to be a good analyst. So, it is dealing with the, the analysis anyway. So, I think if you are good when you were in senior high school, when you were good in chemistry, mathematic, it is like structure anyway. Because it is doing analysis. It is about structure, it is about structure anyway, so how you try to make the sentence into a good pattern and you do not have to memorize all the formulas of the structure, all the tenses, **but the thing that you have to be is, is to make it familiar with you.**

The exchange above is categorized as re-initiation (i). It is because the exchange is initiated by the teacher and then because there is no response yet from the student, the teacher re-initiates the

question through repetition. This exchange has complete structure, which is IRF. The initiation (I) is from the teacher which is *"Why do you think Structure is difficult?"* then the teacher re-initiates the question. After that the response (R) from the student is *"Rempong, sir."* And the last is the feedback (F) from the teacher shown on the table. The situation of the utterance is the student shares about her difficulties in getting a good score in Structure subject. Then the male teacher advices her to be familiar with the pattern of Structure subject instead of memorize it. Seeing from the situation, it can be inferred that the male teacher uses language as a medium to give suggestion or advice instead of to show understanding or sympathy to the student's problem.

Data Sample 6
Female

Initiation	Response	Feedback
Teacher Directing Okay, now. Let me see. This your friend, this is not the jury, this is your friend. Come on. So, we will see then. Come on. Confident. Practice. Come on.	[Practicing speech].	Speech you don't read, in speech you don't read. Speech you can't read. You make outline, submit and speech you don't bring this. **Ya ,maybe you can bring note, but not this.**

The exchange above is categorized as teacher directing because the exchange is initiated by the teacher and the intention of this exchange is to direct the student to do something but not necessarily to say something. The structure of this exchange is IRF. The initiation (I) from the teacher is "*Okay, now. Let me see. This your friend, this is not the jury, this is your friend. Come on. So, we will see then. Come on. Confident. Practice. Come on.*" the response (R) is the activity of the student which is practicing speech, and the feedback (F) is from the teacher which is shown on the table. The situation of the utterance is that the female teacher asks the student to practice his speech to face competition. Since the student is still new and does not memorize the speech yet, so she practices by reading the text of the speech in front of the class. Then the female teacher asks her to not read, but she can bring note instead of the whole text. From the utterance, it means that the female teacher uses her language to give advice to solve the student's problem in practicing speech instead of understanding the situation of the student.

4.4 Order v. Proposal
Men and women are different in giving command. Men like to use direct imperative, while women like to use proposal form.

Data Sample 7
Male

Initiation	Response	Feedback
Teacher Directing Who haven't, who haven't got the turn yet? *Siapa yang belum dapet giliran?* **Raise your hand.**	[Raising hand].	

The exchange above is categorized as teacher directing because the exchange is initiated by the teacher and the intention of this exchange is to direct the student to do something but not necessarily to say something. The structure of this exchange is IR with no feedback. The initiation (I) from the teacher is *"Who haven't, who haven't got the turn yet? Siapa yang belum dapet giliran? Raise your hand."* the response (R) is the activity of the student which is raising hand, and there is no feedback (F) from the teacher. The male teacher wants to continue the students' presentation from previous meeting. The utterance of *"Raise your hand"* is used by the male teacher to give the command to the students, in order to know the number of the students who have not got the chance to present their presentation yet. From above utterance, it shows that the male teacher prefers to use direct imperative instead of to use proposal form in giving the command.

Data Sample 8
Female

Initiation	Response	Feedback
Teacher Directing **Let's see Jo's house**. I think will be very minimal, because he doesn't have money.	[The student presents the presentation].	

The exchange above is categorized as teacher directing because the exchange is initiated by the teacher and the intention of this exchange is to direct the student to do something but not necessarily to say something. The structure of this exchange is IR with no feedback. The initiation (I) from the teacher is *"Let's see Jo's house. I think will be very minimal, because he doesn't have money."* the response (R) is the activity of the student which is doing the presentation, and there is no feedback (F) from the teacher. The situation of the utterance is all of the students present the presentation about House. When asking one of the students to do the presentation, the female teacher prefers to ask him by using proposal form, which is *"Let's see Jo's house"* instead of direct imperative. It shows that the female teacher considers her command as suggestion to the student to do presentation and to the other student to pay attention to Jo's presentation about house.

4.5 Information v. Feeling
In this category, men like to share knowledge, fact or factual information, while women like to stem on emotional viewpoint, for example by sharing personal experience.

Datum 9
Male

Initiation	Response	Feedback
Student Eliciting Sir, which, eee, important among IQ, SQ and EQ?	Okay, that's a good question. Which one is more important among IQ, Intellectual Quotient, SQ, Spiritual Quotient and EQ, Emotional Quotient. **And there is one more I think, eeem, SQ, Social Quotient.**	

The exchange above is classified as student eliciting. It is because the exchange is initiated by the student and the intention of the exchange is to get verbal responses from the teacher. This exchange has structure of IR with no feedback from the student. The initiation from the student is "*Sir, which, eee, important among IQ, SQ and EQ?*" and the response (R) from the teacher is the answer and explanation for the question shown on the table. The situation of the utterance is the male teacher encourages the student to share or ask or say something to the class. Then one student gives a question to the teacher about the importance of IQ, SQ and EQ. Before giving further explanation, the male teacher adds the fact and knowledge that there is Social Quotient. So, from the utterance, it can be inferred that the male teacher likes to use language as medium to share fact or knowledge.

Data Sample 10
Female

Initiation	Response	Feedback
Teacher Informing Because I study computer, only by computer, nobody teach me how to operate. Operate by yourself.		

The exchange above is classified as teacher informing because the teacher provides the student with new information through personal experience, which is about the experience of the teacher in learning to operate the computer. The structure of this exchange is I or initiation from the teacher only. The initiation (I) from the teacher is "*Because I study computer, only by computer, nobody teach me how to operate. Operate by yourself.*" and there is no response (R) in this exchange, since it is not necessary. The context of the utterance is the female teacher still feels disappointed with the students that are afraid to operate the computer. After giving advice to study independently, the female teacher shares her experience if she learns computer by herself with no one helps her. From the utterance, it can be said that the female teacher prefers to use language to deal with emotional viewpoint instead of sharing fact.

5. CONCLUSION

After analyzing the data by using Teaching Exchange and Difference theories it can be summed up that generally the gender affects some aspects of teachers' language use. The gender affects the purpose of using language of the teachers. Male teachers use the language to maintain and keep status, to show independence, to give order and to provide information. Female teachers use language to gain and offer support, to show intimacy, to give proposal and to show the feelings.

Furthermore, the differences that male and female teachers made are described in the following points:

1. The male teachers often use language to gain and maintain status instead of to offer support. The data shows that there are 35 utterances which are used to maintain and gain status and only 14 utterances which are used to offer support. While the female teachers often use language to offer support and give confirmation. The data shows that there are 27 utterances which are used to offer support and give confirmation and only 12 utterances which are used to gain and maintain status.
2. The male teachers use language to show the independence. There are 8 utterances which are categorized as showing independence and only 4 utterances which are categorized as showing intimacy. While the female teachers use language to show intimacy. There are 7 utterances which are categorized as showing intimacy and no utterance categorized as showing independence.
3. In giving command, the male teachers prefer to use order form such as direct imperative. The data shows that there are 111 utterances which are observed as orders and only 18 utterances which are observed as proposals. While the female teachers prefer to use proposal form which is more polite. The data shows that there are 93 utterances which are indicated as proposals and only 57 utterances which are indicated as orders.
4. The male teachers use language to provide information. The data shows that there are 6 utterances which are categorized as information. While female teachers use language to show feeling. The data shows that there are 5 utterances which are categorized as showing feeling.

In the other hand, the analysis shows that the gender does not affect in the aspect of Advice v. Understanding. It is all because the context of the research is in education system, where the teachers have responsibility to help improving students' ability, so they are required to give advice or suggestion for students' improvement. Beside that, the aspect of Conflict v. Compromise is not exist. It is all because conflict does not commonly happen in teaching and learning process, especially is higher education. So, based on the analysis, it can be concluded that gender is an inherent factor in society's life that generally affects the daily life of an individual how to act in society. As how it is found in this analysis, the gender affects how male and female use their language.

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Emotion Meaning of *'Meme'* as Icons in 9GAG:
A Semiotic Study

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ABSTRACT

The research is entitled: "Emotion Meaning of *'Meme'* as Icons in 9GAG: a Semiotic Study." The objective of this study is to analyze and describe the emotion meaning of the icon which is posted by the user in 9GAG.

The researcher applies the emotion theory of Ekman to analyze and describe the eight icons, there are *poker face, me gusta, okay, trollface, LOL, challenge accepted, forever alone, and fuck yea icons.* The researcher believes that those icons employed in 9GAG posting have the emotion meaning. Besides, this research takes a qualitative descriptive method to analyze the data.

The result of the research shows that the icons indicate four emotion meanings, they are: (1) Sadness and agony, (2) Anger, (3) Disgust and contempt, and (4) Enjoyable. The icons also play two roles, supporting and expressing. However, among eight icons, there is an icon that cannot be categorized in any emotion discussed, that is *Poker face*.

Key Words: emotion, meme, icons, semiotic

1. INTRODUCTION

Social media is an online media which has so many users. Here, users are able to participate, share, and create the contents such as blog, social network, wiki, forum, and virtual world. Thus, social media is a place where people around the world can socialize, communicate, and interact without limitation of space and time.

Facebook and *Twitter* make the social media became famous. They make the social media and internet become a unit. It is a common thing when hearing the phrase 'social media', people directly refer to the internet, *Facebook*, *Twitter*, *Blog* and other facilities which can bridge all kinds of human interaction. One of those facilities is 9GAG.

9GAG firstly was created in 2008 and then became famous in the last two years in 2011. It is also known as *'meme'*, character, cartoon, human, sketch, or other things which have their own characteristics and entertain everyone who reads them. When people want to post something in this website, they should become the users by signing in through their emails, or connecting with other social media such as *Facebook*, *Twitter*, *Path*, etc.

Based on the 9GAG official website, this largest website which is dedicated for funny contents lets everyone create their fun and joke collections effortlessly. It is the best place where fun creators and bored people meet. Unlike ordinary fun sites which are full of disturbing ads, it aims at spreading happiness to the world in an elegant way. 9GAG is such a kind of *Tumblr* which shows more pictures than words. it employs jokes, short comics, and others.

In order to understand the jokes posted, we have to understand the texts and contexts well. Not all Indonesian people can directly get the meaning of the jokes, or even accept the jokes. Why? It is because Indonesia and western countries have different senses of jokes. In Indonesian jokes, we have *Srimulat*, *Opera Van Java*, and others. We spontaneously laugh when the jokers perform or act. On the other hand, in western jokes, they try to make something funny by their words rather than acting.

Talking about jokes, Freud (2002) notes that jokes may say more about social life in particular time than about particular people. Moreover, sexual and aggressive thoughts, which are forbidden in polite society, can be shared as if they are not serious. Consequently, sometimes jokes will make people (the victim of jokes) get offended or hurt. Therefore, we cannot directly accept the jokes because they sometimes sound sarcastic and ironic. It is possible when we read them then suddenly we feel offended. Sometimes the expressions are so vulgar, using religious icons or even religion itself as jokes. However, not all kinds of jokes are sarcastic or discriminatory because they are only made as jokes so that the users will laugh.

Controlling the postings becomes the responsibility of the users themselves. It is the same as *YouTube*. Everyone can access it without limit. It would be a problem that happens to our generation, because there is no filtering system for the posting. Traditional filter which is built by parents or even teachers at school sometimes cannot protect the young generation from using internet. It is possible for children who have smart phones to browse and read adult contents without knowing the meaning but suddenly imitate it. This research tries to take the important things in order to make understanding of how to know the meaning of icon which is shown by users.

Furthermore, looking at the posting in 9GAG, the researcher will focus on rage comic as a kind of '*meme*' posted in this site. The posting commonly consists of text and icon (image). It is a fact that text and icon (image) are two different things if both are observed from shape or form and the elements constructing them. Image or picture can be as an imitation of something else being painted or printed on particular media such as paper, canvas, or digital devices.

Therefore, it invites the researcher's curiosity to conduct a piece of research in order to find out the emotion meaning of the icon posted as rage comic. At the end, this research is able to help everyone who reads the posting to understand the use and the meaning of the icon well, so that they can use it appropriately and there is no different interpretation among the users.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK
2.1 Emotion theory

A lot of research have tried to systematize the distinguishable emotions in facial expressions. Ekman assumes that there are genetic programs for emotions which also influence emotional expressions. They determine the interplay of facial muscles in specific emotions and are fairly similar with all people. Cultural differences have led to conventions if feelings may be shown or must be masked. He has concurrently determined the following emotions as categories or components: happiness, surprise, anger, sadness, disgust and fear. A multitude of linguistic synonyms is known for these possibilities of mimical expressions.

Frijda and Tcherkassof (1998) define that facial expressions can be said to express emotions, thus facial expressions, when they are contingent upon states of action readiness, are intimately bound to emotions. In other words, Frijda and Tcherkassof (1998:98) say that Emotions are expressed in facial expressions and lead to such expressions when additional conditions are appropriate for state of action readiness to do so. The relationship between facial expressions and emotions, as felt or as defined by eliciting event, type of appraisal, or action readiness, is variable.

It is added by Martin and Ringham (2000) that in semiotic terms, emotion - like passion, which falls under the same heading - is described as a syntagmatic disposition of 'conditions of the soul/mind' *(etats* d'dme).

Based on Ekman's theory, basic emotion can be devided into five categories, they are:

2.1.1   Sadness and agony

Ekman, Friesen and Ellsworth (1974) have described sadness emotion concerning the mimic i.e. closed smiling, eyebrows contracted or raised, empty look, corners of mouth down. Further, Ekman (2003) defines that sadness and agony are unhappy emotions caused by a great loss of something or someone. Agony deals actively with the cause which makes it sort of suffering; meanwhile, sadness is more passive feeling that lasts longer than agony. The facial expression can be seen as mouth open, corners of lips down, raised cheek, eyes look downward and upper eyelids drop.

2.1.2   Anger

According to Ekman, Friesen and Ellsworth (1974), the anger (rage) can be indicated with the mimic i.e. eyebrow contracted, vertical forehead wrinkles, mouth tightly closed or lips opened, showing of lower teeth, lowered lower lip, and staring look.On another hand, Ekman (2003) defines that anger is the face of attack or violence caused by disappointment, frustration, revenge, or when someone hurts physically either to himself or to other that he cares the most. The facial expression can be seen as eyebrows pulled down, eyes wide-open, hard-staring and lips pressed.

2.1.3   Surprise and fear

Ekman, Friesen and Ellsworth (1974) have classified that surprise and fear have different categories of emotion. Surprise (amazement, astonishment) emotion is indicated with the mimic i.e. horizontal forehead wrinkles, eye-brows raised, mouth slightly opened, eyes opened widely. On the other hand, fear (pain) is indicated with the mimic i.e. eyelids and eyebrows raised, mouth opened downwards, and parted teeth. Based on Ekman (2003), Surprise and fear often come in sequence. Surprise last only few seconds then merges into fear, amusement, relief, anger, and disgust. It is commonly caused by the threat of harm either physically or psychologically. The facial expression on surprise is eyes wide open, eyebrows raised and jaw drops open. While in fear, eyebrows raised, jaw drops open, upper eyelids raised and straight staring.

2.1.4   Disgust and contempt

According to Ekman, Friesen and Ellsworth (1974), it is indicated that disgust (curiousity) emotion with the mimic i.e. vertical forehead wrinkles, eye-brows pulled downwards, corner of the mouth down, protruding lower lip, teeth together, and raised eyebrows. In addition, Ekman (2003) defines that disgust and contempt are quite similar emotion but differ in intention. Disgust is a feeling of aversion, not only to tastes, smells, touches or thought, but also to actions and appearance of people or even ideas. The facial expressions are seen as nose wrinkling, upper lip raised and eyebrows pulled down. Contempt is related to disgust but in a lighter intention. The expression is on one side of the face which corner lip tightened and slightly raised.

2.1.5   Enjoyable

Ekman, Friesen and Ellsworth (1974) have described enjoyable (happiness, enthusiasm) emotion concerning on the mimic i.e. narrowed eyelids, dreamy look, nose wings widened, corners of the mouth up, and laughing with mouth opened or broad. In further developed theory, Ekman (2003)

defines that enjoyable emotion such as pleasure, amusement, excitement, relief, wonder and ecstasy have expressions of cheek pushes up, mouth drawn back at corners and wrinkled skin under the eyes. Based on the theories above, the researcher classified the categories of mimic (facial expression) through the table below:

Table 1. Mimic categories

No.	Emotion	Mimic categories by Ekman, Friesen, and Ellsworth (1974)	Mimic categories by Ekman (2003)
1.	Sadness and agony	- closed smiling - eyebrows contracted (raised) - empty look - corners of mouth down	- mouth open - corners of lips down - raised cheek - eyes look downward upper eyelids drop
2.	Anger	- eyebrow contracted - vertical forehead wrinkles - mouth tightly closed or lips opened - showing of lower teeth - lowered lower lip - staring look	- eyebrows pulled down - eyes wide-open - hard-staring lips pressed
3.	Surprise and Fear (pain)	- horizontal forehead wrinkles - eye-brows raised - mouth slightly opened - eyes opened widely - eyelids and eyebrows raised - mouth opened downwards - parted teeth	- eyes wide open - eyebrows raised - jaw drops open - eyebrows raised - jaw drops open - upper eyelids raised - straight staring

| 4. | Disgust and Contempt | - vertical forehead wrinkles
- eye-brows pulled downwards
- corner of the mouth down
- protruding lower lip
- teeth together
- raised eyebrows | - nose wrinkling
- upper lip raised
- eyebrows pulled down
- corner lip tightened and slightly raised |
| 5. | Enjoyable | - narrowed eyelids
- dreamy look
- nose wings widened
- corners of the mouth up
- laughing with mouth opened or broad | - cheek pushes up
- mouth drawn back at corners
- wrinkled skin under the eyes |

3. METHODOLOGY

Method plays the important role in conducting research because through method, the researcher tries to make a systematic data analysis. This research takes a qualitative descriptive method in order to describe the real condition so that the result of this research will be applicable. As quoted in Sujana and Ibrahim (1989), "*Penelitian deskriptif adalah penelitian yang berusaha mendeskripsikan suatu gejala, peristiwa, kejadian yang terjadi pada saat sekarang*." Another theory from Denzim (1994) state that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

Further, Stake (2010) also defines that qualitative researchers usually choose to emphasize the micro over the macro. Furthermore, he explains that qualitative researchers usually prefer the close-up view. Researchers, in this case, take a single case to study, a case unique in some respect, and emphasize the nature of that particular case.

The researcher will analyze the data from semiotic approach by studying the icon and analyze the emotion meaning of the rage face. This research will involve several theories as the tools for analysis. The technique of data analysis will be done through analyze the Icon one by one to know its meaning. In analyzing the meaning, the researcher will use the emotion theory to find out what the icon meaning is. This analysis is conduct by the researcher to find out and to know whether or not the icon is appropriate when it used by the user.

4. FINDING/DISCUSSION/ANALYSIS

Emotion is the reflection of what people think and feel, then people often assume that an emotion will appear on the face known as facial expression. At the same time, the rage comic in the

9GAG has characteristics of facial expression as human beings. Therefore, this research is going to observe the emotions on rage comics which posted in 9GAG. Here are the analyses.

4.1 Sadness and Agony emotion

4.1.1 *Okay*
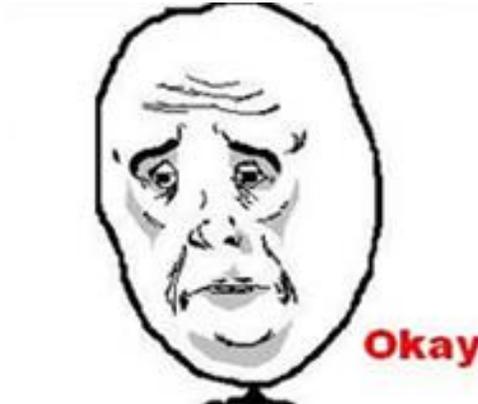
Figure 1. *Okay* icon

Based on the theory proposed by Chandler (2003), the researcher identified that the icon which is also called the signified portrays a face with corners of lips down, eyes look downward (empty look), upper eyelids drop, eyebrows contracted (raised), and horizontal forehead wrinkles. The *signifier* is *Okay*, it is indicated as the name of this icon in 9GAG.

Regarding Ekman's theory (2003), this icon with corners of lips down, eyes look downward (empty look), upper eyelids drop, and eyebrows contracted (raised) is indicated as sadness and agony. However, horizontal forehead wrinkles portrayed on the icon is the indication of surprise emotion. Consider those five mimics, there are four mimics categorized as sadness and agony emotion and only one categorized as surprise emotion, therefore the icon above represents sadness in the 9GAG.

4.1.2 *Forever alone*

Figure 2. *forever alone* icon

Based on the theory proposed by Chandler (2003), the researcher identified that the icon portrays a face with horizontal forehead wrinkles, empty look, closed smiling, and raised cheek is the

signified. Then, the *signifier* is the phrase *forever alone*, it is indicated as the name of this icon in 9GAG.

Regarding Ekman's theory (2003), the mimics seen from this icon with empty look, closed smiling, and raised cheek are indicated as sadness and agony emotion. Besides those mimics, there is also a mimic drawn on this icon i.e. horizontal forehead wrinkles which is one of categories expressing surprise emotion. However, it does not influence the emotion seen from the icon because it represents sadness and agony emotion in 9GAG.

4.2 Anger emotion in *fuck yea*

Figure 3. *Fuck yea* icon

Regarding Chandler's theory (2003), the *signified* is the icon which is portrayed as a face with eyebrow contracted and pulled down, staring look, lips pressed and lowered lower lip. Then, the *signifier* is the words (phrase) *FUCK YEA*, this words show as the name of this icon in 9GAG.

Referring to Ekman's theory (2003), the mimics portrayed on this icon with eyebrow contracted and pulled down, staring look, lips pressed and lowered lower lip express the anger emotion. Therefore, this research carried an argumentation that the icon above represents anger emotion in the 9GAG.

4.3 Disgust and Contempt emotion
4.3.1 *Me Gusta*

Figure 4. *Me Gusta* Icon

Regarding Chandler's theory (2003), the *signified* is the icon which portrays a face with horizontal forehead wrinkles, eyes wide open, nose wings widened, wrinkled skin under the eyes,

cheek pushes up, mouth drawn back at corners, protruding lower lip, corners of the mouth down, and corner lip tightened. Then, the *signifier* is *ME GUSTA*, it is known as the name of this icon in 9GAG.

Referring to Ekman's theory (2003), this icon has three categories of emotion, the first category is surprise and fear emotion which is portrayed with horizontal forehead wrinkles and eyes wide open, then the second category is enjoyable emotion which is indicated with nose wings widened, wrinkled skin under the eyes, cheek pushes up, and mouth drawn back at corners. The last category is disgust and contempt emotion which is indicated with protruding lower lip, corners of the mouth down, and corner lip tightened. Among nine mimics, there are two mimics that are categorized as surprise and fear emotion, then four mimics that categorized as enjoyable emotion, and three mimics are categorized as disgust and contempt emotion. Therefore, this icon could not be predicted if the researcher did not relate the icon to the text, it could be concluded that the emotion of the icon depended on the text.

4.3.2 *Challenge accepted*

Figure 5. *Challenge Accepted* icon

Regarding Chandler's theory (2003), the *signified* is the icon which is portrayed as a face with protruding lower lip, upper lip raised, corner lip tightened and slightly raised, eyes look downward, and upper eyelids drop. The *signifier* is *CHALLENGE ACCEPTED*. It is indicated as the name of this icon in 9GAG.

Referring to Ekman's theory (2003), this icon with protruding lower lip, upper lip raised, corner lip tightened and slightly raised is indicated as the mimic of disgust and contempt emotion. On the other hand, the mimics portrayed in this icon such are eyes look downward, and upper eyelids drop. They express sadness and agony emotion. Among five mimics, three mimics are categorized as disgust and contempt emotion, while the other two mimics are categorized as sadness and agony. Therefore, this icon is more indicated as disgust and contempt emotion than sadness and agony emotion. However, the researcher could not say that the icon has the emotion of disgust and contempt because it depends on the text. Moreover, the icon's meaning will be indicated after being related to the text.

4.4 Enjoyable emotion
4.4.1 *LOL (Laugh Out Load)*

Figure 6. *LOL* Icon

Based on the theory proposed by Chandler (2003), the researcher identified that the *signified* is the icon portrayed as a face with narrowed eyelids, corners of the mouth up, laughing with mouth opened or broad, and horizontal forehead wrinkles. The *signifier* is *LOL*, based on the 9GAG website, this word an acronym of *Laugh Out Loud* and is indicated as the name of this icon in 9GAG.
Regarding Ekman's theory (2003), the mimic of this icon with narrowed eyelids, corners of the mouth up, and laughing with mouth opened or broad are indicated as enjoyable emotion, except for horizontal forehead wrinkles shown as surprise emotion. Among four mimics, there are three mimics drawn on the icon included in the category of enjoyable emotion only one mimic is categorized as surprise emotion. Therefore, it could be said that the icon above represents the enjoyable emotion in 9GAG.

Trollface
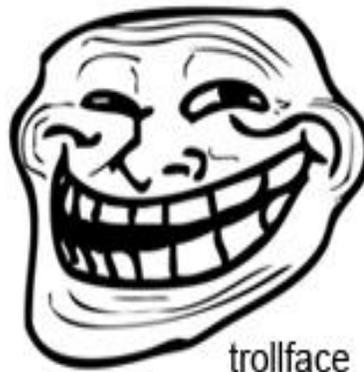
Figure 7. *trollface* icon

According to Chandler's theory (2003), the *signified* is the icon portrayed as a face with cheek pushes up, mouth drawn back at corners, wrinkled skin under the eyes, nose wings widened, laughing with mouth opened or broad, and horizontal wrinkles in forehead and chin. The *signifier* is *trollface*. It is indicated as the name of this icon in 9GAG.
Regarding Ekman's theory (2003), the mimics drawn on this icon, such as cheek pushes up, mouth drawn back at corners, wrinkled skin under the eyes, nose wings widened, laughing with mouth opened or broad are indicated as enjoyable emotion, except for horizontal forehead wrinkles. Among

six mimics, there are five mimics categorized as enjoyable emotion and only one mimic is categorized as surprise emotion. Therefore, this icon represents the enjoyable emotion in 9GAG.

4.4 No Emotion in *Poker face*

Figure 8. *Poker face* icon

Based on the theory proposed by Chandler (2003), the researcher identified that the *signified* is the icon which portrays a face with lips pressed or mouth tightly closed, and eyes open. This icon shows without expression (straight face). It is in line with the definition of *Poker faced* in Cambridge dictionary which is defines that the *Poker Faced* is describes someone whose face does not show what they are thinking or feeling. While, the *signifier* is the word *POKER FACE* which is indicates as the name of this icon in 9GAG.

Regarding Ekman's theory (2003), the mimic of icon with lips pressed or mouth tightly closed, and eyes open are indicate as the mimic of anger emotion. But in this case, the researcher considers that this icon can not categorized as anger emotion, because it is only has two category of mimic. Therefore, in analyzing this icon, the researcher need to relates it with the text, so that it will found the emotion of this icon. It can be conclude that this icon represents no emotion in 9GAG.

5. CONCLUSION (AND RECOMMENDATION)

Emotion is the mirror of what people think and feel appearing on face. On the other hand, regarding the analysis above, the researcher could conclude that facial expression does not always mean as what people think or feel. Furthermore, the researcher came to the conclusion. There are eight icons analyzed. Based on Ekman's emotion theory, the other icons could be classified:
a. The icons "*Okay*" and *"forever alone"* express sadness and agony emotion.
b. The icon *"FUCK YEA"* expresses anger emotion.
c. The icons *"ME GUSTA"* and *"CHALLENGE ACCEPTED"* express disgust and contempt emotion.
d. The icons *"trollface"* and *"LOL"* express enjoyable emotion.

There is a category of emotion which did not appear during the analysis, this category is surprise and fear emotion. Furthermore, there is also an icon which can not be classified as one of the emotion categories because it does not express any emotion on its face. This icon is *"POKER FACE"*.

As stated before that this research focuses on rage comic as a kind of *'meme'*. Thus, there are other kinds of *'meme'* which can be the object for other researchers to analyze, they are movie

characters, popular people, and animal pictures. Based on posting categories such as *Hot, Trending,* and *Fresh,* they are used more often than rage comic, it means that there will be plenty available data which are able to be analyzed. Regarding the study of this research, other researchers are also able to analyse the contents of the postings by concerning the usage of colours.

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The Wisdom Maxim In Japanese Directive Speech Act And Its Equivalence In Indonesian Language

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ABSTRACT
The process of communication as a process of social interaction requires regularity corresponding to the patterns of behavior that apply in the language community. For the creation of a smooth communication to maintain a lasting peace, the Japanese people are very strong to hold the principles of cooperation. For example utterances ohanashi ga arimasu (something wants to talk about). The speech in terms of structure is an assertive illocutionary act. However, the speech may be a directive illocutionary act when spoken in the context of the request even though no markers directive. It aims to maintain harmony between speaker and hearer. To establish effective communication, it becomes important to investigate. Therefore, this study aimed at how to use the principles of interpersonal action directive illocutionary counterpart in the Japanese and Indonesian. The method used in this research is descriptive qualitative method. Data used in the form of speech acts in Japanese demand that comes from the Japanese-language drama. To analyze the data used in the view of the theory of pragmatics Leech (1993). Based on the analysis, it was identified that there is a gradation in action directive illocutionary Japanese. This study is theoretically beneficial to add a reference about pragmatics. In practical terms, the results of this study can be used as a base for Japanese language teaching materials.

Key words: directive, Japanese, Indonesian, tact maxim, linguistics

Pendahuluan

Bahasa Jepang merupakan bahasa resmi negara Jepang, yang digunakan oleh hampir kira-kira 125 juta orang termasuk keturunan Jepang yang tinggal di Hawai, Amerika Latin, dan di tempat lain (Tamamura, 1992:4). Bahasa Jepang secara genetika merupakan bahasa polisintesis (*tasouteki*). Dilihat dari kaitan budaya dan bahasa Jepang, terdapat tiga budaya yang melatarbelakangi bahasa ini, yaitu *kankakusei* (perasaan), *kansetsusei* (ketaklangsungan), dan *kyoukansei* (kebersamaan).Tingkatan masyarakat sangat mempengaruhi bahasa sehingga bahasa Jepang dikenal dengan bahasa yang memiliki *keigo* (bahasa halus) dan tingkatan bahasa (*speech levels*) yang tinggi. Keigo yang dianut Jepang yaitu *soutai keigo* yaitu tindak tutur yang dipengaruhi oleh posisi keberadaan dari penutur dan petutur, apakah ia berada di lingkungannya sendiri atau di luar lingkungan itu.Tingkatan bahasa dalam bahasa Jepang ditentukan berdasarkan parameter usia (*nenrei*), status posisi (*chii*), gender (*sei*), tingkat keakraban (*shinso*), bentuk tuturan (*buntai*), dan pendidikan (*kyouiku*) Nakao,1997:143). Keenam parameter di atas dapat dijadikan penanda jarak sosial yang sangat mempengaruhi tingkat penggunaan bahasa. Tingkat kesopanan dalam bahasa Jepang tidak hanya ditandai oleh bahasa, tetapi juga dengan strategi berbahasa. Bahasa Jepang sebagai bahasa budaya konteks-tinggi. Umumnya komunikasi mereka cenderung tidak langsung dan tidak eksplisit. Dalam bahasa Jepang terdapat perbedaan bentuk bahasa laki-laki dan bahasa perempuan. disebabkan oleh perbedaan peran dan kedudukan antara laki-

laki dan perempuan di dalam masyarakat. Bahasa laki-laki memiliki rasa bahasa yang kasar (*kango*) diasumsikan memiliki rasa yang kuat dan fokus pada hal-hal yang berkaitan dengan pemikiran. Sedangkan bahasa perempuan lebih halus menggunakan *wago* dan cenderung memberikan image halus penuh perasaan seperti yang tercermin dalam mimesis.Pada umumnya bahasa perempuan menghindari ketegasan yang bersifat memutuskan atau menetapkan (*dantei*). Misalnya bila menyuruh tidak menggunakan tuturan suruh (direktif) tetapi disampaikan dengan bentuk yang lebih halus misalnya tuturan permohonan dan tidak memperlihatkan pendapat sendiri, tetapi sangat mempertimbangkan lawan bicara. Yule (2000:53) sejalan dengan Koizumi (1995:149) menyebutkan bahwa salah satunya fungsi tuturan yaitu untuk menyatakan direktif (*shijiteki*). Tuturan direktif yaitu jenis tindak tutur yang digunakan penutur untuk menyuruh orang lain melakukan sesuatu atau bentuk tutur yang dimaksudkan penuturnya supaya lawan tutur melakukan tindakan. Tuturan ini, dalam bahasa Jepang disebut *meirei* (Namatame, 1994:103). Ekspresi ini erat sekali kaitannya dengan status posisi antara penutur dan petutur serta hal supaya dilakukan petutur tersebut.Pada tindak tutur ini, penutur mencoba supaya petutur melakukan sesuatu apa yang diinginkannya .Diantara tuturan direktif ini yaitu memesan, memerintah, memohon, menasehati. Makalah ini mendeskripsikan tuturan perempuan Jepang yang mengandung ilokusi direktif.

Metode Penelitian

Penelitian ini menggunakan metode deskriptif kualitatif. Data yang digunakan yaitu tuturan direktif perempuan Jepang yang terdapat dalam potongan wacana yang bersumber dari video drama yang berjudul *Ichi Literu no Namida, Nurse Aoi*, dan *Jigoku*. Untuk data lebih focus, parameter yang digunakan yaitu gender dan usia. Gender dibatasi pada perempuan dan usia dibatasi pada perempuan remaja madya, dewasa, dan tua. Hal ini disebabkan dengan pertimbangan bahwa manusia mulai dari remaja madya sudah mampu menggunakan pilihan kata atau bahasa yang lebih baik dibandingkan dengan bahasa anak-anak. Tuturan perempuan tersebut dibatasi pada tuturan direktif di antara perempuan remaja siswa SMA (remaja madya- 18 tahun), perempuan masa dewasa (30 tahun-an), dan perempuan masa tua (40 tahun). Data dianalisis dengan berlandaskan pada teori kesantunan (Leech, 1993) Teori kesantunan tersebut dijadikan media untuk menentukan maksim kearifan dalam data.

Maksim Kearifan Dalam Tuturan Direktif Perempuan Remaja Madya dan Padanannya Dalam Bahasa Indonesia

Situasi : Di sebuah SMA, di kelas, ketua kelas (Aya) meminta seorang siswa (Tomita) untuk memainkan piano pada waktu pertandingan paduan suara. Tetapi karena Tomita memiliki perasaan cemburu kepada Aya, maka ia tidak bersedia membantunya. Kondisi percakapannya dapat dilihat seperti berikut.

Aya : (1) あの、とみたさん　　だよ　ね。
　　　　　Ano, Tomita san　　dayo　ne.
　　　　　Eu, Tomita sadaura adalah bukan?
　　　　　'Saudara Tomita, ya'.

Tomita : (2) なに？
　　　　　Nani
　　　　　Apa?
　　　　　'Apa'

Aya   : (3) 合唱コンクール　の　伴奏　　　お願いしたい　ん　だけど。
                Gasshou konkuuru no   bansou   onegai shitai   n   dakedo.
                Paduan suara   pos. mengiringi tolong (ingin) prkt tetapi
                'Saya mohon Anda untuk memainkan piano dalam paduan suara'

Tomita   : (4) へえ、ほか　の　人　に　　　ひいてもらってよ。
                Hee,   hoka no hito ni   hiite moratte   yo.
                He,   lain pos. orang kepada memainkan   lho
                'Minta saja ke orang lain'.

                                            (*Ichi Litoru no Namida*)

Wacana ini terdiri dari (4) tuturan. Tuturan (1) merupakan konvinsi kepada mitra tutur sebagai awal percakapan untuk menuturkan permintaan. Tuturan (2) sebagai respon dari tuturan (1). Tuturan permintaan ada dalam tuturan (3) dan (4) merupakan penolakan yang berupa saran. Struktur Wacana ini dapat digambarkan sebagai berikut:

permintaan konvinsi (meyakinkan)   (1)
                          jawab   (2)
                permintaan   (3)
                    saran   (4)

                       permintaan ↔   saran
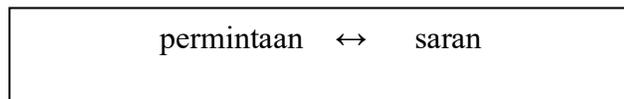
Pada wacana di atas tuturan direktif permintaan (3) diawali dengan tuturan konvinsi (meyakinkan) (1) . Interaksi linguistik dalam tuturan ini disebabkan hubungan sosial antara penutur dan petutur yang tidak begitu akrab dan tidak begitu saling mengenal . Bila penutur tidak meyakinkan terlebih dahulu, dikhawatirkan salah sasaran. Keempat tuturan dalam wacana di atas dituturkan dalam bentuk biasa (akrab) dan dituturkan secara langsung (*chokusetsu*). Hal ini karena status relatif partisipan merupakan sesama dan seusia remaja madya sebagai murid SMA. Sehingga tuturan (1) pun dijawab dengan bentuk akrab tuturan (2) yang melibatkan penilaian "kasar". Namun, tuturan (3) sebagai tuturan direktif –permintaan ditandai dengan ~ *onegai shitai n dakedo.* Bentuk lingual yang ditandai dengan kata ~ *onegai* 'permintaan' atau 'tolong'. menunjukkan benar-benar sangat memerlukan pertolongan. Bahkan diikuti dengan verba bentuk ~ *tai* yang mengandung modalitas keinginan. Permintaan yang mendalam tersebut diikuti dengan penanda lingual ~*n*~ dan ~*dakedo* yang merupakan tanda keragu-raguan dari penutur . Walaupun dengan perasaan segan penutur mencoba mengajukan permintaan terhadap petutur. Tuturan (1) yang bersifat meyakinkan sebagai awal diajukannya permintaan digunakan sebagai tindak penyelamatan wajah dengan keinginan positif. Karena penutur mengharapkan kebutuhan untuk dapat diterima, jika mungkin disukai mitra tutur.

Walaupun tuturan direktif-permintaan yang mendalam dengan penuh tenggang rasa, namun direktif-permintaan tersebut ditolak dengan bentuk "saran" untuk meminta bantuan kepada orang lain. Bentuk penolakan tersebut merupakan penolakan dengan menggunakan keinginan wajah negatif karena mitra tutur mengharapkan kemerdekaan bagi dirinya. Penolakan tersebut tanpa tanpa tenggang rasa dengan perasaan muak yang disebabkan rasa cemburu terhadap penutur.. Namun, faktor kekuatan penutur yang ada di atas petutur menyebabkan petutur menolak dalam tindak tutur direktif .Hal ini disebabkan emosi marah petutur terhadap penutur. Berdasarkan skala untung rugi dari tuturan direktif-

permintaan yang disampaikan dengan permohonan(3) melanggar maksim kearifan (*kikubari no gensoku*) atau maksim kedermawanan (*kandaisei no gensoku*) (Leech). Hal ini disebabkan membuat petutur rugi. Namun, dari segi bentuk tuturan lingual yang menggunakan *~onegai shitai dakedo* penutur sangat menjaga perasaan, bijaksana, rendah hati, pemurah, dan simpatik terhadap petutur.

Dalam bahasa Indonesia, tuturan permintaan (3) yang diterjemahkan ke dalam bahasa Indonesia menjadi '*Saya mohon Anda untuk memainkan piano dalam paduan suara*' merupakan tuturan imperative –permintaan halus. Untuk lingkungan teman sebaya dan tuturan teman sekelas terkesan tidak akrab karena terdapat kata ~mohon~. Dalam bahasa Indonesia pada umumnya tuturan tersebut terlalu formal karena partisipan atau penutur dan petutur merupakan teman sekelas. Interaksi komunikasi tersebut dalam interaksi social masyarakat yang berbahasa Indonesia memberikan nilai "sindiran".

Maksim Kearifan Dalam Tuturan Direktif Perempuan Dewasa dan Padanannya Dalam Bahasa Indonesia

Situasi: Percakapan ini terjadi di rumah sakit. Suster Aoi yang sangat perhatian kepada sesama, meminta tolong kepada senior yang galak untuk membantu mengangkat pasien. Tetapi karena senior tidak suka padanya ia menolaknya.

Aoi   :   (1) 亀田さん、ちょっと手伝って　もらえません　　か。
               Kamedasan   chotto   tetsudatte   moraemasen   ka.
               Kameda sdri   sebentar bantu   tidak menerima apakah
               'Suster Kameda, dapatkah membantu (saya).

Kameda：   (2) あんたの　患者 に　　　　　関わる
               Anta   no   kanja ni   kakawari
               Anda pos pasien terhadap   tersangkut
               つもり　　　が　ない　　から。
               tsumori   ga   nai   kara.
               bermaksud   sbj tidak ada karena
               'Saya tidak bermaksud untuk berhubungan dengan pasien Anda'
                                             (*Nurse Aoi*)

Wacana ini terdiri dari (2) tuturan. Tuturan (1) merupakan tuturan direktif -permintaan. Dan tuturan (2) merupakan tuturan penolakan. Wacana di atas dapat digambarkan sebagai berikut:

               permintaan   (1)
               penolakan   (2)

Berdasarkan struktur wacana di atas dapat ditarik pasangan ajasensi permintaan atas penolakan sebagai berikut.

permintaan   →   penolakan

Sebagai perawat (penutur) yang baru pertama kali bekerja di sebuah rumah sakit. Perasaan senang penutur dalam melakukan pekerjaan yang sesuai profesinya tanpa memiliki beban untuk

melakukan tugasnya. Namun, ketika kerepotan mengangkat pasien, ia meminta perawat yang sudah lebih dahulu bekerja di rumah sakit tersebut. Tuturan direktif –permintaan (1) ditandai dengan penanda lingual ~ *Vte moraemasen ka.* Penanda lingual tersebut sebagian dari prinsip kebijaksanaan atau kearifan dan rendah hati. Kesopanan tersebut dalam wacana di batas digunakan untuk menunjukkan kesadaran tentang wajah orang lain. Wajah yaitu citra diri seseorang dalam masyarakat. Bentuk lingual ini merupakan bentuk halus yang dapat digolongkan pada bentuk direktif-permohonan. Tuturan permintaan atau permohonan tersebut merupakan tindak pengelamatan wajah yaitu wajah positif. Karena penutur membutuhkan untuk dapat diterima.Namun, karena kebencian petutur terhadap penutur, petutur menolaknya dengan tindak pengelamatan wajah secara negatif. Hal ini bertujuan agar dirinya merdeka tanpa terkait dengan urusan penutur. Selain itu jarak kesenjangan antara penutur dan petutur pun menjadi penyebab terjadinya penolakan dengan kasar tanpa tenggang rasa. Dari skala untung-rugi, tuturan (1) melanggar maksim kearifan, namun dari segi bentuk mematuhi prinsip sopan santun yang ditandai ~ *Vte moraemasen ka* seperti di atas. Tuturan direktif dalamm wacana ini merupakan tuturan langsung (*chokusetsu*).

Dalam bahasa Indonesia, tuturan permintaan ~ *te moraemasen ka* dapat diterjemahkan langsung '~ tidak dapatkah Anda'. Namun dalam bahasa Indonesia penanda negasi "tidak" tidak digunakan dalam tuturan permintaan. Bahkan yang digunakan adalah bentuk positifnya yaitu "dapatkah Anda......". Dalam hal ini terdapat perbedaan. Dalam bahasa Indonesia tuturan permintaan seolah-olah kekuatan ada di pihak penutur. Namun sebaliknya, dalam bahasa Jepang respon dari tuturan permintaan berada di pihak petutur.

Maksim Kearifan Dalam Tuturan Direktif Perempuan Masa Tua dan Padanannya Dalam Bahasa Indonesia

Situasi: Dialog berlangsung di rumah calon mertua. Pertemuan antara calon menantu (CM) dan calon mertua(cmrta). Calon menantu meminta kepada calon mertua untuk melangsungkan pernikahan di luar negeri secara budaya barat yang dianggap lebih praktis.Namun, calon mertua tidak setuju karena menginginkan pernikahan anaknya diselenggarakan dengan secara adat Jepang.

CM   : 1)   結納   を 省略   して   いただいてお食事会 でも
            Yuinou   o   shouryaku   shite   itadaite   oshokuji   demo
            Tunangan obj sederhana melakukan menerima hidangan   juga
            と   いう   こと で   いかが   でしょう。
            bahwa   katakan   hal dengan   bagaimana
            Pertunangan singkat   hidangan   juga bagaimana
            'Bagaimana dengan pertunangan yang sederhana,
            begitu pula dengan (sistem) katering seperti itu?'

         2) そう   言うプラン で   いい かなあ。
            Sou   iu   puran de   ii   kanaa
            Begitu kata rencana dengan baik   tnya/sru
            'Bolehkah dengan rencana seperti itu?'

Cmrta　: 3)　あなたがた の　考え　　は よく　わかりました。
　　　　　　Anatagata　no　kangae　　wa yoku　wakarimashita.
　　　　　　Kalian　　　　pos　pikiran　top　bagus mengerti
　　　　　　'Saya paham betul dengan pikiran kalian'

　　　　4)　ただ、一ついわせてもらってもよろしいかしら。
　　　　　　Tada, hitotsu iwasete moratte mo yoroshii kashira
　　　　　　Hanya, satu　bicara (izinkan)　juga baik tanya/sru
　　　　　　'Tapi, bolehkah saya bicara tentang satu hal?'

Toshiro ： 5)　なに。
　　　　　　Nani
　　　　　　Apa
　　　　　　'apa'

(*Jigoku*)

Wacana ini terdiri dari (4) tuturan. Tuturan (1) merupakan penjelasan yang memiliki implikatur permintaan. Tuturan (2) tambahan tuturan (1). Tuturan (3) merupakan persetujuan dan tuturan (4) mengandung penolakan yang berlawanan dengan tuturan (3).Wacana di atas dapat digambarkan sebagai berikut:

　　　　　　　permintaan　　　(1)
　　　　　　　　tambahan　　　(2)
　　　　　　　persetujuan　　　(3)
　　　　　　　　penolakan　　　(4)

permintaan　→　penolakan (persyaratan)

Dengan perasaan senang calon menantu (penutur)　meminta pendapat kepada calon mertua (petutur)　menyampaikan permintaan. Tuturan permintaan disampaikan dalam dua tuturan pertanyaan dengan menggunakan penyelamatan wajah negative dengan tujuan ingin diterima. Dan tuturan kedua dinyatakan dalam bentuk tuturan asertif dengan meminta pertimbangan yang ditandai dengan ~ *temo ii kana*. Tuturan asertif atau representatif (*dangenteki*), ialah jenis tindak tutur yang menyatakan apa yang diyakini penutur kasus atau bukan atau bentuk tutur yang mengikat penutur pada kebenaran proposisi yang diungkapkan, misalnya, menyatakan menyarankan membual mengeluh dan mengklaim. Tindak tutur seperti ini dapat menyatakan suatu fakta, penegasan, simpulan, dan pendeskripsian. Penutur dari tuturan permintaan (1)　mengharapkan kebutuhan untuk merdeka, memiliki kebebasan bertindak. Selain itu penanda lingual …..*shite itadaite………, ikaga deshou, ...te ii kana* merupakan permintaan sopan –santun, permohonan izin atau permintaan persetujuan, harapan (*kongan*) dari petutur. Sehingga tuturan direktif-permintaan dinyatakan secara berlapis-lapis. Dan tuturan ke tiga yang ditandai dengan satuan lingual　......*te ii kana* disebabkan antara penutur dan petutur masih menjaga jarak. Dilihat dari jenisnya, tuturan direktif –imperatif ini merupakan tuturan tidak langsung (*kansetsu hatsuwa*). Tuturan pertama Permintaan　Tetapi permintaan penutur　bertolak belakang dengan budaya kehidupan petutur sehingga petutur tidak dapat mengabulkan permintaan penutur. Penolakan ini dilontarkan dalam tindak tutur ekspresif–interogatif-offensive.

Dari segi skala untung rugi, penutur berusaha dengan mengurangi keuntungan untuik diri sendiri. Hal ini dibuktikan dengan tuturan permintaan yang disampaikan dalam dsua tuturan dan permohonan izin. Oleh karerna itu, tuturan ini mematuhi maksim kearifan.

Dalam bahasa Indonesia tuturan permintaan (1) dan (2) yang dinyatakan dengan bentuk tuturan permohonan izin, permohonan meminta pertimbangan termasuk pada permohonan sopan dan halus. Umumnya diutarakan oleh partisipan yang tidak akrab.

Penutup

Berdasarkan analisis data, tuturan direktif diwujudkan dengan tuturan perintah (*meirei*), permintaan (*irai*), dan harapan (*kongan*). Kesopanan sebagai tingkah laku sosial digunakan untuk penyelamatan wajah negatif dan positif sebagai wujud pribadi seseorang dalam masyarakat. Karena interaksi linguistik merupakan hasil dari interaksi sosial. Maka,semakin muda usia partisipan, tuturan direktifnya semakin ”langsung” dan sebaliknya. Dan dari segi hubungan partisipan, semakin akrab hubungan antara partisipan, semakin digunakan ”gaya bahasa akrab” dan sebaliknya. Tuturan direktif-permintaan remaja media dan dewasa, teridentifikasi bahwa permintaannya menggunakan tuturan langsung.Sedangkan tuturan dari partrisipan lebih dari 40 tahuanan tuturan direktif – permintaan dituturkan secara tidak langsung dan mematuhi prinsip kearifan atau kebijaksanaan.

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Rhetorical Figures In The Advertising Language of Fast Food Advertisements

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ABSTRACT
This research focuses on the use of language in English advertisement; more specifically the use of rhetorical figures in the advertising language. A rhetorical figure is a deviation of the ordinary form of expression or ideas in order to produce a greater effect which in the advertising world is most probably related to persuasion. The research is done to 40 fast food advertisement slogans of internationally-recognized fast food restaurants. The grand theory used is Stylistics, which is a study of the style of language or the study of the use of distinctive linguistic expressions. Besides, McQuarrie & Mick's theory of the four types of fundamental rhetorical operations – repetition, reversal, displacement, and destabilization – will also be applied as the supporting theory. The research results in the fact that there are various figures of rhetoric used in the advertisements and that those in the repetition rhetorical operation are the most dominant one. These rhetorical figures basically have the same functions, namely aesthetic and persuasive functions.

Key words: advertisements, rhetorical figures, fast food, aesthetic, persuasive

1. INTRODUCTION

Advertising is so familiar for us nowadays that we all seem to know what an advertisement is. Advertising is all around us so that we hardly think of it as a form of discourse. We all recognize the type of advertising text that occurs in newspapers or magazines or television, where a product is being presented as attractively and informatively as possible to make it desirable for us to buy it.

When we think of an advertisement as a form of discourse, in my opinion we had better start thinking about it from the meaning of the word *advertisement* itself. The term *advertisement* and *advertising* come from a Latin word, *advertere*, which means *turn towards*. Hence, it is quite obvious that the primary objective of an advertiser making an advertisement is to seek attention. An advertising copywriter naturally will have to consider some strategies in the attempts to capture our attention. He or she will have to find some ways to make us pay attention to what they are trying to say.

Besides through the image presented in the advertisement, the other attention-seeking device is the verbal text. It should be clear that readers do not simply read images in isolation from the verbal text that accompanies them, nor do they read the verbal text without reference to accompanying images.

In focusing the analysis on the verbal text, linguistic theories have an important role as linguistics is the study of language. Language has an important influence over people and their behaviour. This is especially true in the fields of marketing and advertising. The choice of language to convey specific messages with the intention of influencing people is vitally important. It is true that

visual content and design in advertising have a very great impact on the consumer, but it is the language that helps people to identify a product and remember it.

The language of advertising is, of course, normally positive and emphasizes why one product stands out in comparison with another. Advertising language may not always be "correct" language in the normal sense. For example, comparatives, such as in the statement that one product is better, are often used when actually there is no real comparison. What cannot be ignored here is the fact that an advertisement is made to capture the attention of the reader; consequently, it has to be persuasive and attractive. Linguistically these two prominent elements will be analyzed in this research so that it will be clear what linguistic units are used to achieve the two objectives of being persuasive and attractive.

This research is significant for two reasons. First, on the readers' side, this will help raise an awareness of rhetorical techniques used by advertisers. This is believed to help people to critically think and consider again what they read in the slogan of an advertisement before buying a product. Attractive and alluring as the slogans may sound, people do not have to buy things that they do not really need. Second, on the advertisers' side, people should be aware that producing a brilliant advertisement slogan that can look reasonable while at the same time must be presented persuasively is a challenging matter. The advertisers' job to embed their messages subconsciously in the readers' mind so as to shape the readers' behavior without their realizing it is not a simple thing to do. Consequently, a successful slogan deserves people's high appreciation.

In this research the problems that I would like to discuss concern the rhetorical figures used in the advertisement slogans of fast food restaurants, the rhetorical operations employed, and the advertiser's intention of using such rhetorical figures.

2. THEORETICAL FRAMEWORK

The grand theory used in doing the research is Stylistics. Stylistics is "the study of style … defined as the analysis of distinctive expressions in language and the description of its purpose and effect." (Verdonk, 2002, p. 4) Style itself is defined by Leech as "linguistic characteristics of a particular text." (p.12) In analyzing a text, we need to pay attention to the type, the way in which language is used in the text, and the writer's intention or reason for choosing a certain style. Moreover, in Stylistics, we deal with literary appreciation and linguistic description in order to get the aesthetic function as well as linguistic evidence. (Leech & Short, 1981, p. 13)

In making a stylistic analysis we will not focus on every form and structure in the text but more on those which stand out in it. That element "holds a promise of stylistic relevance with the reader's or listener's interest or emotions" (Verdonk, 2002, p. 6). In Stylistics the psychological effect is called foregrounding, a term which is borrowed from the visual arts. Foregrounded elements often include "a patterning of parallelism in a text's typography, sounds, word choices, and grammar or sentence structure." (Verdonk, 2002, p. 6) Other potential markers are repetitions of "some linguistic element, and deviations from the rules of language in general or from the style we expect in a particular text type or content." (Verdonk, 2002, p. 6)

One of the styles of language which stand out and are widely used in the language of advertising is the use of rhetorical figures. It is generally known that advertising is in fact a business of persuasion. It would be very logical; therefore, that rhetoric is needed in advertising, both visual and verbal. There is a challenge for advertisers in making a good slogan containing rhetorical elements

since a slogan needs to be concise. Despite this challenge, this encourages advertisers to think creatively so as to produce brilliant slogans. (Toye, 2013, p. 100)

A rhetorical figure can be defined as a deviation of the ordinary form of expression or ideas in order to produce a greater effect. Traditionally speaking, rhetoric is the art or skill of effective communication. (Leech & Short, 1981, p. 210) Rhetoric of text deals with the superficial expressive form of language. In the perspective of rhetoric, the way of how a statement is expressed may be more important than its content. Rhetoricians see that there are many ways to express a statement. ("Figures of Rhetoric in Advertising Language") The central concern of rhetoric has always been method and manner: "how to discover the most effective way to express a thought in a given situation, and then how to alter its expression to suit different situations." (McQuarrie & Mick, 1996)

When rhetorical figures are used in advertising, persuasion is naturally the overriding goal. In rhetoric, we can identify the most effective form of expression in any given case. Thus, a rhetorical approach to advertising language will cover the types of the style of advertising language, specifically the use of rhetorical figures, which have an important effect. (McQuarrie & Mick, 1996)

As the traditional definition of a rhetorical figure is an artful deviation from the normal or ordinary manner of expression. In advertising language, what is meant by deviation here is more about a matter of creating what is known as incongruity. In other words, it can be said that when an advertising text uses a rhetorical figure, an incongruity is produced in the text. (McQuarrie & Mick, 1996)

Moreover, it is necessary to notice that there are conditions that cannot be categorized as figuration. Grammatical errors and wrong diction do deviate from expectations, but these are considered a failure of expression, not figuration. When the error takes place in the message content, it cannot be called a figuration, either. For example, a claim saying "cereal X is preferred by retired airplane mechanics" does deviate from our expectations, but it is not a rhetorical figure because the deviation lies in the level of content. "For a deviation to be a figure, it must be possible to define the deviation independent of any individual occurrence. Skillful deviations in form that have a one time character, or where a rule applicable across content elements cannot be formulated, are only stylistic devices." (McQuarrie & Mick, 1996)

There are two modes of figuration, namely schematic figures and tropic figures. A figure in the schematic modes takes place when there is "excessive order or regularity" in text. Rhyme and alliteration are two examples of schematic figures. On the other hand, a figure in the tropic mode occurs when a text contains a "deficiency of order or irregularities". Metaphors and puns are two examples of tropic figures. (McQuarrie & Mick, 1996)

According to McQuarrie & Mick, there are four types of fundamental rhetorical operations: repetition, reversal, displacement, and destabilization. In the advertising language, the rhetorical operation of repetition can be found in the forms repetition of sounds, such as rhyme, chime, and alliteration or assonance. Repetition of words is found in the forms of anaphora (beginning words), epistrophe (ending words), epanalepsis (beginning and ending) and anadiplosis (ending and beginning). Phrase structure can also be repeated in the form of parison, as in K Mart's tagline: "The price you want. The quality you need."

Reversal is an operation which adopts more general terms of parallelism. "The rhetorical operation of reversal combines within an expression elements that are mirror images of one another." (McQuarrie & Mick, 1996) Thus, just like a mirror, it repeats the original but in reversal order. For example, the tagline of Bounce Fabric Softener: "Stops static before static stops you." In the first part, the noun *static* is the object of the verb *stops*, while in the second part the noun *static* functions as a

subject for the verb *stops*. The classical literature applied the term antimetabole to figures of this type. (McQuarrie & Mick, 1996)

Besides the syntactic reversal as seen in the example above, this reversal operation can also be applied to semantic reversal, in the form of binary pairs where one term may be thought of as the reverse or opposite of the other: i.e., high/low, easy/tough. When a message structure includes both members of such a pair, the figure known as antithesis results, as in this Pert Plus shampoo ad: "Easy on eyes. Tough on tangles." (McQuarrie & Mick)

The rhetorical operation of substitution uses an expression that needs an adjustment so that the message recipient can grasp the intended meaning. This operation involves an unexpected or unconventional meaning of an expression. Four dimensions are possible to find in advertisements: "exaggerated/understated claims (e.g., hyperbole); absence/plenitude of expression elements (e.g., ellipsis); strong/weak assertive force (e.g., rhetorical question); and part/whole relations (e.g., metonym)." (McQuarrie & Mick, 1996)

In the rhetorical operation of destabilization an expression has indeterminate meaning. What is meant by "indeterminate" is that multiple co-existing meanings are made available. In order to render the possible multiple meanings, destabilization may make use of relationships involving either opposition or similarity. The figure of irony capitalizes on opposition, for example the headline of Range Rover: "The British have always driven on the wrong side of the road," with a picture of the automobile driven on a steep slope off to one side of the road. To understand this headline, the consumer must be aware that the British drive on the left side of the road, and that the left side is the correct side in Britain, even though it seems wrong to those accustomed to the alternative. The point is not that each message recipient will make all of these inferences, but that the advertiser's choice of a message that signifies the opposite of what it at first appears to signify has a destabilizing effect that makes it possible for a variety of meanings. (McQuarrie & Mick, 1996)

A paradoxical statement is a statement that cannot be true as given, but which can nonetheless be made true by reinterpretation, as in this headline by Kodak: "This picture was taken by someone who didn't bring a camera." This statement appears to contradict itself: a photograph surely needs a camera. It becomes meaningful only after reinterpreting some aspect; in this case, by seeing the fact that this is found in a disposable camera that can be bought on the spot. As a result of the paradox, the conventional meaning of "camera" (i.e., something that has to be brought along before a photo can be taken) has been destabilized. (McQuarrie & Mick, 1996)

3. METHODOLOGY

The method used is the descriptive method, which according to Djajasudarma (1993, pp. 8-9) and Sudaryanto (1986, p. 62) aims to describe some facts and take the real picture of them. This means that there will be a clear, systematic, accurate, and factual picture of the condition. In this case, the real condition is gained through the data obtained, their characteristics and all the related phenomena. Consequently, in this research method, accurate interpretation is made based on the real data, which characterizes this research as a qualitative research.

The data are in the form textual images of printed advertisements and then classified into the aesthetic and persuasive functions. The sub classifications are then made based on the types of the linguistic features used to support each function.

4. ANALYSIS

In this part I would like to analyze the use of rhetorical figures in forty advertisement slogans of fast food restaurants. I would further categorize these rhetorical figures based on the rhetorical operations as suggested by McQuarrie and Mick.

After analyzing the use of rhetorical figures in forty fast food restaurant advertisement slogans, I find fifty-six data of rhetorical figures. The fifty-six data of rhetorical figures belong to four types of operations: 29 data belong to the repetition rhetorical operation, 4 data to the reversal rhetorical operation, 10 data to the substitution rhetorical operation, and 13 data to destabilization rhetorical operation. From the distribution of data, it is clear that the repetition rhetorical operation is the most often used type of operation.

In the following parts, all the four types of rhetorical operations will be elaborated further in details.

The Repetition Rhetorical Operation

There are 29 data of rhetorical figures using the repetition operation in the forty fast food advertisement slogan being analyzed. The types of repetition also vary: sound repetition, word repetition, and also structure repetition.

Assonance

Assonance is the repetition of vowel sounds. There are five data of slogans containing assonance:

(1)	Finger-lickin' good
(30)	Where the food's as good as the root beer
(33)	Yo Quiero Taco Bell
(49)	Better Ingredients. Better Pizza
(53)	We're Hot and on a Roll

In data (1) *Finger-lickin' good*, there is a repetition of the vowel /I/. In data (30) *Where the food's as good as the root beer*, there is a repetition of the vowel /u:/. Data (33) *Yo Quiero Taco Bell* contains the repetition of the vowel /ɒ/. Data (49) *Better Ingredients. Better Pizza* contains the repetition of the vowels /e/ and /ə/, and the repetition of the vowel /ɒ/is found in data (53) *We're Hot and on a Roll.*

The use of assonance is quite effective in catching the audience's attention as there is a pleasant sound produced by the repetition of the same sound. This will also increase the memorability of the audience as well when the audience likes the sound and will likely to repeat the pleasant sound.

Alliteration

Alliteration is the repetition of consonant sounds. There are seven data of slogans containing alliteration:

(2)	Buy a bucket of chicken and have a barrel of fun.
(5)	There's Fast Food…Then There's KFC!
(11)	It takes two hands to hold a Whopper.
(15)	Fast Food for Fast Times.
(39)	M'm, m'm, m'm, m'm,…toasty.

(41)   Gather 'Round the Good Stuff.
(43)   Get the door it's dominos.

In data (2) *Buy a bucket of chicken and have a barrel of fun*, there is a repetition of the consonant /b/. In data (5) *There's Fast Food…Then There's KFC!*, there is a repetition of the consonants /f/ and /ð/. In data (11) *It takes two hands to hold a Whopper*, the consonant /t/ is repeated, while the consonant /f/ is repeated four time in the slogan (15) *Fast Food for Fast Times.* A very obvious repetition of the consonant /m/ can be seen in slogan (39) *M'm, m'm, m'm, m'm,…toasty.* In data (41) *Gather 'Round the Good Stuff* the consonant /g/ is repeated and in data (43) *Get the door it's dominos*, there is the repetition of the consonant /d/.

The use of alliteration is as effective as that of assonance in catching the audience's attention as there is also a pleasant sound produced by the repetition of the same sound. This will also cause the audience to memorize the slogan better. When the audience likes the sound and will likely to repeat the pleasant sound, they will at the same time memorize the slogan well.

Rhyme

Rhyme is the repetition of the same sound at the end of a word. In the research there are four data of rhyme found:

(18)   Your Way Right Away!
(22)   Wendy's. Quality is our Recipe.
(23)   It's better here.
(36)   Hot Eats, Cool treats

In data (18) *Your Way Right Away!* the diphthong /eI/is repeated in the words *way* and *away*. The vowel sound /I/ is repeated in the words *quality* and *recipe* in data (22) *Wendy's. Quality is our Recipe*. Furthermore, in data (23) *It's better here,* the sounds /ə/ is repeated in the words *better* and *here*, while the sound /i:ts/ is repeated in the words *eats* and *treats* in data (36)*Hot Eats, Cool treats.*

As a form of sound repetition, rhyme functions as something that can create something pleasant in the ears. This also leads to the easy way of memorizing something, Thus, this rhetorical figure is very effective in grabbing the audience's attention.

Anaphora

Anaphora is the repetition of the same word at the beginning of a clause. There are two data of anaphora found in this research:

(16)   Fast Food for Fast Times
(48)   Better Ingredients. Better Pizza.

The word *fast* at the beginning of the clause is repeated in data (16) *Fast Food for Fast Times* and the word better is repeated at the beginning of the clause in data (48) *Better Ingredients. Better Pizza.*

It is believed that a form of repetition works in the same way, whether it is a sound repetition or a word repetition: creating something nice in our ears and making it easier for people to memorize it.

Epistrophe

Epistrophe is the repetition of the same word at the end of a clause. In the research there are two data of epistrophe found:

      (13)   We do it like you'd do it.

      (51)   We don't make it until you order it.

In data (13)*We do it like you'd do it*, the word *it* at the end of the clauses is repeated. The word *it* at the end of the clauses is again repeated in the slogan in data (51)*We don't make it until you order it.*

Epistrophe, as a form of word repetition, is effective to serve the aesthetic function as it will create a pleasant sound in the ears. Besides, it will also help memorize the slogans.

Analepsis

Analepsis is the repetition of the same word for emphasis. In the research there is only one data of analepsis found:

      (42)   Makin' it great again and again

          .

In data (42) *Makin' it great again and again*, it can be seen that the word *again* is repeated twice. As a form of repetition, analepsis is a good rhetorical figure as it can have the aesthetic function as the sound of the same word is repeated. Besides, the word emphasized is made clear by the repetition so as to create the persuasive function work better as it attracts the audience's attention.

Parison

Parison is the repetition of the structure of a phrase or a clause. In the research there are eight data of parison found:

      (3)   Buy a bucket of chicken and have a barrel of fun.

      (6)   There's Fast Food…Then There's KFC!

      (14)   We do it like you'd do it.

      (17)   Fast Food for Fast Times.

      (35)   Come hungry. Leave happy.

      (38)   Hot Eats. Cool treats.

      (46)   little place. BIG TASTE.

      (52)   We don't make it until you order it.

Data (3), data (6), (14), (35), and (52) contain structure repetition in the clause level. Data (3) *Buy a bucket of chicken and have a barrel of fun* has the same clause structure of *imperative V1+Obj*. In data (6) *There's Fast Food…Then There's KFC!* there is a repetition of the structure *there + to be + subject complement,* while in data (14) *We do it like you'd do it* the structure *subject + predicate + object* is repeated. Data (35) *Come hungry. Leave happy* contains the repetition of an imperative clause V1 + subject complement (adjective). Data (52) *We don't make it until you order it* the structure *subject + predicate + object* is repeated.

Besides repetition in the clause level, the slogans also contain repetition in the phrase level. Data (3) *Buy a bucket of chicken and have a barrel of fun* the objects, *a bucket of chicken* and *a barrel of fun*, also have the same phrase structure, namely the article *a + partitive noun + N*. Data (17) *Fast*

Food for Fast Times contains the repetition of the phrase structure *adjective + noun* (*fast food; fast times*). Another repetition of the phrase structure can also be found in the slogan in data (38) *Hot Eats, Cool treats*, namely *adjective + Noun*, while data (46) *little place. BIG TASTE* also contains the phrase structure *adjective + Noun.*

The repetition of clause or phrase structures is very significant in slogans as they can have the aesthetic and persuasive functions. This kind of repetition can work very well in attracting the audience's attention.

The Reversal Rhetorical Operation

There are four data of rhetorical figures using the reversal operation in the forty fast food advertisement slogan being analysed. There are two types of rhetorical figures found, namely antithesis and antiphrasis.

Antithesis

Antithesis is binary opposites which are put into a phrase. There are three data of antithesis, as can be seen in the following:

(34)   Come hungry. Leave happy.
(37)   Hot Eats, Cool treats.
(45)   little place. BIG TASTE.

In the three slogans above, it is clear that there are opposites in the phrases. Data (34) *Come hungry. Leave happy* contains opposite words *come* and *leave*, in data (37) *Hot Eats, Cool treats* the opposites are *hot* and *cool*, while in data (45) *little place. BIG TASTE* the opposites are *little* and *big*.

The use of contradictory words is effective in grabbing the attention of the audience as they will be led to pay more attention to these opposites. As a result, the audience will remember the slogans better. In this case, this is a very clever strategy in persuading the audience to know the products and in the end they will be expected to buy the products.

Antiphrasis

Antiphrasis is the use of words in a sense opposite to literal. There is only one data of antiphrasis:

(50)   Delightfully tacky, yet unrefined.

The word *tacky* means "cheap, badly made and/or lacking in taste" (Hornby, 2010, p.1518), and the sense of this word is opposite to the word *delightfully*. The contradictory sense of the two words is very interesting and this will arouse the audience's curiosity. Consequently, this becomes a brilliant strategy in promoting the product.

The Substitution Rhetorical Operation

There are ten data of rhetorical figures using the substitution operation in the forty fast food advertisement slogan being analyzed. In this operation there are five types of rhetorical figures found, namely hyperbole, lemma, litotes, metonym, and rhetorical question.

Hyperbole

Hyperbole is an exaggerated or extreme claim. There are two data of hyperbole:

(7)   Nobody does chicken like KFC.

(28)   When you're crazy for chicken.

The two slogans in data (7) *Nobody does chicken like KFC* and (28) *When you're crazy for chicken* contain an exaggerated claim or a hyperbole. Indeed, it is very exaggerated when the word used is *nobody*, because in reality of course there are people who can do chicken as KFC does. In data (28) the word *crazy* is also something exaggerated since nobody is actually like that.

The use of hyperbole in advertisement slogans is always affective as the essence of promoting something is making it distinctive so as to make the audience pay more attention to the product.

Lemma

Lemma is a preliminary proposition, theme, argument or headword. There are four data of lemma found in this research:

(9)   Have it your way.

(12)   Sometimes you've got to break the rules.

(24)   It's better here.

(27)   Making people happy through food.

The four data of lemma show a preliminary argument. As such, they are not equipped with any clear reasoning. Data (9) *Have it your way*, (12) *Sometimes you've got to break the rules*, (24) *It's better here*, and (27) *Making people happy through food* each contains an idea that will provoke the audience to ask further as they are still unclear. What is referred to by the word *it* in data (9) still needs further description, the word *rules* in data (12), the words *it* and *here* in data (24), and the word *food* in data (27) make the audience wonder what they actually mean.

The use of lemma is also a great strategy in advertising a product because this triggers the audience to think further about the slogan. In this way the audience will unconsciously notice the products more and this leads the audience to remember the products better.

Litotes

Litotes is an understatement by affirming using negation of the contrary. There is only one data of litotes:

(19)   It just tastes better.

Data (19) *It just tastes better* is an understatement because of the word *just*. When an understatement is used in an advertisement slogan, it is interesting because the audience will sense there is something that is not right. This will increase the audience's sympathy towards the product, which is a good thing in the promotion of the product.

Metonym

Metonym is a figurative use of a word to name an attribute of its subject. There are two data of metonym found in the research:

| (20) | Where's the Beef |
| (47) | America's Drive In |

Data (20) *Where's the Beef* contains a metonym in the word *beef*, as this word actually refers to the slice of beef in the middle of a burger. The word *America* in data (47) *America's Drive In* is also a form of metonym, and it does not of course refer to the whole continent of America.

The use of metonymy is attractive and it will tickle the audience's mind as it illustrates something different from the facts. This leads the audience to pay more attention to the slogans and the products.

Rhetorical Question

A rhetorical question is asked so as to make an assertion. There is one data of rhetorical question:

| (25) | What are you eating today? |

Data (25) *What are you eating today?* is categorized into a rhetorical question as in the advertisement there is also a picture of the food product. When the picture is taken into consideration, it can be said that actually the question is actually an assertion.

The use of rhetorical questions which functions to assert some points is a brilliant strategy. The audience will be made more convinced

The Destabilization Rhetorical Operation

There are thirteen data of rhetorical figures using the destabilization operation in the forty fast food advertisement slogan being analyzed. In this operation there are four types of rhetorical figures found, namely allusion, mycterism, alogism, and orthographical play.

Allusion

Allusion is something that is said or written that refers to or mentions another person or subject indirectly. There are eight data of allusion in this research:

(4)	We do chicken right.
(8)	Yes, Virginia there really is a Colonel Sanders.
(10)	It takes two hands to hold a Whopper.
(21)	Do what tastes right.
(31)	Think outside the bun.
(32)	Head for the Border.
(54)	We're Hot and on a Roll.
(56)	We speak fish.

Data (4) *We do chicken right* alludes the expression *to do somebody right*, which means that we do something to somebody in the right way. Data (8) *Yes, Virginia there really is a Colonel Sanders* comes from an idiomatic expression to insist that something is true. It originates from an article in the editorial of *The New York Sun* in answering a question posted by an 8-year-old girl called Virginia O'Hanlon "Is there a Santa Claus?" on September 21, 1897. ("Yes, Virginia, there is a Santa Claus"). Data (10) *It takes two hands to hold a Whopper* ia an allusive sentence of the idiom *it takes two to*

tango, which refers to a situation which needs two parties to be responsible for something so as to be successful.

Data (21) *Do what tastes right* is an allusion to the expression do what is right, while data (31) *Think outside the bun* alludes the idiom *think outside the box*. Data (32) *Head for the Border* is a well known phrase referring to human border crossings in Mexico (Couture, 2016, n.p.). Data (54) *We're Hot and on a Roll* includes a famous idiomatic expression *on a roll*, which means experiencing a prolonged spell of success or good luck. Data (56) *We speak fish* alludes the idiom *we speak the same language*.

The use of allusion is very interesting indeed, especially for those who have ever heard or known the expressions before. This will intrigue the audience to feel closer with the slogans of the products and hence, this is a clever strategy in advertising.

Mycterism

Mycterism is a form of a rhetorical sarcasm or irony. There are two data of mycterism in this research:

(26)   Now That Your Tastes Have Grown Up!
(40)   Now you're eating!

Data (26) *Now That Your Tastes Have Grown Up!* contains an implicature that the person being referred to used to have a bad taste, while data (40) *Now you're eating!* implies that the person used to eat improper food.

Mycterism is interesting as it evokes the audience's feeling of having done something wrong and this will encourage them to do what is right, which is buying the products being advertised.

Alogism

Alogism is an illogical statement. There are two data of alogism in this research:
(29)   When you're crazy for chicken
(55)   We speak fish

Data (29) *When you're crazy for chicken* and (55) *We speak fish* surely sound illogical. Nevertheless, this will tickle the audience and they will think more about the slogans and the products, which is something effective in the world of advertising.

Orthographical Play

Orthographical play is a play which is related to orthography, a set of rules or conventions for writing a language, such as spelling, capitalization, word breaks, punctuation, etc. There is only one data of orthographical play in this research:
(41)   little place. BIG TASTE

In data (41) *little place. BIG TASTE,* it is clear that there is an uncommon use of capitals. The first phrase *liitle place* is all written in small letters, while the second phrase *big taste* is all written in capital letters. This is interesting as it also corresponds with the meaning carried by the phrases themselves,

little and big. Unusual things like this one are always a great strategy to catch the audience's attention; the audience will surely notice things which are uncommon.

5. CONCLUSION

In this part I would like to draw some concluding points based on the findings discussed in the previous chapter. The analysis of rhetorical figures shows clearly that as a style of language, rhetorical figures are very dominant an effective in advertisement with the sole purpose of promoting the products. This also shows that in the world of advertising, the smart and creative ways of using the language are very essential as this is one of the main tools in the promotion of the products.

After analyzing forty slogans of fast food advertisements in this research, there are 56 data of rhetorical figures with the following distribution based on the types of rhetorical operations: 29 data of the repetition rhetorical operations (52%), 4 data of the reversal rhetorical operations (7%), 10 data of the substitution rhetorical operations (18%), and 13 data of the destabilization rhetorical operations (23%).

In the distribution above, the rhetorical figures belonging to the repetition rhetorical operations is the most dominant one. This makes a lot of sense for repetition is the easiest way of making a rhetorical figure, and yet it can produce a beautiful form as well as a powerful effect.

The second most dominant type of rhetorical operation, the destabilization rhetorical operation, is also worth noticing more. As the name suggests, destabilization offers something that is uncommon and extraordinary. Most of the time, if not always, this form attracts people and this is something that is exploited by the advertisers in trying to catch the attention of the audience.

The rhetorical figures that are used most often are parison (8 data) dan allusion (8 data), followed by alliteration (7 data). It is known that parison and alliteration belong to the repetition rhetorical operations, while allusion belongs to the destabilization rhetorical operation. This fact confirms the idea that in advertising, the business of getting the people's attention and persuading them to buy the products, it is necessary to be as creative as possible. The beautiful as well as the witty forms of the slogans contribute a lot to the slogans' attraction. The more attraction there is in the slogans, the more people will be persuaded to like them and expected to buy the products.

This research is beneficial both for people in general and advertisers. It is high time that people should begin to appreciate the style of the language and of course, the creators of the beautiful and effective slogans. This is the result of a creative process of thinking, and as such, it must be appreciated a lot. Advertisers can also start to be aware that the language used in an advertisement should show a lot of creativity and aesthetics for the purpose of promoting the products being advertised. Rhetorical figures can become one of the ways of making a slogan more beautiful and more effective.

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The Past And The Present of The Natural Beauty
In The Sundanese Poems

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ABSTRACT:
The poems describe the past and the present of the natural beauty in the Sundanese land. The poets express the beautiful nature that happened a few years ago and the reality that happens in the present time. There are several poems that related to the natural beauty, those poems are translated into English. The goal of the research are to describe the translation procedures use in translating the poems and to describe the meanings of the words in the poems. The method of this research is the descriptive analysis method in qualitative research. The theories are taken from Newmark (1988), Riemer (2010) and the book about the literature and culture by Ratna (2014). The data are taken from a book called "Modern Sundanese Poetry, Voices from West Java, selected by Ajip Rosidi and translated into English by Wendy Mukherjee (2001). The results are the poems use several kinds of translation procedures strategies, such as cultural equivalent, functional equivalent, descriptive equivalent, transposition. There are also implicit and explicit meanings in the poems.

Key words : Sundanese poems, the past and the present, natural beauty, translation procedures,
                the meanings

1.INTRODUCTION

The Sundanese lives in the Parahyanga area, the Parahyangan area covers from the region of Bogor to the region of Banjar in West Java Province. The Sundanese people who lives there calls their homeland '*Tatar Sunda'*.   In Sundanese language *Tatar* means land, *Tatar Sunda* means 'Home of the Sundanese People'.

 Parahyangan comes from the Sundanese words '*para*' means many and *'rahyang'* or '*hyang*' means God (dewa). The meaning of Parahyangan is the place where the Gods in, the Parahyangan area is surroundings by many volcanic mountains, among others Gede mountain, Tangkuban Perahu mountain, Malabar mountain, Galunggung mountain, and Ciremai mountain. Therefore, the area is an fertility area, many kinds of plants grow there. There are also some lakes near the mountains, such as Situ Lembang, Situ Patenggang, Situ Cileunca, and Situ Bagendit.

The natural beauty of the surroundings in the Parahyangan area is so beautiful, therefore some of the Sundanese poets express the natural beauty of the Sundanese land   through their poems. The poems describe about the beautiful scenery in the foot of a mountain, there are rice fields, tea plantation and many other plants, such vegetable plants, fruits plants, big trees and flower plants.

The fertility of the area makes all the plants are greens; the flowers have many colors, such as red, white, yellow and orange. Around the plantation, there are some creeks or a river, sometimes there is also a lake. The water is in the foot of the mountain, the water comes from the water springs. Therefore, the water is clean and the color is blue. The aroma of the water is so fresh , the air is pleasantly clean and cool.

The poems which are written in Sundanese language are translated into English. The poems are translated in order to be understood by many people from other countries. The poems that written in English are read by many people from all over the world. Therefore, if the Sundanese poems are translated into English, many people from all over the world are able to read and understand the poems. They are also able to know the fascinating of the Sundanese land in Indonesia. It is not easy to translate the Sundanese poems to another language, because of the difference culture of the setting.

The objective of this research is to identify the types of translation procedures used in translating the poems   and also to describe the meanings implicitly and explicitly. The meanings of the poems are connected to the natural beauty poems in the past and present time. The method of this research is the descriptive analysis method in qualitative approach. Litosseliti (2010:33) describes that *…the qualitative approaches are particularly valuable in providing in-depth and rich data*. The theories of translation procedures are taken from Newmark (1988) and the semantic analysis is from Riemer (2010). The supporting theory is taken from a book about the literature and culture by Ratna (2014)   The data are taken from the book called "Modern Sundanese Poetry, Voices from West Java, selected by Ajip Rosidi and translated into English by Wendy Mukherjee (2001).

2. THE THEORITICAL FRAMEWORK

According to Newmark (1988), the translation procedures is different from the translation methods. The translation methods, such as word-for word translation or literal translation and other methods of translation, relate to the whole texts. However, the translation procedures are used for sentences and the smaller units of language (1988:81).

There several types of the translation procedures:

 1) *Transference*. *Transference* is the process of transferring an SL(source language) word to a TL (Target Language) text. It includes transliteration, the translator decides to use the SL word for his translation. The example is the word 'staff', many Indonesian translators use the word staff with the Indonesian spelling 'staf'. The Indonesian word 'staf' is the loanword from English language. 2) *Naturalization*, *Naturalization* adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL, for example *eco-tourism* becomes *ekoturisme* in Indonesian language, 3) The most important type for translating the poem is *Cultural equivalent*. *Cultural equivalent* means replacing a cultural word in the SL with a TL one. 4) *Functional equivalent* is requires the use of a culture-neutral word. 5) *Descriptive equivalent* is the procedure that the translation of TL should be explained in several words. For example the word 'kujang', the translator should be explained that it is a Sundanese traditional weapon. 6) *Componential analysis*, it means comparing an SL word with a TL word which has a similar meaning. 7) S*ynonymy*, it is a near TL equivalent. 8) *Through-translation* is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. 9) *Shifts or transpositions* involves a change in the grammar from SL to TL, for examples (a) change from singular to plural, (b) the change required when a specific SL structure does not exist in the TL, (c) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. 10) *Modulation* occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. 11) *Recognized translation* occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." 12) *Compensation* occurs when loss of meaning in one part of a sentence is compensated in another part. 13) *Paraphrase,* the other type of procedure that is describes the explaination of the meaning. The explanation is much more detailed than that of *descriptive equivalent*. (14) *Couplets* occurs when the

translator combines two different procedures. (15) And the last type is *Notes*, *notes* are additional information in a translation. (Newmark, 1988:81-93)

The sentences in the poem have explicit and implicit meaning. Explicit means that the meaning that is expressly stated, in the other hand, explicit meaning is not obvious, it has a hidden meaning.

The poems of the past and the present time of the natural beauty are taken from the book of modern Sundanese poetry. There are four poems are taken as the data, those are *Tina Lalangsé* (From Behind the Curtain) by Eddi Tarmiddi, *Leuwi* (The Creek) by Abdullah Mustapa, *Leuweung* (Jungle) by Etti RS and *Bumi Beuki Beurat* (World Becoming Heavier by Eson Sumardi. The three poems express about the beauty of the natural beauty that actually happened in the past. The other poem discusses about the present condition of nature.

3. DISCUSSION

The first poem is which *Tina Lalangsé* means from behind the Curtain. The poet expreses the beautiful sight around the poet's homeland. The poet describes about the color of the scenery around the poet's homeland, everything is green. Green is the color that makes the poet feels very comfortable and happy.

Tina Lalangsè

hèjo daratan hèjo lautan
hèjo hariringna hatè
hèjo leuwueng hèjo reuma
hèjo lemah pangabetah
hèjo langit pangauban
mataholang panghirupan
lemah cai pangancikan

langit lemah jeung lautan
lemah cai pangningneungan
hèjo lèmbok kahirupan

<u>From Behind the Curtain</u>

green the land green the sea
green the humming in my heart
green the jungle green the fields
and Green the land I love
green the sheltering sky
the very source of life
land and water where I live

Sky, land and sea
land and water I remember
green and rich was life.

The title of the poem is ***Tina Lalangsè*** is translated into the phrase 'from behind the curtain'. *Tina* is one of the Sundaranese preposition which means 'from'. The translation of *Tina Lalangsè* is

'From Behind the Curtain'. The word *lalangsè* means a cloth that used for covering the window or covering the bed. *Lalangsè* is translated into a phrase, 'From Behind the Curtain'. The type of translation procedures is descriptive equivalent. The translator has to explain more about the 'tina', it becomes 'from behind'.

The type of translation procedures in the first line is transference, *Hèjo daratan hèjo lautan* is translated into 'green the land green the sea'. In the next line, the word *hariring* means when a traditional singer sings a harmonious traditional song in a soft voice, *hariring* is translated into 'humming'. 'Humming' means harmonious sound that sofly sung by the bird. The type of translation procedures is synonym, since both words, t *hariring* and humming has similar meaning 'a soft harmonious sounds'.

The word *reuma* in line 3 means the far away field which is no more in used. It is translated into 'field', the type of translation procedure is functional equivalent. The functional equivalent is when a word in Source Language (SL) is translated into a cultural free word in Target Language (TL).

The word *lemah* is referred to the compound words *lemah cai* means homeland. *Lemah* is translated into 'land', the translation procedures type is cultural equivalent. The poet wrote the first component of the compound words and delete the second word of the compound words. The word *mataholang* is translated into 'source', the type of translation procedures is synonym. *Mataholang* means the 'source of a thing'. The type of the translation procedures is function equivalent.

In Line 7, the compound words *lemah cai* means homeland. The translator translated the compound word into two words which have the lexical meanings 'land' and 'water'. The translation procedures type is transference. In the last line, *hejo lembok* which means a lush and leafy plants, is translated into two words which have the lexical meaning 'green and rich'. The translation procedures type is transposition or shift translation, the compound words *hejo lembok* are translated into a phrase 'green and rich'.

The poem described of the past time scenery. Everything had been described as green, the land, the sea, the sky and the water. Green is always connected to the fertile land, green sea means there are many kinds of marine biota in the sea, the good weather as the sky was green. Everything green in the land means there is the feeling of love to the homeland. The poem explains about the beauty of nature at that time.
The title of the second poem is *Leuwi.*

Leuwi

Sora nu tinggerendeng
Teu weleh saheng
Di leuwi aing
Laut nu tan istirahat
Teu weleh motah
Di leuwi aing

Di leuwi aing
Sagala teu weleh betah
Sagala teu weleh motah

The Creek

The voice of the people
Echo loudly all the time
In my creek
The sea knows no rest
It always moves
In my creek

In my creek
Everything stays
And everything moves

     Leuwi actually means the deepest part of the river. There is no similar meaning for the word *leuwi* in English language. The type of translation procedures in translating the word *leuwi* is functional equivalent, it relates to the cultures. In the first line, *tinggerending* means the sounds of many people talking, it is a noisy sound. The word *tinggerending* does not explicitly translated. In line two, the word *saheng* in Sundanese means the condition of the water when it starts to boil, the soft sound of the water is heard. In this poem, *saheng* describes the sound of the people talking, it is noisy.
The translation procedures used is functional equivalent.
     The title of the poem is translated into 'The creek' is describing about the beauty of nature at that time. The voice of the water flows continuously, the water always moves. The meaning of the poem is life continues to go on, life always moves. Everything likes to stay alive, including the animal, plant and human. The natural beauty of the creek is expressed by the poet. Everything stays because all of the living things near the creek need water from the creek for living. The creek gives the living things life.
     The two poems expressed the natural beauty in the past. The poems described the condition of the nature in the past time, the natural beauty of the land with many green plants. The land gave the living things life with all the plants which were so green and leafy plants. The creek gave life to the living things. All of the living things were full of happiness to see the beauty of the nature.
     However, in the present time the beauty of the nature is difficult to find. The trees are not green anymore, the creek is narrowed. The plants and the animals are diminishing. But the population of human being is increasing. The description of the condition of the earth can be read in the next poem. The title of the poem is *Bumi Beuki Beurat*, the phrase is translated into 'World Becoming Heavier". The poem has four verses. The writer analyzes the third part of the poem.

Bumi Beuki Beurat

(Third verse):
Ketah bumi beuki beurat
Beuki beurat ku eusi
Pikeun terus ngalayang di galaksi
Buktina lini dimana mendi
Gunung-gunun barite
Walungan-walungan caraah
Sagara marotah

World Becoming Heavier

Also the world is getting heavier
Heavier with more and more people
Too heavy to fly in the galaxy
The proof of it is the earthquakes we're having everywhere
And all those volcanoes erupting
And all those rivers flooding
And all those oceans on high seas

In the second line, the word *eusi* means contents. The word *eusi* is a word, *eusi* is translated into a phrase 'more and more'. It is a transposition or a shift translation, a word is translated into a phrase. In the next line, the word *lini* means the slight earthquakes. The type of translation procedures is functional equivalent. Then, the words *dimana–mendi* are the plural form of everywhere. The type of translation procedures is modulation, the word in plural form is translated into singular form. The plural form *Gunung-gunung* means the mountains are translated into volcanoes. The type of translation procedures is synonym. Volcanoes are also mountains which are still active. The last line, *sagara* means 'the small area of the sea'. It is a functional equivalent. *Marotah* it is in plural form means 'lots of motions'. It is also functional equivalent. The area in the sea Earthquakes are also everywhere. The environment is being damaged.

The poem expresses the lost of the beauty of the nature in the earth. The earth is full of living things. More human beings live in the earth, but not for the plants and the animals. Therefore, it is too heavy for the earth to fly in the galaxy. Human beings need food and water, humans take the food and the water as they like. Often, human activities destroy the nature in the earth. Consequently, flooding and land-sliding are everywhere. Many volcanoes are also erupted. The forest and the jungle are burned out.

4.CONCLUSION
The Sundanese poems write about the nature in the earth. The type of translation procedures in translating the poems are cultural equivalent, tranference, descriptive equivalent, transposition, modulation, but mostly functional equivalent. Every language has its cultural words. The Sundanese words have cultural meanings, therefore it is difficult to translate the words with the same meanings in English.

The first two of the poems express the natural beauty. The first poem is described the fertile land, the plants which are all in green. The trees full of leaves. The poet also describes about the green sky and the green sea. Green is the symbol of happiness and prosperity. In the second poem, the poet is about the creek. The sound of the creek is heard all the time. Many kinds of living things live near the creek. The creek is the symbol of the life, every living thing needs water. The third poem writes about the condition of the earth in the present time, it is too heavy to fly. Because, there are too many people lives in the earth.

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An Analysis of English-Indonesian Translation Method on *Line Dictionary Application*

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ABSTRACT

The objectives of the research entitled "Analysis of English-Indonesian Translation Method on Line DictionaryApplication" are to identify the translation method mostly used in Line Dictionary Application and to analysis how the translation of Line dictionary Application. The method used in the research is qualitative method. The collected data showed that there were 78 data from a text film entitled "BATMAN". The research found that the translation method mostly used: first is literal translation (48, 71%), second is word for word translation (29, 48%), third is faithful translation (15, 38%), and the last is communicative translation (6, 41%). The result of translation using Line dictionary application is a poor translation because it is not relevant with the characteristic of good translation that purposed by some expert. Then, the researcher make the translation become a good translation based on the theory. For further research, the researcher suggests the translator should understand the proper translation method and can be able to make a good translation.

Key words: Translation Method, Line DictionaryApplication.

I. INTRODUCTION

Language is our primary source of communication. We can share our ideas and thoughts with language.As we know, in this world there are many language, English is one of them. English is an international language,it becomes a necessity for people to know English. In study activities, there are some student's problems in learning English especially in translation. sometimes the students have difficulties to translate the textbooks, poem, etc.So, Translation is very important for us to know the meaning of the source language. We also need the theory of translation to facilitate us in translating source language to target language. Therefore, we need to understand and define the translation method or translation strategy.

In translation there are some tool or translation machine that we can use to translate the text. Translation machine is an utility that can make the translation process easier and faster. Line Dictionary Application is one of machine to translate. It is a free translation but the translation result of Line dictionary Application is not good enough. Therefore, we need some correction and reaching the good translation we must know about the grammar, the right words choices and understand the meaning of source language.

Line Dictionary Application itself was chosen because it is a new machine translation that provided by Line application (an application for instant communications on electronic devices such as smartphone, tablet, and personal computers. Line users can send texts, images, video and audio) that many people used it as their communication equipment.

Translation should be equivalent. It means that, equivalent is not only concern to the formal language equivalent such as word for word but also the meaning equivalent that consist of the idea and the message in the source language. In other word, translation consists of the effort result in the nature of target language from source language.

So, this study was aimed to analyze of English-Indonesian Translation method on Line Dictionary Application. The Text was taken from film entitled "BATMAN" the scope of this study limited in the sentences and clauses found in the data.

A.   Research Question

Based on the background above, research question to be answered in this study are "What is the translation method mostly used in Line Dictionary Application?" and"How the translation result of English-Indonesian using Line DictionaryApplication?"

2. LITERATURE REVIEW
A.   Translation

Brislin (1976:1) defines translation as follows:" Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another language (target), whether the language are in written on oral form, whether the languages have established orthographies or do not have such standardization, or whether one or both languages are based on signs, as with sign languages of the deal".

Meanwhile according to Larson (1984:3) says that translation consist of translating the meaning of the source language in to the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant, only the form changes.

According the writer, translation is the process of language from source language to target language without missing the meaning and use the grammar of the target language.

B.   Translation Methods

Translation method (global translation strategy) is the overall strategy as if the translator applies to a text as a whole. It is used if the translator is willing to make the target text in the same purpose as well as the source text.

Based onNewmark's book entitled *A Textbook of Translation* (1998), there are eight translation methods in translating. The eights are separated into two classifications: Source Language (SL) emphasis and Target Language (TL) emphasis.

SL emphasis	TL emphasis
Word-for-word	translation
Adaptation	
Literal translation	Free
translation	
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.1 Translation Method
(Source: Newmark,1998, p.45)

1. **Word-for-Word Translation**

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre- translation process. (Newmark,1988:45). This method leads the translator to convert the grammatical structures into the nearest target language equivalents.

2. **Literal Translation**

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. (Newmark, 1988:46). It mean, Literal Translation focused on the meaning of Source Language because grammar structure omitted.

3. **Faithful Translation**

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer..(Newmark, 1988:46). The use of Faithful Translation is still classified as the beginning of translation process which still needs some correction. We must carefully about the grammar and word choices of Source Language.

4. **Semantic Translation**

A semantic translation focuses on translating the SL word on TL word. Word with aesthetic value. It admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original (Newmark 1988:46)

In Semantic Translation Method, the translator necessitated use intuitive empathy to translate the proverb above and capable to understand the cultural word of Source Language. In order that, the translation will be equivalent between Source Language and Target Language and the receptor is easy to understand.

5. **Adaptation**

The fifth method is Adaptation which more free and close with Target language. This method usually used in translating drama or poetry which maintains the theme, character and plot. "This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to theTL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued1 period plays." (Newmark 1988:46)

6. **Free Translation**

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original. so-called intralingual translation, often prolix and pretentious, and not translation at all. (Newmark 1988:47). The result of translation is often totally different from Source Language.

7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Newmark 1988:47). The translator try to find the meaning of idiom and use the word choices correctly for Target Language.

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. (Newmark 1988:47). It reproduces the Source Language contextual meaning to the Target Language and make the message can be easily understood.

C. The characteristic of Good translation

Nida (1964, cited in Venuti, 2000, p.134) purposes four basic requirements of translation, there are:
1. Making sense
2. Conveying the spirit and manner of the original
3. Having a natural and easy form of expression
4. Producing a similar response.

Furthermore, Massoud (1988, cited in Abdellah, 2002, p.26) states some criteria for a good translation as follows:
1. A good translation is easily to understood
2. A good translation is fluent and smooth
3. A good translation is idiomatic
4. A good translation conveys, some text extent, the library subtitles of the original
5. A good translation distinguishes between the metaphorical and the literal.
6. A good translation reconstructs the cultural context of the original.
7. A good translation makes explicit what is implicit in abbreviation and in allusions to sayings, songs, and nursery rhymes.
8. A good translation will convey as much as possible the meaning of the original text.
    Thus, based on several points above, the translator must be convey the meaning of original text and the translation should be understood.

D. Line DictionaryApplication

Line Dictionary Application it is a machine translation that provided by Line application. It is an application for instant communications on electronic devices such as smartphone, tablet, and personal computers. Line users can send texts, images, video and audio that many people used it as their communication equipment.

Line designed and launched in Japan in 2011, reached 100 million users within eighteen months. In February 2015, it announced the 600 million mark had been passed and 700 million were expected by the end of the year.

Line DictionaryApplication is a media which will used to translate the text for this research. The result of translation through this media will be analyzed by the researcher.

3.Methodology

In this research, the method used is descriptive qualitative method or qualitative with descriptive approach for details. Qualitative research is a study that focuses on the materials, situation, activities or relationship qualities which has holistic description emphasis and mostly delivered in detail (Fraenkel, et al, 2012, p.426).

So, according to the declaration of expert above, the writer assumes that descriptive qualitative method is relevant to this research, because in this study the writer will describe,analyze and interpret all of data.

The procedures of data collection of this study, the writer collected data by analyzing the translation method of *Line Dictionary*. But the first step is the writer was preparing this study with downloaded Line Dictionary as a media for translation.The data that will be translated taken from text film entitled"BATMAN" that the writer selected before.The writer retyping the English version of the Batman's text film to be copied and pasted in *Line Dictionary*and then translated it into Indonesian version. The result is saved as a new document to analyze. The document was analyzed in order to get the translation method mostly used on *Line Dictionary.*

To make an accurate result of this research, the writer paying attention to several ways to finding references with library research. The writer also try tried to understand how the importance of translation that having a relation with this subject. After all data are collected there are some technique to analysis the data that the writer used, they are:

- ✓ The data or source text will be apart per sentences
- ✓ The writer determining or finding the method of translation that used on *Line Dictionary*.
- ✓ Then, the writer will analyze the text about how the translation through Line dictionary and underlining the irrelevant translation and change it.
- ✓ The result will calculate and conclude which the method of translation mostly used.
- ✓ The last step is drawing the conclusion based on the result of analysis.

4. FINDINGS AND DISCUSSIONS

A.   Findings

Translation method is the way of translation of whole text. In measuring the method mostly used by Line Dictionary, the sentences were registered and analyzed. There were 78 data or text. The analyses were based on the characteristic of good translation, mentioned by some expert that mention before. The translation was accessed based on its form and the text explanation whether it is appropriate or not with Target Language. Below are the explanation of analyze the data and determine the method of translation using by Line dictionary in each data. In this study also, make the data that was translate by Line dictionary acceptable by the receptor which is changing into better translation with considered the grammatical, the meaning and the word of choice, The result of translation done by the writer can be seen in the third row of the each table below.

Text 1	
Source Language	Veronica. V : Bruce Wayne I wondered where you'd been hiding yourself. Who may I ask is your attractive date?
Target Language (Done by Line Dictionary)	Veronica. V.: Bruce Wayne Aku bertanya-tanya dimana kau bersembunyi. Bolehkah saya bertanya Anda menarik kencan?
Target Language (Done by the human)	Veronica. V: Bruce Wayne, aku bertanya-tanya dimana kamu bersembunyi. Bolehkah saya tahu siapa teman kencanmu yang menarik ini?

The result of translate of text above is difficult to understand. Word for word used for the translation because the structure of source language same with target language. It seen in *Who may I ask is your attractive date?* That translate into *bolehkah saya bertanya Anda menarik kencan?*. The message is not convey. The message will accept if translate become *Bolehkah saya tahu siapa teman kencanmu yang menarik ini?*

Text 2	
Source Language	Salina : Aha, in fact of most of this critters have gone thanks to triggers happy jerk like old grandpa.
Target Language (Done by Line Dictionary)	Salina : Aha, pada kenyataannya sebagian besar ini adalah telah tiada memicu bahagia brengsek seperti yang dilakukan kakek.
Target Language (Done by human)	Salina : Aha, bahkan sebenarnya hampir semua binatang ini telah lenyap gara-gara kakekmu yang bodoh itu.

The word of *critters* is not recognize by Line Dictionary, this translation classified as a not satisfactory translation because did not fulfill the intention and the meaning is not transferred and also the choice of word is not appropriate. The method used by Line dictionary is Faithful Translation.

Text 3	
Source Language	Scarface : So what's the gag ?
Target Language (Done by Line Dictionary)	Scarface: Jadi apa leluconnya?
Target Language (Done by Human)	Scarface: Jadi apa leluconnya?

This sentence translate by using communicative translation. The message was clearly delivered.

Text 4	
Source Language	Batman : You would know. Can you explain what you were doing at the museum tonight?
Target Language (Done by Line Dictionary)	Batman : Anda akan tahu. Bisakah kamu menjelaskan apa yang Anda lakukan di museum malam ini?
Target Language (Done by Human)	Batman : Kau akan tahu. Bisa kau jelaskan apa yang telah kaulakukan di museum malam ini?

Line dictionary using Literal translation because the meaning was acceptable,only just the choice word need to be consider like *bisakah kamu menjelaskan apa yang Anda lakukan di museum malam ini?* Change become *Bisa kau jelaskan apa yang telah kau lakukan di museum malam ini?*

B.   Discussions

Based on the result of the analysis using Newmark's (1988, p.45). The researcher found there are eight types of translation method but based on the result analysing, the translation used by Line dictionary are: Word for word translation (29, 48%), Literal translation (48, 71%), Faithful translation (15, 38%),Communicativetranslation (6, 41 %).

5. Conclusions

Based on the discussion in the previous chapter, the writer found that there are 78 data or text in text film entitled "Batman". At the first time, the writer translated the data from the English version into Indonesian version using Line dictionary. Then, the writer found out or determined what method of translation using by Line. After, the analyzing was done, the result of findings indicated that there were four methods used Line dictionary with the amount and percentage as follows: 23 data used Word for word translation (29, 48 %), 38 data used Literal translation (48, 71 %), 12 data used Faithful translation (15, 38 %) and 5 data used Communicative translation (6, 41%) so, the method mostly used in Line dictionary are Literal translation. This data shows that Line dictionary has an inadequate translation because Literal translation is not dealing with the translation context and often make mistake in delivering the message from the source language to the target language.

 For the second research question on how is the translation of English-Indonesian using Line dictionary. The writer found that the result of translation using Line dictionary is a poor translation. In the evidence, the target language done by Line dictionary is difficult to understand, the message of source language cannot be delivered, the grammatical must be restructured and there are some words cannot be recognized or were translated by Line dictionary. So, the writer made the target language into a translation that the target language easy to be understood. Based on the analysis, this study has successfully answered both of research questions.

Suggestions

The gist of this research is to investigate the method of translation mostly used in Line dictionary and how the translation of Line dictionary. This research is expected to be a reference and guide in editing the translation product of Line Dictionary and to make deeper understanding about the translation method. This research also potential in developing another translation research particularly in machine translation.

In doing research, there are some suggestions for those who are interested in translation study, especially in machine translation works.

1. To do the translation, the translator should understand the proper translation method, therefore the translation can be done as accurately as possible
2. In relation to the characteristic of a good translation proposed by several experts, the translator should choose the appropriate and suitable translation to the readers.
3. To make the Line dictionary is more useful. Line provider should update the application because there are some words that could not translate or the words are not recognized by Line dictionary

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Comparative Analysis Of Translation Between The Source Language (Sl) And The Target Language (Tl) In Tagore's Poetry: *Gitanjali, Songs of Offerings*

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ABSTRACT

The long lyrical poem entitled *Gitanjali, Songs of Offerings* written by Rabindranath Tagore (1861 – 1941) is very interesting and has a deep philosophical thought. In this occasion, Part LVII is selected to be analyzed. This poetry was translated into Indonesian by Amal Hamzah in 1952, which is used as the target language (TL). The approach used is from literary criticism (intrinsic and extrinsic) and from perspective of translation theories. Based on the analysis, obviously, we can see that a single word may have various senses and those are signalled by the context. Especially in poetry, it is enriched by figurative senses. The process of translating poetry absolutely cannot ignore the message of the source language (SL); however, reminding that there is no 100% synonymy between words in every language, the translating process must notice the intrinsic sight of the poem. We cannot judge whether a translation is bad, better or good, especially translation in poetry, particularly the lyrical poem. In this case, some strategies can be conducted such as: translation shifts, lexical translation, idiomatic translation, borrowing, etc., which can be used to naturalize the poetry translation and to achieve the best readability of the TL text.

Key words: *Gitanjali, Lyrical Poem, Source Language, Target Language*

1. INTRODUCTION

Gitanjali is a collection of poems by the Bengali poet Rabindranath Tagore. The English Gitanjali, Songs of Offerings is a collection of 103 English poems of Tagore's own English translations of his Bengali poems first published in November 1912 by the India Society of London. Tagore's poetry was viewed as spiritual and full of philosophy. Rabindranath Tagore has a school, *Shanti Niketan,* means the 'Abode of Peace' (now it becomes the University of Vishvabharati). There, Amal Hamzah, an Indonesia poet, had learned from him. This also can be one reason how Amal Hamzah appreciated Rabindranath Tagore and translated his poems.

A poem has at least two levels of meaning, i.e. literal and figurative or symbolic meaning. The literal meaning is the explicit meaning, which is overtly stated by the lexical items and grammatical forms; while figurative or symbolic meaning is the implicit meaning, which to be communicated by the translation, because it is intended to be understood by the original writer. In this case, only the poet knows what he or she meant in his or her works. Again, it is supported by the poetic license. The problem know, is it possible to translate a poem? Especially, to translate the SL into the TL which has the closest meaning? This project is trying to find the answer. The approach used is from literary

criticism (intrinsic and extrinsic) and from perspective of translation theories. However, as the time given is very limited, this project will only select some interesting matters.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

The main theory that used in analyzing the translation is taken from Mildred L. Larson (1998) in his book entitled *"Meaning-Based Translation: A Guide to Cross-Language Equivalence"*. According to Larson, there are two main kinds of translations: form-based translation, which follows the form of source language (literal translations) and meaning-based translation, which makes every effort to communicate the meaning of the source language text in the natural forms of the receptor or target language. Meaning-based translation is idiomatic translation. Before doing the analysis, we should understand first about the definition of poetry. Poetry is the hymn of praise, and the essays on the nature of poetry would cram thee shelves of any modest public library and overflow onto the floors as well.

A very old definition of poetry regards it as a fusion of sound and sense. Fusion means a melting together of sound and sense. In other words, poetry is the art of saying something by saying something else just as good. Regarding to the sense of the poetry's translation, the second book is the translation of *Gitanjali* in Indonesian version from Amal Hamzah (1952). Hamzah was one of the Tagore's disciple and also one of the pioneers in Indonesian poets.

Below is the original poem, the source language text (SL):

Gitanjali, LVII

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!

Ah, the light dances, my darling, at the center of my life; the light, strikes, my darling, the chords of my love, the sky opens, the wind runs wild, laughter passes over the earth.

The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.

The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.

Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its bank and the flood of joy is abroad.

And now, here is the translation, the target language text (TL):

Cahaya, cahayaku, cahaya yang memenuhi dunia, cahaya yang menyayang mata, cahaya yang menyejuk hati!

Ah, cahaya menari, kekasihku, dalam sari kehidupanku, cahaya mengenai, kekasihku, tali cintaku; langit terbuka, angin untai, tawa berlayar didataran dunia.

Kupu-kupu membuka sayapnya dalam laut cahaya. Seroja dan melati menaik di atas puncak gelombang cahaya.

Dalam tiap-tiap mega, kekasihku, cahaya seperti emas terpecah dan menyebarkan permata dalam kemewahan.

Kegirangan mengembang dari daun kedaun dan kesenangan tiada berhingga. Sungailangit melampaui tepiannya dan pasang-kesenangan sedang mendatang.

3. METHODOLOGY

 The poetry used as data source is taken from a long lyrical poem entitled *Gitanjali, Songs of Offerings* written by Rabindranath Tagore (1861 – 1941), an Indian multitalented philosopher. In this occasion, Part LVII is selected for the project. This poetry is very interesting and has a deep philosophical thought. Rabindranath Tagore was awarded Nobel Prize for this poetry in 1913, and he is the first Asian winner. This poetry was translated into Indonesian by Amal Hamzah in 1952, which will be used as the receptor or target language.

 The data was collected by using observational method by close-reading strategy and comparison between the source texts and the target texts. The approach that used in analyzing the data is from literary criticism (intrinsic and extrinsic) and from perspective of translation theories. The analysis begins with an explanation of the theories mentioned in theoretical framework. Finally, the data is analyzed according to their types to maintain the theories.

4. FINDING/DISCUSSION/ANALYSIS

 The tense used in the SL poetry is consistently simple present, except the last line used present perfect. The simple present tense is used to express general truth and habitual action. So, it can be said that this poem express everlasting value. And since the last line is present perfect, which is used to express something already happened completely at the present time; the last line can be determined as the real situation, the main event of this text. In the Indonesian translation, the tense cannot be clearly recognized, as Indonesian language has no clear tenses. However, by tracing the message of the translation, the value can be obtained.

 The first paragraph, there are five repetitions of the word 'light' and all are added by adjectival modifier: *my, world-filling, eye-kissing, and heart-sweetening.* The effect of such composition is hyperbolism. Also, there is a meaning of continuity in the adjectival verb: *world filling, eye-kissing, and heart sweetening;* these indicate that the events are permanence or happen regularly. If we look from figurative meaning perspective, 'light' has to do with life, consciousness, enlightenment, and educated condition, and most of all, it means divine. And when someone enriches with life, consciousness, enlightenment, and educated condition, he feels joy. If we may interpret, those are meant by the *world-feeling, eye-kissing,* and *heart-sweetening.*

 The same repetitions happened in its Indonesian translation. The word 'light' is translated into '*cahaya*' in Indonesian. There are two SL words which are translated into different literal meaning in the TL text, those are 'eye-kissing' into '*yang menyayang mata*' – not '*mencium mata*' (*mencium*: means to kiss), and 'heart-sweetening' into '*menyejuk hati*' not '*memaniskan hati*'. According to Larson, the process is called idiomatic translation. As the translation should sound natural, the SL can be translated into different word from the lexicon as long as it still on the main thought expected. In this case, the word '*mencium*'; *to kiss,* and '*menyayang*'; *to love* has close relationship that generally one of people showing their love, especially in close or intimate situation is by kissing, while the word '*memaniskan*'; to *sweeten* replaced by '*menyejuk*'; *to cool.* So, if the translation used the Indonesian denotative words, '*mencium*'; *to kiss* and '*memaniskan*' *to sweeten*, it doesn't match with the expected meaning. And the text '*cahaya yang menyejukkan hati*', again it is hyperbolism, 'light', usually causes 'warm', but in fact, it is chained with '*menyejuk(kan)*'; to cool. This is called as oxymoron, an effect in which two contradictory terms are used in conjunction.

Based on those explanations, the first paragraph, which is full of hyperbolic sense, is trying to explain about an extraordinary one, the magnificent thing that is symbolized as 'Light'. Then, we proceed to paragraph 2, 3, 4 and 5. There is dynamic sense in all these line, which is described by the motion verbs: *dances, strikes, opens, runs, passes over, sails, surge up, is shattered, scatters, spreads.* Then, notice the words *butterflies, lilies, jasmines,* and *leaf;* flowers, leaves, butterflies exist in Spring time, and usually, the living environment begins to start their productive live on Spring because of the appropriate conditions. The time which is full of energy of live and dynamic will emerge joy and happiness.

There are also words having contrastive sense such as: *the sky opens, wind runs wild, cloud, laughter passes over the earth;* which indicates the unfavourable situations. There is a mismatch in translating 'pass over' into '*berlayar*'. According to the Thesaurus, pass something over means *disregard, forget, ignore, skip, omit, pass by, not dwell on*. In this case, although the Indonesian '*berlayar*' as figurative meaning has a link with *skip, pass by, not dwell on;* it is inappropriate for translating the word 'pass over'. The solution is, according to Larson, to keep the first meaning. So, it is better to translate it as '*meninggalkan' to leave'* as the meaning of idiomatic words *not dwell on*. These parts describes about the beauty of complete life both in good and bad times, which run through consciousness about the Light. The last line is translated without clearly stating the tense. It is very important because the line determine the event explained by whole text. This is the conclusion of the message of the poem. By historical or diachronic approach, the author is from *brahmin* family, the *Thakur* family (in English, it is pronounced as Tagore). Rabindranath has well comprehension about Hinduism, especially Saivism, which believes the inseparable relationship between *atman* (being) and *Paramatman* (the Supreme Being), that *atman* is the sprinkle or particle of *Paramatman.*

It is described as the sunlight and its reflections in thousands clay pots filled with water, that is how the Supreme Being is reflected in all beings. All beings can be unified with the Supreme Being when they set their life unbounded into liberation, they will feel the greatest joy, *Advaitam Anandam.* In order to achieve the liberation, there must be consciousness in every being; and consciousness is reached through creative unity, creative actions and thought, which all of those are fully dedicated to the Great Creator. In his essay, *Religion of the Poet,* he said that all his creative works are the way he devote the Supreme Being. And he often described God as if he was very close with Him such as: my love, beauty, lord of my heart, my dear, princess, my dearest one, etc. Having traced the history of the author, it can indicate that the poem has to do with theology, the philosophy of divinity. That all creatures begin from the Great Creator. They are blessed and they all can find their joy and happiness by their self-consciousness.

5. CONCLUSION (AND RECOMMENDATION)

Based on the analysis, obviously, we can see that a single word may has various senses and those are signalled by the context. Especially in poetry, it is enriched by figurative senses. The process of translating poetry absolutely cannot ignore the message of the SL, however, reminding that there is no 100% synonymy between words in every language, the translating process must notice the intrinsic sight of the poem, in order to get the most equivalent translation; and also the extrinsic sight, to achieve the text is match with the context of situation and context of culture, and also to provide the readability of the poem in the TL readers.

We cannot judge whether a translation is bad, better or good, especially translation in poetry, in this case, lyrical poem. The translator also has his own competence in understanding a poem to be translated through his contemplations. In this case, some strategy can be conducted such as: translation shifts, lexical translation, idiomatic translation, borrowing, etc., which can be used to naturalize the poetry translation and to achieve the best readability of the TL text.

As the ending of this paper, we would like to translate the poetry by our own comprehension upon it. This is dedicated to Rabindranath Tagore, one of the inspirations of creative people.

Gitanjali, *Kidung Persembahan* LVII

Cahaya, cahayaku, cahaya yang memenuhi dunia, cahaya yang memberkati mata, cahaya yang menyejukkan hati!

Ah, cahaya menari pada mata air hidupku, kekasihku; cahaya menerpa selaraskan cintaku, kekasihku, ketika langit terbelah, hembus angin tak terkendali dan tawa riang meninggalkan bumi.

Kupu-kupu mengembangkan sayapnya di lautan cahaya. Teratai dan melati terbit di puncak gelombangnya.

Cahaya lebur serupa debu emas di tiap mega, kekasihku, menebar kilau mutu manikam dalam kemakmuran.

Kegirangan dan kelegaan tiada terhingga menyirami daun demi daun, kekasihku. Sungai langit telah meluap melewati tepiannya dan berlimpah sukacita terasa.

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Male Superiority in the Narrative Technique
of *Amina* by Shirley Saad

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ABSTRACT

Male superiority is structured deeply as part of society's morals that women do not even realize that their existence is limited by their capabilities in strengthening men's status in social interaction. The inferiority of the main female character in *Amina* by Shirley Saad (1992) is discussed by using Todorov's sequence analysis (Zaimar, 2013). The narrative technique used in the story shows that the female character's existence is determined by her ability to give birth to a son.

Key words: narrative technique, sequence, patriarchy

1. INTRODUCTION

Shirley Saad is an Arab descent writer whose works represent the cultural rules binding Arab women (Penelope & Valentine, 1992). The short story *Amina* is one of the short stories collected in the anthology book titled *International Feminist Fiction*, specifically in the chapter *The World of Men*. The story reveals how patriarchal society favors men over women; accordingly, wives must give birth to sons to pass along the men's superior position over women.

The short story tells about Amina, who was gripped by fear after giving birth to a daughter. The baby became the fourth daughter born in her six years of marriage to Hamid, a rich man with a social political standing. Amina's fear was caused by the impression that the presence of a son as a legitimate heir in a household was principal; the more sons a wife gave to her husband the better. Amina then was worried about what would her husband decide upon her failure to give him a son; either he would divorce her or take a second wife.

The dominance of men over women is a social construction that puts women in the inferior position. Irigaray in *Women on the Market* states that women, be as a daughter or a wife, have always been in the power of men (2004). In other words, women are the object or the property while men are the subject. Gender bias gives men freedom to be in the public space while the role of women is limited to the domestic space, such as taking care of the household and nurturing children. Furthermore, women as objects do not have authority over their own bodies; patriarchal social construction judges the essence of women's existence is based on their reproductive organs functions, i.e., as an agent who conceives and gives birth to man's offspring.

2. LITERATURE REVIEW

The relation between a man and a woman is always in term of "the self" as opposes to "the other" that in order to be powerful, "the self" must put "the other" as his inferior (Beauvoir in Tong, 2008, p. 262). Throughout history, society has been placing women in the subordinate position that women themselves internalize the idea that their existence will always be below men; women exist to sacrifice themselves for the sake of putting men into higher position. Women do not have power

because the society dictates that men are granted greater freedom in acquiring their desires, something that is not given to women. Because of their reproduction organs, women are forced to be wives to bear children and become mothers. Being a wife or a mother restricts women from their own existence as "the self" because women are compelled to serve men and dedicate themselves to their children; women then are always the object. The short story discussed in this paper presents the identity crisis of Arab women, that the patriarchal society defines women as mothers of sons, and the inability to fulfill this role makes them unworthy hence be denied by society (Quawas, 2014).

The issue of gender bias can be examined by analyzing the narrative technique of the short story. In this case, the narrative technique is how the writer uses the elements of prose to tell the story. Three essential elements in discussing a literary work are setting, characterization, and plot (Wellek & Warren, 1995). The setting provides insight into the social context of the story. The characterization shows the character's personal qualities, which can be found through "direct definition" and "indirect presentation" in the text (Kenan, 2003, p. 59). The direct definition is narrator's descriptions about the characters' personalities, while the indirect presentation includes characters' thoughts, actions, speeches (in dialogue or monolog), other characters' thoughts and speeches. Moreover, the message of prose text can be revealed by examining *the plot* and *the story* (Zaimar, 2013). The plot is events that appear in line according to the narration in the narrative text while the story is causal events which can be formulated after reading the entire text. Todorov suggests that in analyzing the plot, the narrative text can be divided into "sequences," or "the smallest units of meanings" which is done to find its logical connection or "the primary function" which is the chronological events of the story (Zaimar, 2013, p. 35; p. 191).

3. METHODOLOGY

The object of this research is the short story *Amina* by Shirley Saad (1992). This research is done in order to find the difference in the gender roles represented in the narrative technique through sequence analysis. This research uses a qualitative method that relies on the interpretation of text analysis. First, the sequences of the narrative text will be listed. Second, the sequences will be arranged chronologically as the primary function. Third, the roles of the female characters will be compared to the roles of the male character.

4. DISCUSSION
4.1. The Order of Sequences of the Narrative Text *Amina*

1. Amina woke up.
2. Amina recalled what happened and whimpered.
3. A nurse came and calmed Amina down while telling her that her baby survived.
4. Amina uneasily asked the sex of her baby.
5. The nurse congratulated Amina for her healthy daughter.
6. Amina was disappointed to hear the statement.
7. Amina worried about her fate.
8. Amina recalled her six years of marriage life.
    a. Amina had given birth to four daughters.
    b. Amina was happy to be proposed.
    c. Amina had met Hamid twice.
    d. Hamid visited Amina's house.
    e. Amina's servant told Amina that Hamid has asked for her hand in marriage.

f. Amina peeked through a hole in the border wall that divided men and women's room.

g. Hamid and Amina's father as well as other men were drinking coffee.

i. The murmurs of the women scared Amina.

j. Amina found out that her husband was kind, gentle, and understanding.

9. Amina grieved over her baby daughter who would not be welcomed with a party.

10. Amina just wanted a son.

11. Amina recalled her previous miscarriage.

   a. Amina wished the midwife had not told her that her undelivered baby was a son.

   b. Amina felt guilty for having miscarried the only son in the six years of her marriage.

   c. When Amina was five months pregnant, she fell while climbing stairs.

   d. Amina went to the doctor and went back home.

   e. Amina could not feel the movement of the baby in her womb.

   f. Amina went to the hospital.

   g. Amina underwent various tests for two weeks.

   h. Amina's baby was declared dead.

   i. Amina then bore two more daughters, which made her newborn baby the fourth daughter.

12. Amina took into account the two possibilities that would be taken by her husband: divorcing her or taking a second wife.

13. Hamid's older brother had told Hamid to take a second wife during the past two years.

14. Hamid loved his wife and his daughters but he was a man.

15. Hamid had money, social and political standing, but had no heir.

16. Amina's mother and Amina's sisters-in-law came and congratulated Amina.

17. Amina's mother worried about the impact of Amina's failure to give birth to a son.

18. Amina's sisters-in-law were happy that they had sons who would get half the inheritance and social status that belonged to Hamid if he and Amina did not have a son.

19. Amina's sisters-in-law knew that Amina could try to have a son again.

20. Amina's friends came over and congratulated Amina.

21. Amina's pregnant cousin, Huda, came over.

22. Huda sat on the carpets and drank coffee.

23. Amina was anxious seeing Huda who was pregnant even though she already had two daughters and three sons.

24. Huda stated that having many children could make a husband happy.

25. Huda's statement was agreed by the other women.

26. Hamid came, the women went to another room.

27. The maid came and served them coffee.

28. Hamid saw Amina and tried to smile.

29. Hamid realized that Amina was feeling tired, upset, and ashamed because once again she failed to give birth to a baby son and worried to be divorced.

30. Hamid sat on Amina's bed and said that they could still try to have a son.

31. Amina cried out of shame and relief.

32. Hamid soothed Amina by saying they could still try again.

33. Hamid went away.

34. The women entered Amina's room again to find out Hamid's decision.

35. Amina said that Hamid wanted to have more children.

36. Amina's mother was relieved and the women congratulated Amina.

37. Amina fell back asleep.

Based on the order of the sequences above, there are fifty-six sequences in total, including the micro-sequences which are the flashback sequences. Amina appears in thirty-eight sequences (1, 2, 3, 4, 5, 6, 7, 8, 8.a, 8.b, 8.c, 8.e, 8.f, 8.i, 8.j, 9, 10, 11, 11.a, 11.b, 11.c, 11.d, 11.e, 11.f, 11.g, 11.i, 12, 16, 20, 23, 28, 29, 30, 31, 32, 35, 36, 37). It can be concluded that the protagonist of the short story was Amina, as could be deduced from the title. In the meantime, Hamid appears in twelve sequences (8.d, 8.e, 8.g, 13, 14, 15, 26, 28, 29, 30, 32, 33), fewer than the number of Amina's sequences. However, even though the text appears to present Amina as the center of the story, Hamid's decision over the length of the story is the very reason the story of Amina existed in the first place which demonstrates Hamid's superior position over Amina.

4.2. The Primary Functions of the Narrative Text *Amina*

The fifty-six sequences in total can be arranged into nine primary functions in the following order:

   I. Amina was proposed to and became Hamid's wife (8.e).
  II. Hamid was a rich man with a social political standing (15).
 III. Amina miscarried a son (11).
 IV. Amina gave birth to a fourth daughter (3, 8.a, 11.i).
  V. Amina uneasily awaited the decision of her husband (7, 12, 29).
 VI. Amina's mother worried about the impact of Amina's failure to give birth to a son (17, 34).
VII. Amina's sisters-in-laws were happy when Amina did not give birth to a son because then
        Hamid's wealth would be passed on to their sons (18).
VIII. Hamid asked Amina to conceive and give birth to more children (30, 32).
 IX. Amina was relieved over the decision of her husband (31).

The primary function chart can be seen as follows:

$$
\begin{array}{ccc}
\text{II} & & \text{VI} \\
\downarrow & & \uparrow \\
\text{I} \to \text{III} \to \text{IV} \to & \text{V} & \to \text{VIII} \to \text{IX} \\
& \downarrow & \\
& \text{VII} &
\end{array}
$$
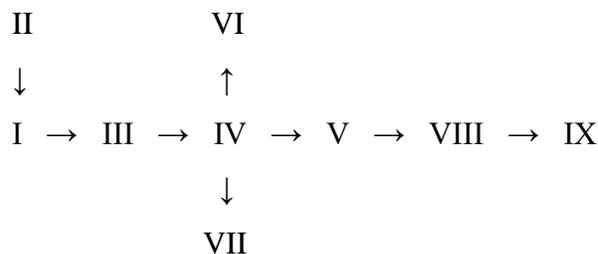
Based on the chronological sequences or the primary functions above, it can be concluded that the story is driven by Amina's concern over the decision of her husband, Hamid, after she gave birth to their fourth daughter. Based on the above narrative logic chart, it can be seen that the birth of a daughter means the absence of male descendant, in which Hamid's decision would be affecting three things: Amina's future, Amina's mother's future, and Amina's sisters-in-law's sons' future. In other words, Hamid has a superior position over all female characters.

4.3. Male Superiority in *Amina*

The short story begins with, *"Amina opened her eyes and for a moment wondered where she was. ... The English nurse hurried over and bent down. 'Don't you worry now,' she said. 'You'll be*

fine and the baby is all right. ... Mabruk, congratulation'" (Saad, 1992: 203). From the passage, it can be assumed that the narrator, by the usage of the pronoun *she*, tells the story of Amina. *The English nurse* indicates a cultural context where the aforementioned nurse was not local; otherwise, the *English* part would not be pointed out. Since all the characters in the story are using English language, it could be assumed that the *English* part refers to the appearance of the nurse, who might have looked Caucasian, as Caucasians are the race majority associated with English people. Moreover, the use of the phrase *Mabruk*, which is Arabic, provides an indication that the setting is Arab[1]. The quotation above shows that Amina had just given birth in a hospital. Amina felt uneasy to find out the sex of her baby, *"Amina asked, not daring to hope, 'Is it a boy or a girl?''A girl,' Replied the nurse cheerfully. ... Another girl! ... What would happen to her now?"* (Saad, 1992: 203). Her anxiousness, *not daring to hope*, indicating that Amina actually wanted a baby of a certain sex. Meanwhile, her thought, *another girl!* suggests her disappointment that it was a baby girl. It can be concluded that Amina wanted a son. Amina's concern, *what would happen to her now?*, shows that the unexpected daughter will have an impact on Amina's future.

Amina has given birth to three daughters and miscarried a son. Knowing that the newly born baby had just become her fourth daughter, Amina recalled the miscarriage event that had happened before. *"The only one in six years and she had to go and lose it. It was her fault too"* (Saad, 1992: 204). The passage shows that Amina felt guilty and regret having miscarried the only son. Having given birth to a daughter for the fourth time made her worried about the decisions that her husband would take,*"[w]ould Hamid divorce her? Would he take a second wife?"* (Saad, 1992: 204). The absence of a son threatens Amina's position as a wife. Hamid has the power to divorce Amina or seek a second wife if he thinks that Amina is unable to give him a male heir. *"Hamid loved Amina and his daughters, but he was human. He did have all that money and the social and political position and no boy to leave it to"* (Saad, 1992: 204). The narration, *'but he was human'* implies that both decisions, divorcing Amina or seeking a second wife, are Hamid's rights as a husband. This phrase suggests that desire only exists in men, while women are the object of desire (Irigaray, 2004). This is also supported by the insistence of Hamid's older brother during the last two years, *"urging him to take a second wife,"* which makes Amina felt anxious (Saad, 1992: 204). The phrase *no boy to leave it to* confirms the importance of the presence of a son in a household, as a legitimate heir, so that men would use all means to get a male heir; one of them by taking a second wife.

The presence of daughters then is not as important as the presence of sons which means that women are in an inferior position compared to men. Amina's future which depends on Hamid's decisions shows the dominance of male character over a female character. In this case, as soon as a woman is married, she will become the property of her husband and then she has to be obedient to her husband's wills (Irigaray, 2004). Therefore, Amina was very uneasy awaiting Hamid's decisions.

Her fourth daughter does not only have an impact on Amina herself but also on other female characters. First, the absence of male descendants makes Amina's mother feel nervous. *"[Amina's] mother was especially fearful for her daughter's future and felt that some of the disgraces fell on her and the family too"* (Saad, 1992: 204). The phrase *disgraces* refers to Amina's failure to fulfill her role given by society, which is to be a mother of a son (or sons). In this case, Amina's mother as part of patriarchal society expected Amina to give birth to a son and her failure to do so was unacceptable, a threat to her mother's social position. Thus, Amina's mother believed the importance of male over female. Second, the absence of male descendant also has an impact on Amina's sisters-in-laws. *"The sisters-in-law were secretly jubilant because they had boys. Hamid's social status and half his fortune*

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[1]Some choice words 'Mabruk,''Allah yi barek fi omrek' and 'majlis' (Saad, 1992: 203) provides the context in Arab culture.

would revert to their own sons if he never had any boys of his own" (Saad, 1992: 204). On the other hand, Amina's sisters-in-law were happy that Amina gave birth to a daughter, which would allow their sons to inherit Hamid's fortunes and fame along with the absence of male heir in Amina and Hamid's marriage. It can be concluded that both Amina's mother and Amina's sisters-in-law were not sympathetic to Amina as a fellow woman on the possibility of Amina being divorced by her husband. Rather, they perpetuate the implication in the ideology of patriarchy where the presence of sons more important than daughters.

The dominance of men over women in the story is also confirmed by Huda, Amina's cousin. Huda answered Amina's amazement over the risks Huda took to be pregnant in old age, *"You need many sons and daughters to keep your husband happy. You are still young Amina. God has given you four daughters, maybe the next four will be boys'"* (Saad, 1992: 204). Huda's statement has contributed to the importance of the presence of a son, so it can be concluded that Huda is telling Amina to continue to get pregnant until she gave birth to quite a lot of sons. The phrase *to keep your husband happy* shows that men are the center of the world, while women are objects that act on the desires and interests of men (Bem, 1993).

Thus, it can be concluded that female characters around Amina did not care about Amina's condition who was tired and sick after giving birth, but instead, they cornered her for giving birth to a daughter and not a son. This shows that women in patriarchal society tend to oppress other women because of the belief that they have to put men and their interest first. In addition, women in the patriarchal culture also do not realize that they do not have possession of their own bodies; female bodies are exploited for the sake of their reproductive organs functions in order to conceive and give birth to children for men (Irigaray, 2004). They are actually forced to be mothers.

Male character's superiority could also be seen in Hamid's appearance in Amina's room. *"Hamid looked at his wife, tried to smile and searched for something nice to say. He thought she must be tired, disappointed, ashamed of having failed him one more time and afraid of being repudiated."* (Saad, 1992: 205). The phrase *disappointed, ashamed, and failed* refer to the birth of Amina's daughter, which is not expected by Hamid and or even by Amina. Those three phrases signify that the birth of a daughter is somehow a mistake that Amina should not have made. This shows the dominance of men over women, as though women are solely responsible and have total control of the sex of the babies that are being born. Hamid's superior position over Amina is demonstrated through his direct speech, *"'Well, mother of my children, we will just have to try again, ... [a]s long as we are young, we will try again, eh?'"* (Saad, 1992: 205). The passage above shows Hamid's decision over Amina's future, namely that Hamid would not divorce Amina, but rather asked her to keep trying to give him a son. The phrase *mother of my children* affirmed Amina's role for Hamid, which is limited to the function of her reproductive organs to conceive and give birth. It is just as written by Zuraiq in her essay titled *Arab Woman in the National Life* (1972), that women's primary function is as a mother, and women's destiny is as men's companions who help men retain their victory; in the case of Hamid, it is to get a male heir.

5. CONCLUSION

Based on the above explanation, it can be concluded that the short story *Amina* by Shirley Saad (1992) is a feminist critique of women's marginal position. Male dominance in the patriarchal ideology could be seen through the contradictions between the granting of the title of the short story *Amina* and the narrative technique of the short story. The title, *Amina*, gives presumption that Amina is the protagonist yet the narrative technique is styled to have a leaning toward another character, Hamid. First, Amina's more frequent sequences actually expose the inferiority of female characters, because

her every sequence is always in relation to her position as Hamid's wife and not she herself as an individual, a woman. Second, the story narrative driven by Amina's anxiety over Hamid's decision explained in the primary function shows the male character's superiority; Hamid was the one who would determine Amina's future. Moreover, the way patriarchal ideology is more concerned with the presence of son than a daughter can be seen through the direct speech of the characters, who judged Amina as someone who was unable to satisfy her husband by constantly giving birth to daughters. Hamid as the male character had power over the female characters; his decision would affect not only Amina's future but also her mother's and her sisters-in-law's.

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The Women Power and Stereotype Issues in Disney's Animation Movies

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ABSTRACT
The aim of this thesis is to explicate the women power around men and oppose the stereotype issues of women who are better taking care than man who are better taking charge. In some cultures, women are expected to be the caregivers, soft, weak, which are considered feminine attributes and men are expected to be the breadwinners, strong and powerful, which are seen as masculine traits. The objects of this research are in three Disney's animation movies, they are *Pocahontas, Frozen, and Mulan 1*. Those three movies show the action of women in their power; women are able to be the leader (take in charge in solving the conflict) , strong and powerful, masculine in their action, optimistic reaching their own dream, superior.

Key Words: woman power, stereotype issues, Disney's animation movies.

1. INTRODUCTION

Some gender issues judge woman as the weak gender and has a role under the men. Those women could not pursue a job as men do; only some women could have same position as men. According to Aristotale "Woman is more compassionate than man and has a greater propensity to tears… But the male… is more disposed to give assistance in danger, and is more courageous than the female". (Aristotle,1935). Aristotle statement seems too old; indeed it becomes the stereotype of the women until nowadays. Everybody could see how men and women treat differently based on their roles. Men characters inside of a movie are more prominent and more independent. Meanwhile women characters are likely weak. As it is portrayed also in the work of literature then it is also adapted into movies.

The roles of gender in most of Disney movies are prominent. Disney provides a platform in which a lack of women's voices may be problematic. Everything from the way women look in Disney films to the way they act and speak is being presented by a male dominated industry. According to Anselmi and Law, Gender roles are "socially and culturally defined prescriptions and beliefs about the behavior and emotions of men and women" (Anselmi and Law,1998) . So, gender role is portraying about the role of men and women based on their gender. Most of the women inside of the movie appear as the princess and queen. Most of children in the world look up to the Disney princess as the role model. Even Though most of them being princess are not by birth, it could be by their strength, their bravery, their courage, and their kindness. Many of the Disney princesses often depict ideal female qualities and characteristic behaviors; male and female characters are portrayed differently in Disney

films, indicating distinct ideas about gender, social behaviors, and norms (Bispo, 2013:1). Then it could lead the idea of stereotype in a social group of society. According from Lawrence Blum (2004:251) Stereotypes are false or misleading generalizations about groups held in a manner that renders them largely, though not entirely, immune to counterevidence.

Gender stereotype toward women limits the women to improve them. Since stereotype is understood as "A generalized view or preconception about attributes or characteristics that are or ought to be possessed by members of a particular social group or the roles that are or should be performed by, members of a particular social group" (woman right and gender section in UN publication). This social group refers to the women as the object of inferiority than man as the superiority one. According to Alfred, "Man with the head and woman with the heart; Man to command and woman to obey; all else confusion" (Tennyson, Lord Alfred, 1842). Based on the quotation from Alfred women are likely known as the weak creature. For example in Cinderella movie, she appears as the weak girl and her job mostly around the house. This issue is taken as the imitation of what is happening in the reality as well.

Besides, there are three Disney's movies, *Pocahontas, Frozen,* and *Mulan 1* that issued women in different version, mostly they have power and become major hero character and it assumes that these movies oppose the stereotype of women as weak creature to be powerful characters among males characters. *Pocahontas* is a movie directed by Mike Gabriel and Eric Goldberg from Disney in 1995 telling an Indian princess's life. She is the daughter of a chief from Indian's tribe in Virginia State. She lived in 1600's era where the colonizer from Europe came to Indian to take gold. In her tribes, women are likely to stay at home, focused on the children and kitchen. Meanwhile, for men they are usually hunting, fishing and farming to feed their family. Women's power appears in Pocahontas, since she tries to find her independence as women. Finally she gets what she wanted to be achieved. It could be seen also in *Frozen* and *Mulan 1*, mostly female characters have their power to conquer the enemy of public among the male characters. The issue of gender stereotype and women's power is always brought by heroines in Disney princess.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Relevant research will help the researchers in finding result by adapting method and some concepts inside. They are Sekarlangit Umastuti (2015) *An Analysis of Gender Stereotypes and performativity in Brave Movie* with the objective to identify gender stereotypes phenomena found in the movie and to reveal the masculine performances related to gender performance represented by the main female character. Second is Mou and Peng (2009) *Gender and Racial Stereotypes in Popular Video Games* , they have aim to provide a better understanding of the stereotypical phenomenon in video games. Third is Krahn (2015) *Reel women: gender stereotypes in film by.* This previous study aims to analyze when horror films attempt to portray female characters as the hero, this sends a message to audiences that women can be strong and independent. The fourth previous study is Graber (2006) *Women, Gender and Attitudes Toward power: A Mixed Methods Approach by,* she aims to explore the attitude expressed by women in executive leadership positions toward their legitimate power defined as the perceived right of an individual to exert influence over others as a result of a formal position of their power or societal norms.

THEORETICAL FRAMEWORK

Cinematography Aspect will be important point to be put as the framework since the analysis of movies can not be separated from it. According to Brown, Cinematography is the process of taking ideas, words, actions, emotional subtext, tone and all other forms of non-verbal communication and rendering them in visual terms (Brown,2011:11). While the issues taken are about women power and stereotype, gender study also is used to clarify the significance issues in society between men and women from their social roles and positions. Men are stereotyped as independent, agentic, and goal oriented; women are stereotyped as interdependent, communal, and oriented toward others (Eagly & Steffen, 1984; Spence & Helmreich, 1978 in Cuddy). This study then specifically come to the stereotype issue of women that might be negative and positive.

Simply put, gender stereotypes are generalizations about the roles of each gender. Gender roles are generally neither positive nor negative; they are simply inaccurate generalizations of the male and female attributes. Since each person has individual desires, thoughts, and feelings, regardless of their gender, these stereotypes are incredibly simplistic and do not at all describe the attributes of every person of each gender.(Brewere.2015)

Thus, women should be communal, which means they should be warm, pleasant, care giving, gentle, modest, sensitive and affectionate. Men should be agented, which means they should be strong, forceful, aggressive, competent, competitive and independent. Consequently, when people unconsciously apply these gender assumptions to others regardless of evidence to the contrary, they are actually perpetuating the so-called gender stereotyping. It is because these stereotypes ask women to carry some unfair expectations (from men); otherwise they will be alienated by the society. The Doctrine of Two Spheres is the belief that women's and men's interests diverge—women and men have their separate areas of influence (Lewin, 1984a) in *Newsweek*, 2000: 161. For women, the areas of influence are home and children, whereas men's sphere includes work and the outside world. A woman is also forced by these roles to put her family's welfare before her own. She should be lovely, caring, compassionate, and nurturing as well as sympathetic. Unlike women, men are the ones to be competitive, courageous, independent, assertive, and career-focused.

3. METHODOLOGY

In this research, qualitative research is used by the writers. According to Baker and Graham in Elizabeth D.Hale, et al (2007: 139) in her thesis, "Qualitative research is particularly appropriate when you want to understand or obtain an account of a personal perspective of an event or experience" . According to Fraenkel and Wallen (1993: 380) Qualitative research is defined as "a research study that investigates the quality of relationships, activities, situations or materials." Qualitative methods use descriptions and categories (words), for examples, open ended interviews, naturalistic observation, and document analysis

4. ANALYSIS
4.1 WOMEN'S POWER IN *POCAHONTAS, FROZEN, MULAN 1*

Pocahontas

(Track 01:08:15)

This is the path I choose, Father.

Pocahontas is a name of Indian women. She shows her power as the women. This evidence shows her power to protect her lover, John smith. She protects John smith in order not to be killed by Indian tribe. She is voicing her love as the power to give the protection. As the girl of Indian tribe she should obey her father's command, but she performs her power in positive way. In result she nailed it to show her power as women. The power could be seen here by the action of protecting her lover from the Indian. The text above shows that she has her own decision on her power to choose her own path.

Track 01:11:26

Pocahontas reaches the peace of her tribe with European colonizer. As the women she shows her power in voicing peace to cut the war between two groups. Pocahontas ends the colonization and she is as a medium to end this chaos for her tribe. It shows the power of Pocahontas as woman.

Frozen

Track (00:19:42),

Queen Elsa of Arendelle.

It shows that Elsa as the major character in this movie has a power to be a Queen of Arendelle and influence her society with her power, policy and others. Everybody could see how men and women treat differently based on their roles. Men characters inside of a movie are more prominent and more independent meanwhile women characters are likely weak, as it is portrayed also in the work of literature then it is also adapted into movies. But, in this movie shows the opposite one, Elsa can be a Queen of Arendelle, this part shows that women can be a leader, have a power and have superiority.

Track (00:07:33)

It shows about the power that Elsa had since she was born, this power also can influence the society especially in the Kingdom of Arendelle, the power that Elsa had really strong, she have to control it, because if she doesn't do that she will hurt everyone that close to her including Anna her sister. One day Elsa have a problem with Anna that's make her power stronger than before, because she couldn't control her emotion it makes her power can't be stopped. Because her power Kingdom of Arendelle got winter sooner, every people have frozen and also there's no live there.

We see from Frozen's movie capture it shows that, women power can influence the society even people that we love, because of power there is bad and good side.

Mulan I

Track (00:41:04)

It shows that in Mulan movie there is woman power inside Mulan character. It can be seen when she tries to learning how to fight in the fight camp to face the enemy of china which is 'The huns". In this scene, mulan learn how to use a stick, or sword and arrow. Usually, woman can not fights or using sword and stick. In these scene, we can know that there is a woman power that shows in mulan character. Because, she can do what woman can not exactly do.

Track (00:55:31)

In this scene, Mulan safe the warrior in the battle with the hun's army. Mulan uses the cannon and fair off the mountain side and causing a huge avalanche that buried the Huns army. In here, the power of mulan appears. Mulan power in this scene can be proven from the independent and braveness of Mulan facing the enemy by herself to help the other warriors.

4.2 THE OPPOSITION OF WOMEN'S STEREOTYPE IN *POCAHONTAS, FROZEN, MULAN 1*

Pocahontas
Track: 00:14:13

Pocahontas does "kayaking" when she feels confused. Kayaking is a kind of activities that usually only man who can do it. Since the house of Pocahontas is near by the river. But, what usually women do in river is not appear in Pocahontas. She breaks the stereotype when she rows the kayak. She rows the boat in raging river. It is a dangerous action usually done by men but she does it. Anyway she could do it.

Track: 00:08:34

In the beginning of the movie, Pocahontas already give the performance of masculinity. She breaks the stereotype of a woman, when she jumps from the cliff to the river. She does it to back to her kayak. It shows if women can do what men do. It is dangerous action, that usually done by men. Since the gender stereotype of women are weak. But, Pocahontas shows it.

Frozen
Track (00:34:26)

From *Frozen*'s movie captures , it shows about the women stereotype that appear in the major character Elsa, in that situation Elsa build their own Kingdom in the middle of pole to show her existentialism, and also her power to all people in Arendelle and for her sister Anna, she shows that she is able to be a Queen in her own Kingdom without any forcefulness and destruction.
The women stereotype that appear in Elsa character shows that women can be a leader and have superiority as what men do.

Track (00:42:41)

It shows about the women stereotype that appear in Minor character Anna. In that movie Anna shows the masculinity when she tries save Kristoff and to throw away the fabric that had been burn to wolfs on the carriage. From that situation women can do an action what should man does, it means that women have a power to do that, women have their own bravery to do such kind of dangerouss action.

Mulan 1
Track (00:40:48)

In this scene, Mulan learn to fight as a warrior. The woman stereotype usually shows that woman shall acts or walks like a woman. They should be in home, taking care their family, cooking, etc. Hence, in this scene, Mulan shows or acts oppositely. Mulan fights as a warrior and has a braveness.

Track (01:14:42)

It shows when Mulan fight with the king of The Huns army. She proves that woman can do things that man usually do. She fights and tricks the The Huns's king and defeated him. As the result, she becomes the warrior that honored by china people. So, the stereotype of being weak cannot be seen here.

5. CONCLUSION (AND RECOMMENDATION)

Those women power and stereotype show readers and even the viewers all kind duties that male can do even can be done by female. Three movies analysis above show the action of women in their power; women are able to be the leader (take in charge in solving the conflict) , strong and powerful, masculine in their action, optimistic reaching their own dream, superior. These issues really oppose the stereotype of women in gender issues. These movies analysis perhaps could be as the reinforcement that women are not as weak, dependent, but women could even take charge on certain situation and condition even possible to be more powerful than male.

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Gender and Crimes in Fiction:
A Reading of the Novels of S. J. Watson

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ABSTRACT

This research investigates how gender issues and crimes are presented in fiction. This study analyses two novels of S. J. Watson: *Before I Go to Sleep* (2011) and *Second Life* (2015). By using descriptive statistics on how the narrative devices narrate the female characters, this research explores the female characters as victim and perpetrator. Butler (1990) believes that gender ideology refers to a convention that builds the way of the body is viewed as a culture. She proposes that gender departs from sexual opposition that differs between male and female. Then, this distinguishes characteristics between male and female roles. Furthermore, analysing gender issues is not only looking at the differences between male and female, but also discussing how gender as a hierarchy puts male as a center that wields power, and marginalises female's role. Narrative techniques are used as a tool to assess the author's idea in a narrative (Genette 1970; Kenan 2003). Kenan (2003) argues that focalization, which is derived from Genette's notion of voice, is an important tool to analyse whose perspective is used in narrative, who focalizes it, and the contents of the focalization.

Key Words: gender, crimes, focalization, narrative

1. INTRODUCTION

Literature is one of the many forms of cultural representation (like the visual arts, photography, television, film, advertising) in which gender relations are routinely depicted. Goodman (1996) explores that literary texts can both reinforce gender streotypes and create newer, more liberating representations of gender. This study explores how the two novels of S. J. Watson: *Before I Go to Sleep* (2011) and *Second Life* (2015) show how gender streotypes reinforce and create more liberating representations of gender.

Beauvoir (1970) argues that women regarded as the second sex, not only marginalised in social practices but also in a narrative work. When the heroine's thought is not narrated, it can be said that narrative imprisons the idea. The imprisoned of woman in suggested her mind is related to gender ideology in narrative. Butler (1990) states that gender ideology referring to a habit build the way the body of viewed as a culture. Next, Butler proposes that gender depart from opposition sex that distinguishing characteristics of male and female. Furthermore, gender binary is not just the difference between male and female, but seen as a hierarchy that puts male as center that wields power and furthermore marginalises women position. By reading and identifying the two novels of S.J. Watson as literature, one form of cultural representation, in which gender issues and crimes are depicted.

2. THEORETICAL FRAMEWORK

In analysing gender issues, narrative techniques are used as a tool to assess the author's idea in the novels (Genette 1970; Kenan 2003). Kenan (2003) argues that focalization, which is derived from Genette's notion of voice, is an important tool to analyse whose perspective is used in narrative, who focalizes it, and the contents of the focalization. Furthermore, I'll be looking at narrator of the story; main characters; which characters are active and which are passive; and whether the heroine represents the gender streotype and issue in particular way, as either active or passive.

Analysing the novels' female characters are related not only to gender issues but also crimes. The female characters are encountered in crimes in several ways in globalization contexts. McGrew (1998) defines globalisation as "the widening, deepening and speeding up of processes of world-wide connectivity." Therefore, like approaches within feminism to crime and criminal justice studies, feminist studies of globalization emphasize the importance of understanding the role of gender and the specific situation of women in the process. Chow (2003) points out that the failure to incorporate gender into study of globalization in meaningful and systematic ways not only produces incomplete views of women's rights as fundamental human rights and inaccurate understanding of gender inequality, but also can actually undermine development policy and practice. Moreover, this issue is encountered in narrative contexts that can be seen in the two novels of S. J. Watson.

3. METHODOLOGY

By using descriptive statistics on how the narrative devices narrate the female characters, this research explores the female characters as victim and perpetrator. In this study I'll be looking not only at the number of female and male characters in a story, but also at what they say and do not say, whether they are central to the story's action or marginal to it, whether they are important characters or props to other characters. I'll be also looking beyond characterization, to consider the gender of authors and readers; and to think in more sophisticated terms about the gender dynamics of writing and reading and studying literature. Goodman (1996) believes that by doing so, we as authors or/and readers can get the whole picture of literature and gender.

I'll be discussing the two novels separately even though both novels are discussing the same issues under the umbrella of gender and crimes due to different techniques of narrative that are used in these two novels.

4. ANALYSIS

These two novel of S. J. Watson are narrated by a narrator as the heroine – Jane in *Second Life* and Christine in *Before I Go to Sleep*. The main character controls the narration from the very beginning until the end. Although the whole story is dominated by the heroine, the heroine per se is subordinated in gender practices and even the author's ideology. Moreover, the two heroines are involved in crimes either as victim or perpetrator.

4.1 *Second Life*

The story begins with the death of Jane's sister, Kate. Jane narrates and builds her sister's body in her own thought and imagination, "*I close my eyes. This is hard. I can't help but visualize my sister's*

body. She was found wearing one earring. It looked as though the other had been torn off"(Watson, 2015:36). At one point, Jane describes her sister's through the dead body that has no power over what happened, her sister is killed. Moreover, she can not do anything about it. Jane illustrates Kate as the victim of crimes that she has no idea of who did it.

Later on, Jane tries to figure out who killed her by checking her social media account, an online date website. She finds out that Kate dated people off the Internet and told her best friend, Anna, about what her sister used to do on Internet. Jane narrates and builds the image of Kate through her own focalization.

> *"So she dated people off the Internet"*
> *"Not just dating."*
> *"She was meeting men for sex"*
> *"She was more into it than me, but still a lot of it was just sex talk, you know?*
> *Fantasy."* (Watson, 2015:37)

Jane narrates Kate as a woman who liked to meet men *for sex*, and she was *more into it than me*. She even compares herself with her dead sister. The way Jane builds the image of Kate merely through her focalization. She introduces Kate to the reader as a woman who liked sex and starts to think that her sister is killed by *"the man who killed her was someone she met online?"* (Watson, 2015:41). Referring to her sister's dating sites, Kate is introduced as a woman who was not only involving in dating sites but also having fantasy sex – cybersex. Furthermore, Jane, through Anna's focalization, her bestfriend, defines what Kate was like what she had been through with the dating sites.

> *"She was using them for sex. Casual sex. You know one-night stands. Anna says*
> *it wasn't often, but she did it. And she didn't always tell where she was going,*
> *or who she was meeting."* (Watson, 2015:52)

Jane elaborates Kate's position in the cybersex as "*endless descriptions of who's doing what to whom*". In addition, Jane explains that in cybersex case that Kate had been through, she has no idea "*who's watching whom; who's the cat, who's the mouse*" (Watson, 2015:90). At this point, Jane thinks that Kate could be either victim or perpetrator. But then, Kate is presented through Jane's focalization, meaning that Jane has control over her dead sister. She defines her sister as victim of what she did on the dating sites, cybersex, casual date, and one-night stand. All the words and descriptions she used imply a bad picture of Kate as a woman. Jane as a woman sees Kate as an online dating victim.

The narrator Jane, through her ex-boyfriend's thought focalizes her sister as a teenager who supposed to take care of herself, meaning that it is not Jane's responsibility anymore since she took a good care of little Kate for eight years, after the death of their mother. *"Exactly. And now it's time your father started doing his bit. Besides, she's a teenager now. You have your own life to live"*(Watson, 2015:90). Jane clarifies that in fact Kate was not in a good care of herself.

Due to her curiosity in who killed her sister, Jane starts to think of setting up a profile of her own – under the name of Jayne. She wonders that if she can chat to people, she will get the information she needs to find out the killer.

Aside from Kate's murder, Jane starts to narrate her own life. She focalizes her thought that even though she is having sex with her own husband, Hugh, she is thinking about Lukas, a man she met on online dating site. As she is trying to find out her sister killer, she starts to get involved in what she believes causing her sister's death. *"The man I was imagining, dreaming about, was a fantasy. My own construction, almost completely divorced from Lukas I chat to, the one I see on camera"* (Watson,

2015:110). At this point, Jane takes control over the narration even though she has no control over what is going on with her as a woman related to the online dating site. A woman who faces the power of man in cybersex, and she focalizes herself that she ends up just like her sister, *"I understand her better now"* (Watson, 2015:147).

At the beginning of the narration, Jane tries to find out her sister's killer, but as the narration goes on Jane herself involves in the same position her sister experienced before. Jane can not resist the temptation of the virtual image of Lukas, *"His reply is instant. I picture him, at his keyboard, waiting for my next response"* (Watson, 2015:149). After all, she experiences what Kate did before even now she admits that she can not stop.

> *If I sleep with him again there'll at least be one more brief moment when*
> *there's no past and no future and nothing else exists in the world except for us,*
> *and it will be a tiny moment of peace* (Watson, 2015:163).

The lines show that Jane narrates herself as she can not control what's going on with her virtual date who turns out as her casual date that she is having affair and she wants it, *"Yes I can't deny it's coming from me as much as him. Everything is reciprocated, every fantasy I share with him is encouraged, taken further. I can't pretend I'm not enjoying it"* (Watson, 2015:189).

Next, Jane focalizes that she at one point realizes what she wants to do from the very beginning. Her focalization shows that not only tries she to clarify what she is doing but at the same time also is questioning whether she is on the right track, *"I genuinely thought I was trying to find out who killed her, for me, for her son? I thought I was doing the right thing?"* (Watson, 2015:193). The circumstance shows that finally she realizes that she is not on the right track anymore but her focalization shows she is trying to deny. At this point, it implicitly shows that Jane is undeniably being the victim of the online dating site by involving her female body in it. Eventually, she admits that is the victim what she has started in the name of finding her sister's killer.

> *I'm enraged now. Ripped open. I want to scream at him. I want to hurt him. It's*
> *as if he's seen inside me, and emptied me out. I step back. I look at him, this*
> *almost-stranger. He lowers his voice still further. He's threatening now. He has*
> *the power; he wants me to know it* (Watson, 2015:239).

Narrator, Jane, has total control in focalizing what she feels and thinks of what's goin on with her. She narrates what Lukas does to her. She focalizes herself as the victim. As the narrator, Jane has the control to focalize what Lukas does and thinks about her, and the focalization presents Jane as the victim related to gender issues and crimes. Moreover, she also explains what he does to her not only what she thinks he has in his mind alone but also his action to her.

> *I feel his hands. They're everywhere. At the back of my neck, in my hair, at my*
> *crotch. He's pushing and grabbing, with more and more urgency. He tries to*
> *push me backwards, or turn me round. I flash on the time we'd had sex, in the*
> *cubicle, his hands around my neck; it'd been a game then, but it isn't now. I*
> *have to get away from him.*
> *He wipes his hand across his face, wide-eyed and furious. He looks like he's*
> *about to hit me and I try to step away* (Watson, 2015: 241).

She completely understands her position, she is the victim of her casual date and even worse, her affair. Jane narrates that she tries to save herself from Lukas, her affair partner who turns out to be

her enemy that tries to harm her. Jane escapes and later on tries to find him again on the internet but she finds nothing, "*Username not found*", he'd vanished. She tries to call him, and it is *"Unavailable"*.

> *It's like he never existed. He's vanished as completely as the bruises he caused.*
> *I type his name into Google. There's nothing. No mention of him, or anyone that could be him. I try Facebook and find his profile is nowhere to be found, then ring his number again, even though I know exactly what sound I'll hear. Usually I'd circle back now, and do it all again. And again. But this time is different (Watson, 2015:265).*

Believing that Hugh's really gone makes Jane want to do the same. She thinks that by deleting the account, she deletes herself, the other her.

> *This time I know it has to stop. I log back on to my own profile, the one on encountrz, the one I'd set up that afternoon in the garden. I navigate the menus until I find it. Delete profile.*
> *I hesitate, breathe deeply, once, twice, then click.*
> *Are you sure?*
> *I choose yes.*
> *The screen changes: Profile deleted (Watson, 2015:265).*

By doing so, Jane makes Jayne do not exist anymore. She thinks it's finally over. Furthermore, realizing that Lukas is gone and she can not reach him, she considers that he is the killer of her sister and she starts to imagine what he did to Kate. "*I close my eyes. I picture him ripping it off her, or her being forced to give it to him, thinking that cooperation might save her life when in fact it did no such thing*" (Watson, 2015:265).

Jane knows that she is the victim and her family is in trouble now, she asks for her friends' help by first finding Lukas' position through social media. Her girlfriends suggest her to use the applications. Jane follows the instructions.

> *"Find Friends. It's an app that shows where your friends are in relation to you. On a map. It's standard. Check your e-mails."*
> *Then our profiles are linked and I can see where you are on the map, and you can see me. I use it all the time back home. After Kate died it was kind of reassuring to know where my friends were (Watson, 2015:263)*

In finding Lukas, Jane is also connected with her friends, through the app in order to know each other's position. Following Lukas, Jane finds Lukas is with Anna. She thinks that Anna is one of Lukas's victims. Jane focalizes how Hugh forces her not to say what happened between them. She focalizes how he harms her by words and actions.

> *He whispers into my ear. "Tell her and I'll kill you." I feel cold, paralyzed, but then a moment later he lets go. He smiles at me once more, then takes Anna's hand and squeezes my arm.*
> *He twists my arm further. I struggle, but he holds me. He's using only one hand yet still it seems easy for him. It feels as if he could snap my arm with hardly any effort at all, as if that's exactly what he'd like to do. I gasp once more; again I remember his hands on me, how once they'd caressed the very skin that now screams with pain. (Watson, 2015:291)*

Through Jane's focalization, Lukas not only harms but also warns her, "*I've got some very interesting photos in my collection. Videos, too. Want to see?*". His warning makes Jane feel she is being destroyed, in other words, she is a total victim in many ways, *I feel myself falling. He seems so totally confident. I'm no one, nothing. He could destroy me, without even having to try* (Watson, 2015:292). Jane's narration shows that she is not only the victim of a virtual but also casual date. She is the victim of a man's power over her body.

> *This one is different, taken in the hotel after we'd had sex. In it I'm standing up, smiling at the camera; he's caught me as I was dressing. I remember the day he took it. I'd been flattered at the time; he wanted a memento, some reminder of the day* (Watson, 2015:293).

It shows that Lukas has power over Jane because he has pictures of Jane's naked body. By having power of Jane's body, Lukas can control Jane completely.

> *He grabs my hand with both of his, so that he's holding me tight. The knife is exposed, sticking out towards me, in his hand, though it looks as if it's in mine. I struggle to free myself, thinking he's trying to stab me, and he begins swinging my hand, left, right, back again. It's as we're struggling, as if he's trying to get the knife off me, even though he's the one holding it. I hear a voice, shouting, and at first I think it's coming from outside the car, but then I realize it's me and I see it all. It's as if I'm watching from the street, peering into the car. It looks as though I'm trying to stab him as he tries to hold me off with both hands. He relaxes for a moment, and just as I think he's about to drop the knife, he does it. With sudden ferocity he pulls both hands towards his face and the knife he's holding catches against the skin of his cheek. "Fuck!" he says, and then a moment later there's a dull gush of blood* (Watson, 2015:297).

Knowing that Lukas intimidates her by using a knife, Jane tries to fight back in order to save herself. Jane narrates how Lukas's masculine power over her but then when she tries to rescue herself, the knife happens to hurt Hugh and he bleeds. It seems that Hugh is the victim of Jane's crime. Lukas screams at Jane, "*You silly bitch*." But then he smiles. Hugh not only blames but also takes advantage of the idea Jane hurts him, "*You tried to stab me!*". The blood becomes the proof of Jane's crimes even though Lukas is the one who tricks and swears at her. It places Jane as the victim and can not do anything about it, "*I'm speechless, dumb*". Furthermore, Jane focalizes what she feels, "*I'm alone – and all I can hear is the beating of my heart, and a dog, way in the distance, howling into the dark*" (Watson, 2015:297).

The narration shows that Jane is placed as a victim that turns out as the perpetrator of crimes and she says that she can do nothing about it. She recalls how her online dating site successfully makes her as the victim of a man who uses and take advantage of her body.

> *You are online!*
> *Immediately, I'm back in the middle of my affair with Lukas. So many conversations that started with those words, or similar.*
> *So many times I let myself be drawn in.*
> *"But... I couldn't stop him. The pictures on his computer ... I think he's sent them to Hugh." (Watson, 2011:375).*

Being used, tricked, terrorized, Jane has no idea what she is doing.

"I stand up. My rage is volcanic, yet impotent. I want to lash out, to smash and destroy, but there's nothing I can do. I look down at the gun and pick it up. It feels heavy in my hand. But the gun fires. My hand leaps up with the kick; there's a flash, and the noise hits. It's intense; my whole body reacts as the gun's blast echoes off the walls of the alleyway. A second later it's gone, replaced by a deadening numbness. In the silence, I look in horror at the gub in my hand, as if I can't believe what I've done, and then I look at Lukas" (Watson, 383-394).

Knowing tha he's been shot, Lukas screams at her, "*You stupid bitch! You fucking shot me!*" (Watson, 2015:395). Anna who witnesses the accident yells at her, too, "*A slut*", "*And a murder*" (Watson, 2015:400).

In respond of what happened to Lukas and what he and Anna called her, the narration shows the the heroine is no longer the heroine of the story. Jane who at the beginning of the narration focalizes herself as the one who wants to find her sister's killer, along the narration is being involved and tricked in her own mission, and at the end of the narration turns out as victim and perpetrator related to gender issues and crimes. She narrates, "*Whatever happens next, it's over*" (Watson, 2015:402).

4.2 *Before I Go to Sleep*

The story begins with the narration of amnesiac Christine Lucas who focalizes her day-to-day healing process. She lives with her husband, Ben, who loves and takes a good care of her. The narration is built through Christine's focalization – as the narrator and the heroine. Moreover, the story is presented through different dimensions: Christine (at the present storyline) includes her flashback that can be identified through the italic style as the indication of her memory, and Christine (at the journal storyline) that tries to find out what happened to her that causes he amnesiac. Both of storylines are related and connected to the whole story. Narrator Christine controls the whole narration through several characters' focalization.

Through her memory, Christine focalizes what happened to her that causes her amnesiac.

> *My eyes are closed, just the same, and my body is being pressed up against that of another, though this is different. I do not want to be held by this man. He is hurting me. I am struggling, trying to get away, but he is strong and pulls me to him. He speaks.* Bitch, *he says.* Slut, *and though I want to argue with him, I do not. My face is pressed against his shirt, and just like with Dr. Nash, I am crying, screaming. I open my eyes and see the blue fabric of his shirt, a door, a dressing table with three mirrors and a picture – a painting of a bird – above it. I can see his arm, strong, muscled, a vein running down its length.* Let me go! *I say, and then I am spinning and falling – or the floor is rising to meet me, I cannot tell. He grabs a handful of my hair and drags me toward the door. I twist my head to see his face* (Watson, 2011:197).

The lines show that Christine is the victim of a man's cruelty. Mike, her affair partner, hurts her phisically and showers her with bad words. Christine tries to figure out what causes her amnesiac through the pieces of her memory so that the narration is built through the phases of her healing process as well. When she can recall her memory, Christine completes what happened in the past.

> *He moves his hand to clamp it over my mouth, and I realize that has left my arm free. I hit out at him, catching him on the side of his face, though not hard. Still,*

> *it takes him by surprise. He falls backward, letting go of my other arm as he*
> *does.*
> *"Bitch!" he says.*
> *I managed three steps before he grabs my ankle. I come crashing down. There*
> *is a stool sitting tuckled under the dressing table, and my head hits its edge as I*
> *go down. I am lucky; the stool is padded and breaks my fall, but it causes my*
> *body to twist awkwardly as I land. Pain shoots up my back and through my*
> *neck, and I am afraid I have broken something. I begin to crawl toward him*
> *with a grunt, and then his crushing weight is on top of me, his lips inches from*
> *my ear* (Watson, 2011:345).

Christine realizes that she becomes the victim of a Mike's masculin power over her feminin body. She tries to fight back in order to save herself even though she fails and ends up as the victim. She can recall what happened to her in details as her memory gets better.

> *"You stupid, stupid bitch," he says, spitting into my ear. One of his hands is*
> *around my throat; with the other, he has grabbed a handful of my hair. He pulls*
> *my head back, jerking my neck up*" (Watson, 2011:346).

As she recalls her memory she focalizes what happens to her and that she can not help herself but keeps saying sorry. But Mike gets angrier, he puts her in worse condition as Christine focalizes "*My forehead, nose, mouth all connect with the carpeted floor. I cry out.*" Even so, the man still screams at Christine, "*You're pathetic*". Up to this point, Christine focalizes what she feels at the moment, surrender. "*I star to cry, because he is right. I am pathethic.*" She finally succeed in making a move. "*I arch my back painfully and manage to free my arm. Lunging forward, I grab the leg of the stool. It is heavy, and the angle of my body wrong*. However, when Christine has the chance to fight back, she does not take the chance but focalizes her thought, "*No matter what I do now, I think, he has won. He will always have won. He has taken everything from me, even the ability to remember exactly what he did to me*" (Watson, 2011:346-347). Christine chooses to do nothing and leaves Mike alone.

Christine's memory brings her back to what Mike did to her. "*I can remember him holding my head under water. He had attacked me all those years ago.*" Realizing that she has an affair, Christine knows that she can not change what she had done with Mike. "*Neither of us had survived*". She can not continue her life with her husband, Ben, but she does not want to live with Mike either.

Her memory not only makes her remember what causes her amnesiac but also defines her identity now. "*I am nothing without my journal. Nothing. And he has won*" (Watson, 2011:353). When Christine's family pictures are faked by Mike, she finds it hard to define her past which means her identity now. As she gets better, she can gain her short memory and build her identity. "*I remember," I say. "I remember*" (Watson, 2011:353).

The narration shows the the heroine is no longer the heroine of the story even though Christine has power in presenting the story but she is the victim of her affair partner who takes advantage her body and uses it to control her related to gender issues and crimes.

5. CONCLUSION

In *the Second Life,* Jane as the heroine of the narration is victimized through her own actions involving her female body and technological devices. She becomes the victim of gender issues and

practices due to her affair partner who controls her female body. She uses social media applications, email, phone call, voice mail as her tools to find out her sister's killer but they turn out as the trap that brings her to the killer. At the end, she is set to conduct crimes. She becomes the perpetrator of crimes as she unintendedly hurts and ends up shooting Lukas down. She takes control the narration wholely but has no power over what happens to her related to gender issues and crimes.

In *Before I Go to Sleep*, Christine as the heroine of the narration is victimized through her own actions involving her female body and men's control over her life due to her amnesiac. She becomes the victim of gender issues and practices due to her affair partner who controls her female body. She uses journal, photograph, psychiatrist to find out her past in order to regain her identity. She is trapped in a man's power over her body that puts her in danger and causes her amnesiac. She takes control the narration wholely but has no power over what happens to her related to gender issues and crimes.

These two heroines control the whole narration. At the beginning, both heroines focalize their own story, thought, and opinion including other characters. Along the narration, the heroines are being trapped in crimes scene. At the end, the heoines who take control wholely put them as the victim related to gender issues and crimes. The analysis shows that the author, Watson, constructs these two female characters as the heroines but either intentionally or unintentionally ends up subordinating these two heroines. At the the narration level, the heroines take control the narration but at the idea level related to gender issues and crimes, the heroines turn out as either victim or perpetrator.

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Their Trip, Their Adventure, Their Writing:
A Textual Study towards Indonesian *"English Non-Fiction Travel Writings"*

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ABSTRACT
Currently, the culture of travelling contributes to the arena of literary production by travellers and writers in Indonesia. However, the potential of studying all forms of travel writing has not realized yet by Indonesian scholars. It is caused by scholars' focus of study is only for fictional travel writing such as novel, while in fact travel writing is also created in a form of non-fiction works such as non-fictional travelogue. Thus, this study is intended to delve further into the potential and possibility of Indonesian *"English non-fiction travel writing"* to be investigated textually in the perspective of literary study. Thus, the relevance of it in the domain of literature can be further explicated. In the end of the study, it is found that non-fiction travel writing has some identical characteristics as like as fictional works. Here, the existence of intrinsic elements such as character, plot, setting and language style in English non-fiction travel writings authored by Indonesian writers make them stand in a vague position between non-fiction and fiction works.

Key Words: *Travel Writing, Non-Fiction Works, Fiction Works, Intrinsic Elements*.

Suddenly I felt so insignificantly small.
As if I was surrounded by something way much older,
way much more ancient,
and way much more sacred
than all the world's history I've ever known.
(Hanny Kusumawati, a travel writer)

1. INTRODUCTION

In recent years, the discussion of travel writing or travel literature is getting warmer in Indonesia. The culture of travelling have manifested into an arena of literary production by its lover. Here, either printed media such as books and magazines or internet, Indonesian or English, are used by travel writers to produce their works. However, the potential of exploring travel writing for literary study has not reached until the fullest extent. It is caused by scholars' focus of study that is more toward fictional travel writing such as novel, while travel writing is also created in a form of non-fiction works such as travelogue that is also commonly written in a form of journalistic articles.

In a book entitled *"Travel Writer"* (2012), Yudasmoro as an Indonesian travel writer believes *that travel writing is a form of literary (narrative) journalism or feature writing, because it needs*

further reportage to touch readers' emotion. For him, literary journalism is a journalistic style that is able to present a reliable data process along with to optimize the use of language and plot (as in fiction prose writing) for an article. Here, literary style of writing enables journalistic writing to be more alive. Thus, a travel writer must be able to structure proper plot, master vocabulary, and hold accurate information for reality approach. At the end, the characteristic of this writing is factual and reliable information covered by literary or narrative (fiction prose) style, almost identical with novel and short story.

Thompson (2011), based on his historical study toward the development of travel writing argues that the boundaries of travel writing genre are vague, because both fictional and non-fictional travel writing, between novel and travelogue, can have inherent characteristics as literary work (travel literature). He finds that the degree of fictionalization is actually inherent in all travel accounts, including non-fiction writing. In this case, there is a sense that travelogue writers are often like story-teller instead of reporter and their account is also possible to be purposively created, as he further argues:

> Yet clearly we always need to keep in mind that the apparent truthfulness and factuality of a travelogue is always to some degree a rhetorical effect; and we must remember also that any form of travel text is always a constructed, crafted artefact, which should never be read naively as just a transparent window on the world. (2011:30)

Therefore, the position of travelogue as non-fictional writing is vague, because it has overlapped the scope of fictional work. That can also be correlated to Eagleton's notion (2015: 2), in which *"literature is definable not according to whether it is fictional or imaginative, but because it uses language in peculiar ways"*. Therefore, travelogue can also be classified as literary work regarding to its form as literary journalism. Further literary study to it is actually possible and valid, as it can also be considered equal as some fictional works such as novel, short story and drama. Hence, it is interesting to take as an alternative in literary study.

As the number of English travel writing authored by Indonesian writer is very limited, it is challenging to find printed form of such writing. However, there are some English travel writings by Indonesian travel writers found in the form of blogs. Several blogs have been noted, such as *beradadisini.com, theswankytraveler.com* and *agustinuswibowo.com*. They contain a lot of travel stories authored by the owner of the blog themselves. In accordance, this paper is intended to delve further into the potential and possibility of those English travel writings to be investigated in the perspective of literary study. Thus, the relevance of it in the domain of literature can be further explicated. As a beginning, intrinsic (textual structure) aspects of travel writing are valuable to be traced academically.

Therefore, the question of this research is formulated as how is textual structure of Indonesian non-fiction English travel writing? While the objective of this research is to disclose textual structure of Indonesian non-fiction English travel writing. It is expected that this research will come with some research outcomes such as becoming an alternative scheme or model of literary study about non-fictional work among Indonesian scholars. Besides, it is also expected that this research findings will contribute to the enrichment of society knowledge related to literary writing, especially the existence of Indonesian non-fictional travel writing (travelogues).

2. LITERATURE REVIEW
2.1 PREVIOUS STUDIES

Based on the observation that has already done, there are some current travel writing studies found. They are George Orwell's *Burmese* Days by Anjarsari (2015), Kris Budiman's *Lumbini* by Purwaningsih (2015), J.A. Sonjaya's *Manusia Langit* by Sari (2015), Hanum S. Raies' *99 Cahaya di Langit Eropa* by Mashlihatin (2015), Andrea Hirata's *Edensor* by Nasution (2015), European travel writing (1512-1984) by Ahmad (2014), Naipaul's Travel Narrative on India by Chutia (2014), and Gosh's *In Antique Land* and Dalrymple's *Nine Lives* by Dutta (2013). Those studies investigate narratives in travel writing and their implication toward the author, social, and cultural setting. Studies conducted by Indonesian and Malaysian scholars focused on fictional works, while others have already focused on non-fictional one. It can be further described through table as follow:

Table 1: List of Previous Studies

No.	Study	Objective	Result
1	Anjarsari (2015)	Revealing Orwell's point of view, position and role toward political situation based on his travel literature.	Orwell tries to maintain colonizer's superiority and believes that anti-racism view can indirectly support.
2	Purwaningsih (2015)	Analyzing author's subjectivity based on narration in his travel writing.	Subject in Budiman's *Lumbini* is a romantic subject who is opened but not independent to its surrounding.
3	Sari (2015)	Investigating intrinsic elements and cultural implication of Sonjaya's *Manusia Langit*	It contains cultural intrinsic elements especially social system that portrays life principal and honor.
4	Mashlihatin (2015)	Looking at objectivity and subjectivity of author in portraying the world portrayed in her writing.	The author sees the world more subjectively instead of objectively. It portrays author's disappointment toward the reality.
5	Nasution (2015)	Studying author's self reflection in his fictional travel writing.	The author is categorized as romantic traveler who puts his position as inferior toward west.
6	Ahmad (2014)	Analyzing spatial images and colonial representations of Malaysia as garden in European fictional travel writing.	Representation of Malaysia in a form of archetypal gardens negates the indigenous worldview and produces knowledge about Malaysia based on white man's perspective.

7	Chutia (2014)	Describing narrative as attempts at tracing and tracking the routes of pre-colonial, colonial and post-colonial travel by member of Indian Diaspora.	The narrative is seen as an act of writing to erase the marks, traces, footprints, and stain of years of displacement, disruption and destruction made by colonialism.
8	Dutta (2013)	Revealing the fluidity of contemporary non-fictional travel literatures as a genre that contains elements of history, anthropology, journalism and fictional devices.	Travel literatures have a strong literary aspect which is full of research, insight and imagination. They also allow for space and depth of thought about liberty and diversity exist in the world of globalization.

Based on those previous studies, it can be concluded that both fictional and non-fictional travel writing can be further studied or investigated based on the perspective of literary study. Especially for non-fictional travel writing, it is very interesting to discuss because both its intrinsic and extrinsic (contextual) elements can lead to understand the social, psychological and cultural aspects that are inherently exist on it. Besides, the existence of strong literary aspect that is hard to find in the other forms of non-fictional writing makes this genre of writing stands in ambivalence to fictional writing. Therefore, it strengthens a belief that Indonesian "non-fictional *English* travel writings" also carry on the implication of psychological, sociological and cultural context. However, to go to that extent the structure of the texts must be investigated beforehand to prove the literary aspects contained on them. As a beginning, the focus and object of this research are only the texts of Indonesian "non-fictional *English* travel writings" that will be further studied by disclosing their textual structure and proving how relevant they are in the field of literary study.

2.2 CONCEPTUAL FRAMEWORK

Thompson (2011) finds that it is a study between revealing the self and representing the other in the perspective of the author in relation to society and culture, whereas the negotiation between similarity and difference entailed. Furthermore, he finds that modern travel writing is not only offering an interesting observation about people and place visited, but also narrative pleasure of novel or romance. Accordingly, Debbie Lisle (2006) finds that besides recording what is experienced, travel writing is also embroidered with fictional embellishments, like Bruce Chatwin who prefers to describe his journey with more fantastic literary descriptions. Therefore, Lisle further argues that travel writing must authorise itself through both fact and fiction.

Later, Dutta (2013) who investigates Gosh's *In Antique Land* and Dalrymple's *Nine Lives* finds that non-fictional travel literatures have a strong literary aspect which is full of research, insight and imagination. Therefore, even though the contextual implication is important, but the study about the uniqueness of its textual form is also important to explore. The study of travel writing can reveal the present of authors and possibility of social and cultural influences that can shape psychological or even

ideological frame of the authors (extrinsic elements). However, before that it is necessary to open the gate of such study by disclosing the textual structure of the writing itself, because it is hard to come to the context of a work without understanding the form of its text.

Accordingly, in relation to literary study, there are some theoretical frameworks that lead to textual studies such as Stanton (1965), Wellek and Warren (1977), Hughes (2002), Klarer (2004) and Carter (2006). One of their focuses of study is intrinsic elements (formal and structural) analysis such as character, setting, plot, point of view and language style. These theories can relevantly be applied in this study since the form of current non-fictional travelogues adapts narrative form of fictional work elements. Based on those theories, the conceptual framework of this study covers textual structure aspects to deal with narration of the texts. Thus, the framework of this study can be portrayed in figure 1 below:
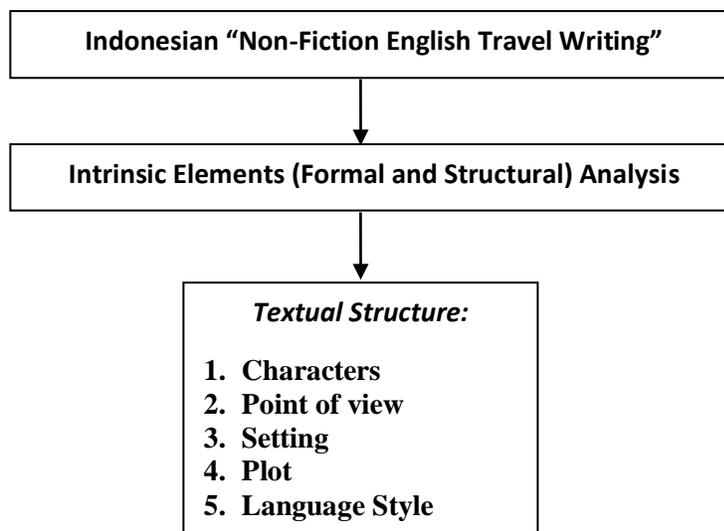
Figure 1: Conceptual Framework
(Source: Stanton, 1965; Wellek & Warren, 1977; Hughes, 2002; Klarer, 2004; Carter, 2006)

3. METHODOLOGY

Considering the nature of the study as library research, this study employed qualitative method, because the data were described in a form of texts (Moleong, 2013:6). Both narrations and dialogues were taken from some primary data sources in Indonesian "*English travel writings*" from blogs such as *beradadisini.com* entitled "*The Wisdom of Pejeng, Bali*" (story 1)*, theswankytraveler.com* entitled "*MinangkaBike-My First Trip to West Sumatra*" (story 2) and *agustinuswibowo.com* entitled "*Marukara 3 September 2014: A Dangerous Adventure with Indonesian Ilegal Traders*" (story 3). Moreover, this study also employed narrative analysis method (Chatman, 1978 in Udasmoro, 2012: 36) that is commonly applied in textual study about relation among characters, plot, setting and other elements in fiction. The instruments of this study were intrinsic elements from primary data sources. All data about textual structure were taken based on story facts (characters, plot and setting), point of view and language style that exist in all primary data sources. Afterwards, all narratives from primary

data sources were interpreted and (in comparative) related in order to understand the holistic structure of each work comprehensively.

4. FINDINGS & DISCUSSION
4.1 TEXTUAL STRUCTURE

Based on the intrinsic elements analysis towards three travelogues from three blogs, there are some facts found afterwards. *These writings are factual but written with literary or narrative (fiction prose) style, almost identical with short story*. Concerning on the authors' way in narrating their story, it is found that those three writings use what is called point of view as one of literary devices. Story 2 contains what Stanton classifies as first person central because the central character (the author/narrator) tells the story in her own words. While story 1 contains more complex point of view because in the beginning it is narrated through third person omniscient in which the author refers to the character in third person and knows every detail behaviour, feeling and thought of the character, afterwards it is continued through first person central until the end. Last story is firstly narrated through first person central but continued through third person limited until the end of the story. To comprehend all stories further, the analysis is expanded to their factual structure such as characters, setting and plot.

4.1.1 CHARACTERS

In terms of characters, this study shows that all travelogues contain characters as in fictional writing such as novel or short story. Stanton believes that character refers to individuals, who appear in the story and their characterization. In accordance, Hughes finds that fiction writers commonly blur the boundaries between fictional and non-fictional accounts by mixing name of real people with those of fictional characters. Hence, if journalistic accounts such as travel writing contain character as in fiction, as a consequence it strengthens vagueness between non-fictional and fictional works. If fiction can blur the boundaries through its character element, here travel account blurs the boundaries through its fictional element which is character. It also fits Thompson's notion that travelogue writers are often like story-teller instead of reporter. Therefore, it makes sense to find characters as one of factual structures in travelogues as in Indonesian *"English non-fiction travel writing"*. Here, the characters in all material objects can be described through table as follow:

Table 2: List of Characters in Material Objects

No.	Object	Central Character	Additional Character
1	Story 1	I and Dewa Gede Badung	Mahapatih Kebo Iwa, Yuni, David Strayer and Dewa Gede Badung's Mother
2	Story 2	I	Achmad Alkatiri, Alex, Keenan Pearce, Ernanda Putra, Mumun, Marischka Prudence, Giri Prasetyo, Barry Kusuma and Bu Ratna Surantri
3	Story 3	I, Herman and Sisi	Skinny Lady, Buzi People, Marcella, Marcella's Brother, Faisal, Abdul and Issaiah

4.1.2 SETTING

In terms of setting, this study reveals that all travelogues contain settings as Klarer finds that setting denotes the location, social surrounding and historical period. In accordance, Stanton and also Wellek and Warren agree that setting is the environment of events in the story. Commonly, fiction can also blur the boundaries of reality through its setting element that portrays setting in the real world. Hence, if travel account contains such element, it also strengthens the vagueness between fiction and non-fiction works. Here, the characters in all material objects can be described through table as follow:

Table 3: List of Settings in Material Objects

No.	Object	Location/Environment	Historical Period
1	Story 1	Dutch Cell, Sites at Pejeng Village and Lanna's Lair Villa	Dutch Colonial Period, 12th Century, One Afternoon and The Day Before Full Moon
2	Story 2	West Sumatra: Kelok 44, Maninjau Lake, Harau valley, Echo Lodge, Pagaruyung Palace, Pasumpahan, Pamutusan and Pagang Island	June 2014 (for 5 Days)
3	Story 3	The Coastal Region in the Southern Papua New Guinea: Buzi Village, The Water of Sigadabaru, Sigadabaru Village and Marukara Island	One day in the past, the next day, in the afternoon and in the evening

4.1.3 PLOT/NARRATIVE STRUCTURE

This study finds that all travelogues contain plot or what Wellek and Warren also call as narrative structure. They find that plot is formed by smaller narrative structure which is event. In accordance, Stanton believes that plot of a story is its entire sequence of events, and commonly consists of beginning, middle (conflict and climax) and end. In line with Stanton, Klarer finds that plot leads to a change of the original situation in the beginning of the story, and it consists of exposition, complication, climax and resolution. As the result of the analysis, it is found that story 3 is the only story that contains an identical plot structure as Stanton and Klarer find. Meanwhile story 1 and 2 have almost the same as explained previously, but both of them do not contain events in the form of conflict or complication and also climax. Most properly, the most identical plot structure of these two stories is like what Stanton has proposed which are beginning, middle and end, but the importance of conflict and climax must be omitted due to the facts found in these two travel accounts. Here, the plots in all material objects can be described through table as follow:

Table 4: List of Plots in Material Objects

No.	Object	Beginning/Exposition	Mid (Conflict & Climax)	End/Resolution
1	Story 1	Narrating the origin of Dewa Gede Badung as the caretaker of Garba Cave, Pejeng	Narrating on how nature heals, the healing power of water and history of Pejeng (**no conflict and climax**)	Narrating amazement of I as central character toward jungle surrounding Lanna's Lair pool
2	Story 2	Narrating what central character knows about West Sumatra and how an opportunity to visit it comes true	Narrating trip to Kelok 44, Maninjau Lake, Lembah Harau, Pagaruyung Palace, Pasumpahan, Pagang and Pamutusan Island (**no conflict and climax**)	Narrating amazement of I as central character toward some pretty islands visited in West Sumatra
3	Story 3	Narrating the situation of the coastal region in southern Papua New Guinea, the introduction to background of Herman and Sisi and also the willingness of I to witness Indonesian buyer involved in illegal trading	Narrating how the central characters meet Indonesian whose boat does not work and decide to help by borrowing engine to Sigadabaru village (**starting point of conflict/complication**). Then continued by narrating how they find no one who can help in that village, decide not to stay in that village because insecurity issue and cross dangerous sea to go to Marukara island (**point of climax**)	Narrating how they finally reach Marukara island, realize that they are not alone there, try to be quiet to avoid enemy but late and hear many men shout to them (**hanging resolution**)

4.1.4 LANGUAGE STYLE

In terms of language style the findings demonstrate that each travelogue contains different kinds of language style, even though minor similarities exist too. Stanton sees style in literature as the authors' manner of using language in their works in which it will be different from one author to another. The complexity, rhythm, sentence length, subtlety, humor, concreteness and kinds of figure of speech will constitute the style according to him. That is in line with Hughes who finds that some novels contain simple daily language, while others take the use of language more seriously. Besides, Stanton also associates style with *tone* as authors' emotional attitude as presented in the story such as light, romantic, ironic, mysterious, thoughtful, dreamlike or impassioned. The tone is established through authors' choice of detail in presenting the factual structure.

As the result of the analysis, it is found that those stories use realistic approach (as common journalistic article) and past tense to establish nuance that they were happened back then in the past. Nonetheless, the distinctions are also found among them, especially in the complexity and subtlety of the language. Story 2 contains less detail in the narrative that causes lack of complexity and subtlety to

the story. Every event is narrated very short, so that it is hard to sense the flow or depth of the story. Meanwhile story 1 and 3 contain more complexity and subtlety due to the detail of narration, story 3 can even be considered as the most detail one. Every event is narrated and described in detail. The authors also put some dialogues and physical descriptions to establish the concreteness of the story among the characters.

Furthermore, the distinctions are also found in the term of figure of speech. Story 2 contains almost no figure of speech except (relatively) personification by the end of the story "*the white sandy beaches meet the turquoise clear water*". Meanwhile story 1 and 3 contain more figures of speech such as: onomatopoeia imagery, personification, hyperbole, metaphor, euphemism, visual imagery and irony. However, the tone between story 1 and 3 is different as story 3 contains ironic and thoughtful tone, but story 1 and 2 just contain a light tone. Here, the language style in all material objects can be described through table as follow:

Table 5: List of Language Style in Material Objects

No.	Object	Nuance & Detail	Figures of Speech	Tone
1	Story 1	Containing realistic approach, past tense, detail complexity and subtlety, dialogues and physical descriptions of a character	Onomatopoeia imagery, personification, hyperbole, metaphor and visual imagery	Light
2	Story 2	Containing realistic approach, past tense, not detail complexity and subtlety	Personification	Light
3	Story 3	Containing realistic approach, past tense, very detail complexity and subtlety, dialogues and physical descriptions of some characters	Onomatopoeia imagery, personification, hyperbole, euphemism, visual imagery and irony	Ironic and Thoughtful

5. CONCLUSION

Based on all findings, it can be concluded that Indonesian "*English non-fiction travel writing*" represented by the three travelogues in this research have literary intrinsic elements that commonly exist in fiction prose. The basis of such conclusion is taken based on all findings that prove those travelogues contain narrative point of view to guide the reader following the flow of the story and some factual structures (characters, settings and plot or narrative structure) to enable the reader sensing the plausibility and significance of the story. Besides, the sense of literariness in those writings can also be disclosed based on their language style in which all of the stories contain realistic and historical nuances by portraying realistic situations and using past tense. In accordance, the styles of each writer can be differentiated based on their complexity, subtlety and use of figure of speech in their works. Thus, it is clearly proven that non-fictional travel accounts as a form of journalistic writing can be

categorized as literary work due to their textual structure or literary elements inside. Henceforth, further study about their contextual (extrinsic factors) can possibly be opened to reach the fullest extent of travel writing study.

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Penggunaan *Biblical Allusion* Dalam Film *The Shawshank Redemption* Untuk Memperkuat Tema Harapan Dalam Novella *Rita Hayworth And Shawshank Redemption* Karya Stephen King

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ABSTRACT
This article wants to indicate the use of biblical allusion in *The Shawshank Redemption* movie adapted from a Stephen King's novella, Rita Hayworth and Shawshank Redemption. In its adaptation process, Frank Darabont, the movie director, seems to increase the level of hope by contrasting hope from desperation. The deeper meaning of the theme "hope" is caused by the use of biblical allusion, which is the concept of hope, implemented in the movie. This article will use the biblical allusion concept to analyse the deeper meaning of the theme in the movie. The result shows there are three new findings from the movie, not found in the novella, causing the deeper meaning of the theme. First, Darabont uses foil characters, Brooks and Warden Norton, to compare the concept of hope introduced by Andy and the desperation. Second, Darabont adds some music elements to the movie as a media used for remaining the hope. Music gives strength and endurance to survive from facing the struggles. Third, Darabont shows that there must be a reward or result for every single hope. Nothing is useless for anyone who keeps his hope within him and be brave to make it happen.

Key Words: Biblical allusion, hope, adaptation movie

I. PENDAHULUAN

    The Shawshank Redemption adalah sebuah film adaptasi dari sebuah novella Stephen King yang berjudul *Rita Hayworth and Shawshank Redemption,* satu dari empat cerita Stephen King di dalam bukunya yang berjudul *Different Seasons* (1982). Film ini disutradarai oleh Frank Darabont dan berhasil dirilis pada September 1994. *The Shawshank Redemption* adalah sebuah film ber-*genre* drama, berdurasi 142 menit, dan menggunakan mayoritas latar tempat *Shawshank State Prison*, sebuah penjara fiksi di Mansfield State Reformatory, Ohio. Dibandingkan novella-nya, film ini jauh lebih banyak mendapat respons positif dan penghargaan di beberapa kategori. Bahkan film adaptasi ini mendapat peringkat pertama dalam penilaian yang dilakukan oleh FilmCrave.com's *top 100 movies list* dan menjadi peringkat ke empat dalam *Empire's list of "The 500 Greatest Movie of All Time"* di tahun 2008 versi para pembaca majalah *Empire*.

    Kedua cerita baik di novella maupun di film menceritakan tentang kehidupan seorang akuntan yang tidak bersalah, Andy Dufrense (Tim Robbins), selama di penjara Shawshank karena dituduh telah

membunuh istri dan pacar gelapnya, Glenn Quentin. Selain itu cerita ini juga mengangkat persahabatan antara Andy Dufresne dan Red (Morgan Freeman) selama mereka berada di penjara. Tema utama yang diangkat melalui cerita ini adalah harapan *(hope)* akan sebuah kehidupan yang jauh lebih baik dari sebelumnya (kehidupan yang lebih baik dari Shawshank).

Cerita dalam novella mengangkat latar waktu antara tahun 1947-1977. Walaupun berdekatan dengan paska Perang Dunia II, cerita ini tidak mengangkat secara langsung konteks sosial paska perang. Di dalam cerita hanya disebutkan bahwa tokoh utama Andy Dufresne pernah terlibat bersama rekannya di dalam Perang Dunia II. Rentang waktu 30 tahun tersebut mengumpulkan cerita dari awal mula Andy Dufresne masuk ke kehidupan Shawshank, pertemuannya dan persahabatannya dengan Red, perjuangannya menjaga harapan hidupnya di tengah kerasnya kehidupan yang dia alami di dalam Shawshank, proses dia melarikan diri, dan pembebasan Red dari Shawshank. Di dalam proses puluhan tahun tersebut, baik novella maupun film berusaha dengan detail mengkonstruksi perwatakan Dufresne yang tenang, terpelajar, berani, bertutur kata baik dan sopan, punya pendirian teguh, tidak menyukai kekerasan, dan selalu berpengharapan. Konstruksi yang dibangun atas Dufresne membedakannya dengan sangat jauh dari para tahanan Shawshank lainnya dan kehadiran Dufresne di Shawshank secara perlahan tetapi pasti digambarkan membawa perubahan terhadap penjara Shawshank yang sebelumnya digambarkan kelam, menakutkan, dan tak ada harapan di dalamnya menjadi Shawshank yang mulai mengenal arti dari harapan.

Walaupun banyak terdapat persamaan cerita di kedua wahana yang digunakan, proses adaptasi dari novella ke film ini juga menyertakan beberapa perubahan, baik dalam penokohan maupun penekanan cerita di beberapa bagian, khususnya penambahan akhir cerita di film *The Shawshank Redemption.* Dalan novella, cerita berakhir dengan sebuah harapan dari Red untuk dapat bertemu dengan sahabatnya, Andy Dufresne, suatu hari nanti. Sedangkan di dalam film, cerita berakhir dengan jawaban dari sebuah harapan yaitu pertemuan antara Red dan Dufresne di Zihuatanejo. Perbedaan level "harapan" sangat jelas terlihat di kedua wahana tersebut. Dalam proses pengalihan wahana ini, sang sutradara, Darabont, terlihat berpretensi membandingkan harapan dan keputusasaan *(hope and desperate),* kebebasan dan belenggu ketakutan *(freedom and fear)*, serta melukiskan dampak dari keduanya di dalam film. Penguatan tema harapan yang dipakai Darabont dalam film terlihat memiliki hubungan erat dengan ajaran (nilai-nilai) Kristiani maupun kisah sejarah yang tertulis di alkitab. Darabont terlihat memasukkan alusi-alusi Alkitab ke dalam film ini untuk lebih lagi memperkuat penyampaian tema besar yang diangkat Stephen King di dalam novelnya. Hal inilah yang menjadi dasar pemikiran penulis untuk menganalisis pengalihan wahana film *The Shawshank Redemption* ini dengan menggunakan pendekatan Alusi Alkitab (*Biblical Allusion*).

Berdasarkan penemuan dalam pengalihan wahana di atas, menarik untuk menganalisis proses alih wahana dari novella ke film *The Shawshank Redemption* ini dengan mengunakan pendekatan Alusi Alkitab (*Biblical Allusion)* yang berfokus pada konsep harapan (*hope*).

Tulisan ini bertujuan untuk menunjukkan adanya penggunaan Alusi Alkitab (*biblical allusion*) dalam film *The Shawshank Redemption* untuk memperkuat tema harapan pada novel *Rita Hayworth and Shawshank Redemption.*

II. TINJAUAN PUSTAKA

Dalam penelusuran pustaka yang dilakukan, penulis menemukan beberapa penelitian sebelumnya yang berkaitan dengan penelitian yang akan dilakukan ini, baik dari segi korpus yang dipilih maupun pendekatan yang digunakan.

Pada tahun 2013, Julie Krausova, mahasiswa dari Fakultas Filsafat di *University of West Bohemia (Zapadoceska Univerzita v Plzni)* di Pilsen, Republik Ceko, menulis sebuah tulisan ilmiah (skripsi) yang berjudul *"The Shawshank Redemption: The Novella and the Movie Adaptation"*. Tujuan dari tulisan ini adalah menganalisis proses adaptasi dari novella ke film *The Shawshank Redemption* dengan menggunakan 2 pendekatan, yaitu teknis dan praktis. Krausova membahas bagaimana proses penulisan naskah film dari sebuah novel, bagaimana teknik pembuatan film tersebut (pra produksi, produksi, dan paska produksi), serta fakta-fakta lapangan yang terjadi dalam proses pembuatan film tersebut. Selain itu di dalam tulisannya, Krausova juga membandingkan dan menjelaskan dengan rinci perbedaan-perbedaan yang ditemui dari kedua wahana, yakni penokohan dan alur cerita. Selain itu, ia juga menambahkan tentang resepsi awal masyarakat dan bagaimana perjalanan kesuksesan film ini di masyarakat. Di bagian akhir tulisan ilmiahnya, Krausova juga menyinggung tentang *religious content* (unsur religi) di dalam film ini. Namun, penjelasan dari unsur religi ini sangat singkat dan berbeda dengan pendekatan *Biblical Allusion* yang digunakan dalam penelitian ini. Krausova hanya menuliskan bahwa di dalam film ditampilkan beberapa kali visual dari fisik Alkitab dan beberapa kutipan ayat Alkitab yang digunakan oleh Warden Norton untuk membangun pencitraannya sebagai seorang yang sangat religius.

Pendekatan Alusi Alkitab (*Biblical Allusion*) dalam karya sastra bukanlah sesuatu yang baru. Beberapa peneliti sebelumnya sudah menggunakan pendekatan ini dalam menganalisis berbagai karya, seperti Song Cho, M.A. (2015) yang memilih tema "*Further Biblical Allusions to John the Baptist in Shakespeare's Hamlet"*. Di dalam artikel ini, Song Cho menjelaskan bahwa ada keterkaitan referensi atau alusi tentang Yohanes Pembaptis di dalam alkitab terhadap kisah Raja Claudius di Hamlet. Dalam Matius 14 di Alkitab diceritakan tentang sebuah perintah Raja Herodes, seorang raja wilayah Galilea, untuk memenggal kepala Yohanes Pembaptis, yang sebelumnya pernah menegur Herodes perihal istrinya yang dianggap tidak halal (menurut Yohanes) karena merupakan istri dari Filipus, saudara laki-laki Herodes. Adapun perintah pemenggalan kepala Yohanes Pembaptis ini dipicu oleh sumpahnya sendiri terhadap putrinya. Cerita serupa juga terjadi dalam karya Shakespeare yang berjudul Hamlet. Raja Claudius diceritakan menikahi istri dari saudara laki-lakinya. Selanjutnya arwah dari ayah Hamlet dilukiskan meratapi dan menyesali tindakan Hamlet tersebut.

Selain Song Cho, ada juga tulisan ilmiah dari pasangan peneliti dari Slovakia Nataliya Panasenko dan Maria Sestakova (2013) dengan judul *"Biblical motifs and allusions in the short stories by Ray Bradbury*. Artikel ini akan menjawab permasalahan bagaimana alkitab mempengaruhi sastra modern, seperti pada kumpulan cerita pendek Ray Bradbury. Nataliya dan Maria menjelaskan tentang asal, tipe, dan fungsi dari Alusi Alkitab (*biblical allusion*) dan bagaimana mengaitkannya dengan 5 kategori teks global *(global text categories)* yang meliputi: *1. Participants of the communication act, events, and situations; 2. Events, processes, facts; 3. Category of real and unreal literary time; 4. Literary space dan; 5. Estimation.*

Setelah mengamati kedua artikel tentang *Biblical Allusion* di atas, maka diperoleh gambaran tentang konsep Alusi Alkitab yang dapat diaplikasikan kemudian ke dalam tulisan ilmiah ini. Selain itu,

penggunaan konsep *Biblical Allusion* dalam konteks pengalihan wahana dari novella ke film *The Shawshank Redemption* merupakan penelitan baru yang belum pernah diteliti sebelumnya.

Penelitian lain yang berhubungan dengan judul penelitian yang akan diangkat dalam tulisan ini adalah penelitian yang berfokuskan pada tema utama pada kedua wahana yaitu "Harapan dan Kebebasan". Adele Mesanza Garzia dari Universitas De La Rioza mengangkat tema *"Hope, Life, and Freedom in The Shawshank Redemption"* dalam disertasinya. Adele dalam disertasinya menggunakan analisis berbasiskan teks *(a text-based analysis)* dalam film untuk mendapatkan tema-tema besar di dalam film, seperti: harapan dan keputusasaan *(hope and despair),* kematian dan kehidupan *(death and life),* kebebasan dan kecurangan *(freedom and corruption)*, intelegensi dan kebudayaan *(intelligence and culture)*, dan keberuntungan dan persahabatan *(luck and friendship)*. Semua tema-tema besar tersebut akan dianalisis melalui 6 sekuen utama, antara lain: momen pemenjaraan Andy Dufresne, kehidupan Andy dalam Shawshank, tulisan "*Brooks was here*", pemutaran musik Opera oleh Andy di kantor kepala penjara, pembunuhan Tommy Williams, dan pertemuan Andy dan Red di Zihuatanejo. Metode penelitian yang berbasiskan teks dalam film yang ia gunakan tidak hanya akan berfokus pada narasi film semata, melainkan juga pada level ikonik (berdasarkan kode visual dan bunyi), serta bagaimana semua level ikonik ini memberikan efek tertentu bagi para penonton. Walaupun disertasi Adele dan tulisan ilmiah ini sama-sama mengangkat tema utama dalam *The Shawshank Redemption*, satu hal yang akan membedakannya adalah pendekatan yang digunakan dalam menganalisis tema tersebut.

Penelitian ini akan menganalisis film tersebut dengan menggunakan pendekatan *Biblical Allusion* untuk menguatkan tema "Harapan" yang sebelumnya sudah ada pada novella *Rita Hayworth and Shawshank Redemption*. Ditambah lagi, penelitian ini akan berfokus pada perubahan yang terjadi dalam kedua wahana, novella dan film, yang disebabkan oleh adanya penggunaan Alusi Alkitab di dalam film *The Shawshank Redemption* untuk menguatkan pemaknaan dari tema utama di dalam novel. Alusi Alkitab yang akan digunakan dalam penelitian ini akan lebih berfokus pada penggunaan konsep-konsep pengajaran dan realita di Alkitab (*Biblical concepts and realities*)[1] (Akhmanova, 1969, 74) dengan fungsinya[2] sebagai simbol dan untuk mengembangkan topik dan struktur teks sastra dari novella ke film (Cherkas, 2004).

III. TEMA HARAPAN (*HOPE*)

Salah satu tema utama yang diangkat dalam *The Shawshank Redemption*, baik novella maupun filmnya, adalah tentang "Harapan". Harapan yang ingin ditekankan dalam kedua wahana ini adalah sebuah harapan akan kehidupan yang lebih baik dan lebih berarti walaupun faktanya kondisi dan keadaan di sekeliling bertentangan dan tidak mendukung seseorang untuk berharap. Penjara

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[1] Akhmanova (1969,74) menjelaskan dalam kamus terminologi linguistiknya yang mendefinisikan kata *"bibleïsm"* (sebuah kata dalam tata bahasa Rusia yang merujuk kepada *Biblical word or phrase*). Menurutnya, *"bibleïsm include: 1) proper names; 2) Biblical concepts, realities; 3) words and expressions grouped by Biblical topics; 4) catchword(s) / catchphrases; 5) Biblical quotations, fixed in dictionaries of quotations*

[2] Menurut Cherkas (2004), ada 4 fungsi dari Alusi Alkitab yang digunakan di dalam sebuah karya sastra, antara lain: 1. Alusi Alkitab berkontribusi dalam pengembangan topik dan struktur teks sastra, 2. Alusi Alkitab berfungsi sebagai *"building material"* (materi pembangun) yang bekerja bersama dengan kata-kata dan frasa-frasa, 3. Alusi Alkitab memiliki fungsi estetis, yang mengembangkan ekspresi emosi dari sebuah ungkapan dan membantu dalam penyampaian efek pragmatik di dalam sebuah karya sastra, 4. Beberapa Alusi Alkitab berfungsi sebagai simbol karena biasanya didasarkan dengan konsep metafora.

Shawshank adalah tempat yang tidak mengenal arti kata "harapan" dan "berharap" sampai akhirnya Andy Dufresne datang dan memperkenalkannya melalui dirinya dan hidupnya selama berada di Shawshank.

Walaupun kedua wahana mengangkat tema yang sama, namun pemaknaan dari tema "harapan" lebih dalam lagi ditunjukkan dan ditekankan dalam wahana film *The Shawshank Redemption*. Pemaknaan yang lebih tersebut terlihat disebabkan karena adanya sentuhan Alusi Alkitab tentang "harapan (*hope*)" yang diimplementasikan ke dalam film.

Pandangan Alkitab tentang sebuah pengharapan adalah sesuatu yang berkenaan dengan masa depan, sesuatu yang belum terlihat, sehingga kita menantikannya dengan tekun. Hal ini seperti yang tertulis di dalam Roma 8: 24-25, yang berbunyi, "Sebab kita diselamatkan dalam pengharapan. Tetapi pengharapan yang dilihat, bukan pengharapan lagi; sebab bagaimana orang masih mengharapkan apa yang dilihatnya. Tetapi jika kita mengharapkan apa yang tidak kita lihat, kita menantikannya dengan tekun". Adapun dasar dari pengharapan tersebut adalah iman percaya, seperti yang tertulis pada Ibrani 11: 1, "Iman adalah dasar dari segala sesuatu yang kita harapkan dan bukti dari segala sesuatu yang tidak kita lihat." Iman percaya tersebut adalah iman percaya kepada Tuhan dan janji-janji-Nya yang tertulis di dalam Alkitab. Janji Tuhan di dalam Alkitab bagi mereka yang percaya kepada-Nya adalah beroleh keselamatan dan hidup yang kekal. Hidup yang kekal adalah hadiah *(reward)* yang akan diterima oleh mereka yang percaya kepada Tuhan dan janji-janji-Nya serta yang menantikan janji tersebut di dalam pengharapan yang setia. "Karena begitu besar kasih Allah akan dunia ini, sehingga Ia telah mengaruniakan Anak-Nya yang tunggal, supaya setiap orang yang percaya kepada-Nya tidak binasa, melainkan beroleh hidup yang kekal (Yohanes 3:16). Pengharapan yang dilandasi dengan iman percaya tersebut akan membedakan sikap seseorang yang berpengharapan dengan yang tidak berpengharapan. Mereka yang berpengharapan, dalam pandangan Alkitab, akan dipenuhi dengan sukacita dan damai sejahtera. "Semoga Allah, sumber pengharapan, memenuhi kamu dengan segala sukacita dan damai sejahtera dalam iman kamu, supaya oleh kekuatan Roh Kudus kamu berlimpah-limpah dalam pengharapan" (Roma 15:13). Selain itu, sikap mereka yang berpengharapan kepada janji Tuhan adalah menantikan penggenapan janji tersebut dengan tekun. "Tetapi jika kita mengharapkan apa yang tidak kita lihat, kita menantikannya dengan tekun" (Roma 8:25).

Alusi Alkitab di atas tentang "Pengharapan Alkitabiah" terlihat mewarnai film adaptasi *The Shawshank Redemption*. Implementasi Alusi Alkitab di atas ke dalam film memberikan penguatan terhadap makna "Harapan" dan pengembangan struktur teks dalam novella. Di dalam film, Frank Darabont menambahkan beberapa unsur maupun adegan tambahan yang dapat menguatkan pemaknaan tema harapan, antara lain: harapan versus putus asa *(hope vs desperation)*, harapan dan ketahanan *(hope and endurance)*, dan hadiah atau buah dari sebuah harapan *(a reward of hope)*.

1. Harapan versus Putus Asa (*Hope vs Desperation*)
Baik dalam novella maupun film, Andy Dufresne adalah karakter yang memperkenalkan harapan di penjara Shawshank. Andy adalah simbol dari harapan tersebut. Andy yang divonis hukuman 2 kali seumur hidup atas tuduhan pembunuhan berdarah dingin, menunjukkan sikap dan respons yang tidak biasanya dimiliki oleh narapidana lainnya. Bahkan menurut Red dalam novella, Andy sangat berbeda dengan para narapidana lainnya.

> *"All I know for sure is that Andy Dufresne wasn't much like me or anyone else I ever knew since I came inside…A sense of his own worth, maybe, or a feeling that he would*

be the winner in the end…or maybe it was only a sense of freedom, even inside these
goddamned gray walls. It was a kind of inner light he carried around with him" (King,
1982:32).

Andy digambarkan memiliki nilai diri yang baik. Penjara Shawshank tidak membuat harapannya akan sebuah kebebasan padam, bahkan Red menggambarkan Andy memiliki pelita di dalam dirinya (*inner light*) yang akan selalu memberikan pengharapan akan sebuah akhir cerita kemenangan bagi Andy. Hanya pelita (*inner light*) yang dapat menerangi gelapnya masa depan seorang narapidana yang divonis 2 kali seumur hidup seperti Andy.

Selain di dalam novella, Darabont dalam filmnya juga mendeskripsikan karakter Andy yang berbeda dari narapidana lainnya di Shawshank.

"I could see why some of the boys took him for snobby. He had a quiet way about him, a
walk and a talk that just wasn't normal around here. He strolled like a man in a park
without a care or worry in the world. Like he had on an invisible coat that would shield
him from this place." (28:31-28:53)

Andy kembali digambarkan memiliki pembawaan diri yang tenang dan bebas dari intimidasi ketakutan. Caranya berjalan di lapangan Shawshank seolah menunjukkan ia adalah seseorang yang bebas yang sedang berjalan di taman dan menikmati keindahan alam. Karakter Andy ditampilkan sangat kuat oleh Darabont sebagai karakter yang selalu berjuang untuk menikmati hari-harinya selama di Shawshank. Andy ditunjukkan dalam beberapa adegan berusaha memegang kendali, bukan sebaliknya dikendalikan oleh kehidupan penjara Shawshank.

Harapan Andy di dalam dua wahana di atas memiliki kesesuaian dengan konsep pengharapan dalam Alkitab, yaitu mengharapkan sesuatu yang tidak terlihat. Namun, dalam proses alih wahana dari novella ke film *The Shawshank Redemption,* pemaknaan terhadap tema harapan semakin diperkuat dengan menambahkan karakter bandingan (*foil character*) dari Andy Dufresne. Darabont terlihat berusaha mengkontraskan konsep harapan yang diperkenalkan oleh Andy dengan keputusasaan yang diwakili oleh Brooks, seorang narapidana lansia, dan Warden Norton, seorang kepala penjara Shawshank. Baik Brooks maupun Norton mengakhiri hidupnya di dalam film dengan cara bunuh diri. Hal ini sangat berbeda dengan akhir cerita mereka di novella. Brooks diceritakan meninggal karena usianya (fisiknya) di sebuah penampungan para fakir miskin dan lansia (King, 1982:33), sedangkan Warden Norton diceritakan memilih untuk mengundurkan diri dari jabatan kepala penjara Shawshank setelah tiga bulan Andy melarikan diri dari Shawshank (King, 1982: 72).

Menambahkan unsur bunuh diri sebagai puncak klimaks dari seseorang yang tidak memiliki harapan atau berputus asa (*desperate*) karena ketakutan akan sesuatu yang tidak pasti di depannya semakin lagi memperkuat dan memperdalam makna harapan yang sudah dibangun sebelumnya oleh King dalam novellanya. Hal ini juga menunjukkan adanya penggunaan Alusi Alkitab yang mengkontraskan keduanya. "Sebab Allah memberikan kepada kita bukan roh ketakutan, melainkan roh yang membangkitkan kekuatan, kasih, dan ketertiban" (2 Timotius 1:7). Ayat ini ingin menekankan bahwa di dalam iman percaya kepada Tuhan tidak akan ada lagi ketakutan karena di dalam Tuhan ada pengharapan yang pasti akan janji keselamatan dari Tuhan.

Brooks adalah seorang narapidana Shawshank yang telah menghabiskan hampir seluruh hidupnya (50 tahun lamanya) di dalam kehidupan penjara. Di Shawshank, Brooks dihormati karena pekerjaannya sebagai seorang pustakawan. Walaupun dia seorang narapidana, tetapi dia memiliki kebebasan dan pengaruh yang lebih dibandingkan narapidana lainnya. Namun keadaan berubah, ketika

kepala penjara mengeluarkan surat pembebasan bersyarat untuk Brooks. Brooks tidak bisa membayangkan bagaimana kehidupan di luar penjara setelah 50 tahun lamanya dia meninggalkannya dan bagaimana dia bisa bertahan hidup dengan kehidupan luar yang sudah jauh berbeda dari jamannya, yang pasti sulit untuk diterimanya dan juga sulit untuk menerima keberadaannya. Brooks yang sudah tua dipenuhi dengan berbagai ketakutan akan kesepian, penolakan, dan kerasnya kehidupan. Bahkan ketakutannya akan ketidakpastian kehidupan di luar penjara mendorong Brooks untuk melakukan percobaan pembunuhan terhadap seorang narapidana lainnya, Heywood. Hal itu semata-mata ia lakukan karena ia tidak ingin dibebaskan dari penjara.

Figure 01   Figure 02

Gambar 01 menunjukkan bahwa Brooks mencoba melukai narapidana lainnya agar ia tetap berada di Shawshank, sedangkan gambar 2 menunjukkan ekspresi penyesalan dan kesedihan di wajahnya, namun ia tak punya pilihan lain. "*But it's the only way they'll let me stay.*" Pemilihan pengambilan gambar dari depan dengan sistem *close up* menunjukkan dengan jelas ekspresi ketakutan Brooks sekaligus penyesalannya terhadap tindakannya tersebut. Brooks dengan keriput dan air mata di wajahnya seperti ingin menggambarkan keadaannya yang tertekan. Di satu sisi, ia takut untuk melukai Heywood karena ia adalah temannya, tetapi di sisi lain Brooks juga takut akan kesepian yang akan ia alami di luar penjara. Sebuah keadaan yang ekstrim dimana pada awalnya seorang narapidana sangat membenci penjara, namun waktu yang panjang membuat narapidana tersebut menjadi menyukai dan bergantung padanya, bahkan menganggap penjara menjadi rumah dan keluarga kecilnya. Keputusasaan Brooks berlanjut sampai ia keluar dari penjara. Kehidupan yang keras dan serba cepat membuat Brooks yang sudah renta tidak dapat menikmati kesehariannya. Brooks ditampilkan menghadapi banyak ketakutan di dalam hari-harinya, seperti ketakutan di jalan raya saat melihat banyak kendaraan, ketakutan di tempat kerja, pasar swalayan, baik terhadap perlakuan para pelanggan maupun manajernya, dan ketakutan terhadap mimpi buruknya yang menyebabkannya sulit tidur di malam hari. Ditambah lagi rasa kesepian dan kerinduan yang ia rasakan terhadap Jack, burung gagak yang dirawatnya sejak kecil di Shawshank, namun telah dilepaskan sebelum ia meninggalkan Shawshank. Brooks sering sekali duduk di taman memberi makan burung-burung sambil menunggu kemungkinan datangnya Jack menghampirinya.

Figure 03   Figure 04

Figure 03 / Figure 04

Namun, seperti yang ditunjukkan dalam gambar 3 dan 4, Jack tidak pernah muncul di taman dan Brooks hanya berharap bahwa dimanapun Jack berada dia dalam keadaan baik dan mempunyai banyak teman, tidak seperti dirinya yang sangat kesepian. Gambar 3 yang sudah berlatar alam terbuka, bukan jeruji besi, masih terlihat suram dengan pengambilan gambar *close up* dari raut wajah seorang Brooks tua yang menunjukkan kesepian dan kekosongan batin yang teramat dalam. Ditambah lagi dengan gambar 4 yang menyoroti Brooks dari kejauhan yang hanya menampilkan aktivitas Brooks, bukan wajahnya, juga seolah ingin menunjukkan keadaan Brooks yang mengalami keterasingan dari alam. Tidak ada teman yang menemaninya. Hanya burung-burung yang mau mendekatinya. Brooks sendiri, terasing, dan kesepian. Ketakutan dan kesepian membuat seorang Brooks tidak berdaya dan tidak mampu untuk mengharapkan sesuatu yang baik di depannya. Brooks berkata, "*I don't like it here. I'm tired of being afraid all the time. I've decided not to stay*" (1.03.35-1.04.04). Perjalanan hidup Brooks berakhir dengan keputusasaan dan ia pun mengakhiri hidupnya dengan bunuh diri, sebuah wujud kekalahan seseorang terhadap kehidupan.

Figure 05   Figure 06
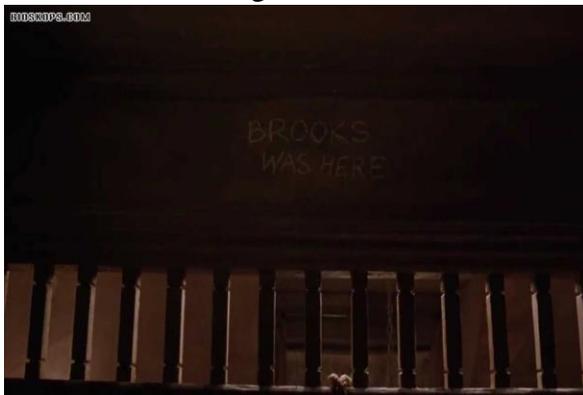
Figure 05 / Figure 06

Gambar 5 adalah tulisan terakhir Brooks sebelum ia bunuh diri, *"Brooks was here"*. Sebuah tanda yang sepertinya ingin menunjukkan eksistensinya sebagai seorang manusia yang pernah berada di dalam ruangan tersebut. Namun sayangnya, namanya hanya akan dikenal sebagai seorang narapidana tua yang memutuskan dengan penuh kesadaran untuk menyerah menghadapi ketakutannya terhadap kehidupan ini. Menarik juga untuk memperhatikan bahwa di gambar 5 disoroti gambar yang seperti jeruji besi penjara. Walaupun Brooks sudah keluar dari penjara, namun kehidupannya tetap

menyimbolkan bahwa ia masih dipenjara bukan lagi oleh jeruji besi atau kayu tetapi oleh ketakutannya sendiri. Dalam gambar 6, walaupun ruang gerak yang ditampilkan lebih luas, tetapi aura gelap, sepi, terasing sangat dapat dirasakan. Dan di tempat yang beraura gelap tersebut, simbol padamnya lampu harapan di dalam dirinya, Brooks mengakhiri hidupnya dengan bunuh diri. Pengambilan gambar Brooks dari belakang juga dapat memperlihatkan banyak interpretasi. Posisi pengambilan gambar demikian seolah ingin menunjukkan kekalahan atau kegagalan Brooks untuk melihat sesuatu yang ada di depannya. Brooks lebih memilih untuk membawa kenangan kehidupan yang ada di belakangnya, yaitu di penjara Shawshank. Keadaan ini juga merupakan Alusi Alkitab dari Amsal 17:22 yang menuliskan, "Hati yang gembira adalah obat yang manjur, tetapi semangat yang patah mengeringkan tulang." Ketakutan Brooks akan hari-hari di depannya telah mematahkan semangatnya dan kemudian membawanya ke dalam jurang kematian.

Jikalau Brooks memutuskan bunuh diri karena ketakutannya akan kesepian dan keterasingan, Warden Norton justru sebaliknya. Ia memutuskan bunuh diri karena popularitas atau pencitraan yang dikonstruksi di dalam dirinya baik melalui kehidupan di penjara Shawshank maupun di tengah masyarakat. Warden Norton adalah seorang kepala penjara yang membangun citranya di depan pegawainya, para narapidana Shawshank, dan masyarakat umum sebagai seorang yang sangat religius, berhati mulia karena mementingkan kepentingan narapidana Shawshank, dan berwibawa sebagai seorang pemimpin. Dia kerap kali membawa Alkitab kemanapun ia pergi dan menggunakan ayat-ayat Alkitab dalam percakapannya sehari-hari untuk meyakinkan orang-orang di sekelilingnya bahwa ia adalah orang yang benar dan berpegang pada ajaran Alkitab. Salah satu kutipan perkataannya adalah "*I believe in two things. Discipline and the Bible. Here, you'll receive both. Put your faith in the Lord. Your ass belongs to me. Welcome to Shawshank*" (13.56-14.12). Perkataan tersebut ditujukan kepada para narapidana yang baru datang ke Shawshank. Perkataan Norton di atas mengandung makna yang bias. Di satu sisi, Norton seolah mengingatkan para narapidana untuk tetap meletakkan iman percaya mereka kepada Tuhan, bukan kepada siapapun. Tuhanlah yang harus mereka hormati, melebihi mereka menghormati siapaun manusia di dunia ini. Namun, di sisi lain, Norton juga mengingatkan mereka bahwa di Shawshank dirinyalah yang berkuasa. Hal ini berarti bahwa mereka harus menghormati Norton dan tunduk pada semua perintahnya selama mereka berada di dalam penjara Shawshank. Norton menempatkan posisinya setara dengan posisi Tuhan. Norton juga mempunyai ayat Alkitab kesukaan, yaitu "*I am the light of the world. He that followeth me shall not walk in darkness, but shall have the light of life*" (Yohanes 8:12). Namun dalam realita, hati dan perilaku Norton tidak sesuai dengan apa yang dia katakan. Alih-alih hidup dan menjadi terang yang dapat menerangi atau berarti bagi orang lain, Norton justru berjalan dalam kegelapan. Dia hanya memikirkan dirinya sendiri; tuhannya adalah dirinya sendiri. Norton memanipulasi penggunaan ayat-ayat Alkitab untuk membangun pencitraan yang baik atas dirinya demi kepentingan pribadi semata. Warden Norton memanfaatkan kepintaran dan keahlian Andy Dufresne untuk melakukan banyak kecurangan dan pencucian uang (*money laundry*) di penjara Shawshank. Norton menggunakan kekuasaannya untuk memindahkan Andy dari pekerjaan mencuci pakaian narapidana (*laundry*) kemudian berpindah menjadi pengelola perpustakaan dan menangani proyek-proyek pencucian uang (*money laundry*) Norton, sekaligus pengurusan pajak para penjaga penjara lainnya di Shawshank. Tujuan hidupnya adalah uang, sehingga ia mampu melakukan segala hal demi mendapatkan uang dan menjaga nama baiknya di tengah masyarakat, termasuk dengan merencanakan pembunuhan terhadap Tommy Williams. Tommy Williams adalah narapidana Shawshank yang baru yang mempunyai bukti bahwa

Andy Dufresne tidak bersalah dalam kasus pembunuhan istri dan pacar gelap istrinya. Namun, ketika Dufresne mencoba menjelaskan dan sekaligus memohon bantuan Warden Norton untuk mengusut ulang kasusnya, Norton menolak dengan menggunakan banyak dalih. Alasan utama Norton menolak adalah karena ia tidak ingin kehilangan Dufresne yang merupakan "tambang emas" bagi Norton untuk memperkaya dirinya, sekaligus satu-satunya orang yang mengetahui semua kejahatan atau kasus korupsi yang dilakukan Norton di Shawshank. Pembunuhan terhadap Tommy Williams ini adalah adegan tambahan dari novella karya Stephen King. Di dalam novella, Norton menggunakan kekuasaannya hanya untuk memindahkan Tommy Williams, saksi kunci, ke penjara yang lain yang tidak mempunyai penjagaan yang ketat, sedangkan di dalam film, Norton menggunakan kekuasaannya untuk menutup mulut Tommy Williams, saksi kunci tersebut, untuk selamanya dengan cara menugaskan Hadley, salah satu penjaga tahanan, untuk menembak Tommy Williams.

Penambahan adegan pembunuhan Tommy Williams di dalam film memberikan kesan bahwa film *The Shawshank Redemption* lebih ekstrim dari novellanya dalam menggambarkan penderitaan atau tantangan yang dihadapi oleh Andy Dufresne untuk tetap menjaga dan mempertahankan harapannya untuk dapat terbebas dari Shawshank. Warden Norton dipakai menjadi tokoh antagonis untuk Andy karena ia menghilangkan saksi yang dapat membebaskan Andy dari belenggu jeruji Shawshank. Alasan Norton melakukannya karena ia tidak mau kemapanan dan popularitas dirinya terancam.

Perjalanan Warden Norton sebagai kepala penjara di kedua wahana novella dan film sama-sama berakhir dengan tidak terhormat setelah perbuatan curangnya akhirnya terbongkar dan diketahui oleh Pimpinan Penjara Pusat (gambar 7).

Figure 07

Figure 08

KORUPSI DAN PEMBUNUHAN DI SHAWSHANK

Buatlah ini jadi lebih mudah, Norton!
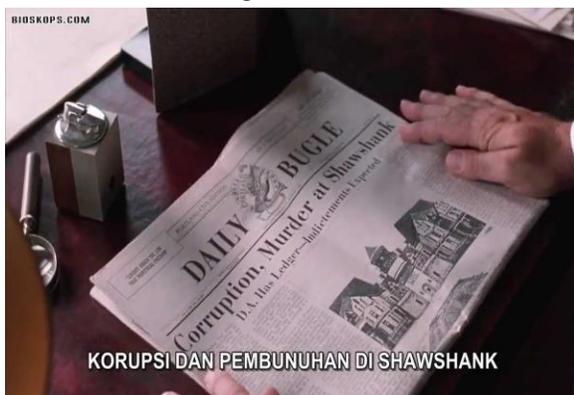
Di dalam novella, Norton disebutkan mengundurkan diri dari pekerjaannya sebagai kepala penjara Shawshank (King, 1982: 72), namun di dalam film, Darabont kembali memberikan penekanan kontras terhadap orang-orang yang tidak lagi memiliki harapan dan yang dibelenggu dengan ketakutan yang besar sehingga menyebabkan keputusasaan dan mengakhiri hidupnya dengan cara bunuh diri. Gambar 7 dan 8 di atas menunjukkan bahwa keputusasaan (*desperation*) tidak hanya disebabkan oleh motif kesepian dan keterasingan seperti yang terjadi pada Brooks, namun keputusasaan juga bisa disebabkan oleh motif keternamaan (popularitas) dan pencitraan. Hal ini dapat terjadi karena popularitas berjalan sinergis dengan kenyamanan, nama baik, dan kekuasaan. Sehingga popularitas yang terancam dipertahankan akan membawa ketakutan tersendiri bagi seorang Norton. Warden

Norton yang selama ini mengusahakan pencitraannya tetap baik sebagai seorang yang religius di depan publik menjadi sangat marah dan merasa terancam dengan pemberitaan di koran yang menyebutkan namanya sebagai pelaku korupsi dan pembunuhan di Shawshank (gambar 7). Pemberitaan tersebut akan membongkar pencitraan palsunya sebagai seorang yang menghidupi ajaran-ajaran Kristiani selama ini, tetapi justru telah memanipulasi ayat-ayat Alkitab sekedar untuk membenarkan dirinya dan menutupi kesalahan dan kemunafikan yang telah dilakukan.

Selain itu, Norton yang selama ini memiliki kuasa untuk menghukum Andy dan narapidana lainnya dengan sikap yang otoriter terancam akan kehilangan kekuasaannya dan justru terancam ikut merasakan hukuman penjara. Namun di atas semua ketakutan Norton terhadap hukuman penjara, Norton lebih lagi takut terhadap hukuman sosial yang akan diberikan oleh masyarakat yang telah terlebih dahulu mengenal nama baiknya sebelumnya. Norton terancam akan dihujat, dikucilkan, dan dijauhi. Itulah ketakutan terbesar dari Warden Norton sehingga membuat dirinya berputus asa akan harapan baik di depannya. Warden Norton (gambar 8) pun akhirnya memilih mengakhiri hidupnya dengan bunuh diri.

Lagi-lagi, Darabont memilih menggunakan cara bunuh diri untuk mengakhiri hidup seorang tokoh di dalam filmnya yang tidak lagi memiliki keberanian untuk mengharapkan sesuatu yang baik di depannya karena pencitraan dan popularitas yang dibangunnya justru menjadi senjata yang dapat membunuh dirinya sendiri. Darabont menggunakan kisah Norton yang tragis untuk semakin lagi menonjolkan karakter Andy dan harapan yang dimilikinya. Walaupun Andy tidak sehebat Norton dalam menguasai ajaran-ajaran Kristiani dan Andy tidak memamerkan ayat-ayat Alkitab di dalam kesehariannya, tetapi Andy digambarkan memiliki kualitas harapan yang lebih besar dari pada Norton karena Andy menghidupi ajaran-ajaran Alkitab yang ia ketahui, dan bukan memanipulasinya untuk sekedar membangun pencitraan religius atas dirinya.

2. Harapan dan Ketahanan Mental *(Hope and Endurance)*

Baik dalam novella maupun film, harapan yang dikonstruksikan berjalan sinergis dengan ketahanan mental *(endurance)*. Paling tidak kehidupan keras Shawshank dan penggalian terowongan (tempat Andy melarikan diri) sepanjang 457 meter, yang hampir sama dengan panjang dari 5 lapangan futbol, membutuhkan kerja keras dan ketahanan mental dalam kurun waktu yang panjang (puluhan tahun). Hal ini sesuai dengan alusi Alkitab dari Roma 8:25 yang berbunyi, "Tetapi jika kita mengharapkan apa yang tidak kita lihat, kita menantikannya dengan tekun." Andy menunjukkan ketekunannya dalam menggali terowongan tersebut dari hari ke hari, walaupun Andy tidak tahu kapan waktu yang tepat baginya untuk dapat melarikan diri dan terbebas dari Shawshank. Peran Andy di dalam kedua wahana menunjukkan ketahanan mentalnya *(endurance)* sebagai dampak langsung dari sebuah pengharapan. Harapan Dufresne adalah suatu saat nanti ia akan merasakan kebebasan dan kebahagiaan di tempat yang ia sudah impikan, Zihuatanejo.

> *Tell you where I'd go. Zihuatanejo.*
> *Mexico. Little place right on the Pacific. You know what the Mexicans say about the Pacific? They say it has no memory. That's where I'd like to finish out my life, Red. A warm place with no memory. Open a little hotel right on the beach. Buy some worthless old boat and fix it up like new. Take my guests out charter fishing.*(1:43:12-1:44:03)

Andy dengan jelas sudah mengetahui apa yang ia mimpikan dan harapkan. Bukan hanya sekedar mengetahui tempat kemana ia akan pergi, Zihuatanejo, sebuah tempat yang hangat yang tidak memiliki memori, untuk menikmati kebebasannya, tetapi Andy telah mengetahui dengan jelas dan detail apa yang ia ingin lakukan di sana, membuka sebuah hotel kecil, membeli sebuah perahu tua yang murah, memperbaikinya, dan mengantarkan para tamunya memancing menggunakan perahu tersebut. Harapan Andy yang jelas memberikan kekuatan dan kesabaran baginya dalam menghadapi kerasnya kehidupan penjara Shawshank yang selalu mengintimidasi narapidananya sehingga penuh dengan ketakutan dan tak pernah mengenal arti dari sebuah harapan. Andy tetap berharap walaupun harapannya tersebut terlihat sia-sia oleh narapidana Shawshank lainnya yang mengetahui bahwa ia mendapatkan hukuman dua kali seumur hidup atas kasus pembunuhan istri dan pacar gelap istrinya.

Walaupun kedua wahana memperlihatkan harapan Andy tentang Zihuatanejo yang dapat memberikan ketahanan mental (*endurance*) selama Andy di dalam penjara Shawshank, namun relasi antara harapan dan ketahanan mental lebih lagi diperkuat di dalam film *The Shawshank Redemption*. Darabont memperdalam pemaknaan dari kekuatan sebuah harapan, yang akan mempengaruhi ketahanan mental seseorang, dengan memasukkan unsur musik ke dalam film adaptasinya, yang sebelumnya tidak ada di dalam novella. Darabont menambahkan beberapa adegan di dalam film yang menekankan bahwa musik dan keindahannya dapat menjaga jiwa seseorang untuk tetap berpengharapan akan sebuah keadaan yang lebih baik di depannya. Pastor William R. Cunningham (2005) dalam tulisannya yang berjudul *"The Power and Importance of Music"* juga menekankan bahwa ketika kita bernyanyi [atau mendengarkan musik], lirik di dalam lagu tersebut akan terlukis di dalam pikiran kita dan menjadi sebuah memori yang dapat memberi kekuatan, kesehatan mental dan emosional seseorang.

> *When a person sings a song repeatedly, the words of that song become engraved in one's mind. The same is true here, that if one sings spiritual songs, the message will become engrained in his or her mind. In this circumstance music is a tool used for memory, which serves as an example of music's power. Also in this situation, mental and emotional health will be a derivative of music. This is from the peace of the "continuous" message of hope.* (*From "The Power of Music" by Dr. Damian Phillips*).

Di dalam film *The Shawshank Redemption*, musik juga memiliki peranan yang sangat penting dalam mengkonstruksi suasana penjara Shawshank, tempat yang sebelumnya tidak mengenal dan memiliki harapan menjadi tempat yang mulai mengenal makna dari sebuah harapan. Musik berperan sebagai pembawa harapan sekaligus kekuatan untuk terus menjaga harapan tersebut.

Figure 09	Figure 10

Gambar 9 adalah bagian dari adegan ketika Andy Dufresne mendapat kiriman buku-buku bekas dari Perpustakaan Daerah dan sejumlah donasi untuk perpustakaan Shawshank atas permintaan Dufresne dalam surat-suratnya selama 6 tahun ke pemerintah negara bagian. Di antara tumpukan buku-buku tersebut, Dufresne menemukan sebuah kepingan lagu Mozart. Dufresne segera mengambil kesempatan itu untuk memutarnya dan menikmati keindahan lagu tersebut. Tak hanya ingin menikmati keindahannya sendiri, Dufresne menyambungkan musik tersebut ke pengeras suara yang ada di kantor kepala penjara sehingga semua narapidana yang ada di lapangan (gambar 10), klinik, maupun tempat-tempat lainnya dapat mendengar dan menikmati keindahan dari musik tersebut. Gambar 10 menunjukkan musik di penjara Shawshank memiliki daya tarik tersendiri. Para narapidana dan semua petugas penjara yang berada di lapangan Shawshank secara serentak menengadahkan wajah mereka ke arah datangnya suara dan walaupun hanya sebentar mereka terlihat menikmati keindahan musik tersebut. Red, sebagai narrator di dalam film juga memberikan respons ketika gambar 9 dan 10 terjadi.

I have no idea to this day what them two Italian ladies were singin' about. Truth is, I don't want to know. Some things are best left unsaid. I like to think they were singin' about something so beautiful it can't be expressed in words, and makes your heart ache because of it. I tell you, those voices soared…

Higher and farther than anybody in a gray place dares to dream. It was like some beautiful bird flapped into our drab little cage and made these walls dissolve away...and for the briefest of moments -- every last man at Shawshank felt free. (1:09:20-1:10:06)

Red menekankan suara melengking dari penyanyi yang di dengarnya tersebut lebih tinggi dan lebih jauh dari pada keberanian narapidana Shawshank untuk bermimpi atau berharap. Tingginya suara tersebut juga seperti burung-burung indah yang mengepakkan sayapnya di kandang kecil Shawshank sehingga mampu memecahkan tembok-tembok penjara Shawshank. Dan walaupun sebentar, musik tersebut dapat membuat setiap narapidana Shawshank merasa bebas dan menjadi manusia bebas pada umumnya. Cara kerja musik melampaui ruang dan waktu. Musik dapat masuk ke kedalaman hati dan pikiran orang-orang yang mendengarnya dan menggerakkan orang tersebut untuk bereaksi. Musik dapat menembus kesadaran seseorang dan dapat sekaligus memberi kelegaan, kenyamanan dan kebebasan bagi yang sedang terbelenggu. Hal ini juga seperti mengalusikan sebuah kisah di dalam Alkitab tentang bagaimana Raja Saul ditenangkan oleh permainan musik kecapi dari Daud sewaktu Raja Saul sedang dimasuki roh jahat. "Dan setiap kali apabila roh yang dari pada Allah itu hinggap pada Saul, maka Daud mengambil kecapi dan memaninkannya; Saul merasa lega dan nyaman, dan roh yang jahat itu undur dari padanya" (1 Samuel 16:23). Keindahan musik dari permainan kecapi Daud, mengirimkan aura positif kepada Raja Saul, sehingga dapat menenangkan emosi Raja Saul. Musik tersebut juga bekerja di dalam kesadaran Raja Saul yang membuat dia terlepas dari belenggu roh jahat. Musik membebaskannya dan menenangkannya. Musik mampu membawa Raja Saul ke dalam keadaan yang lebih baik. Musik menjadi media untuk memberikan rasa damai dan harapan untuk seseorang dalam menantikan keadaan yang lebih baik dari sebelumnya.

Untuk keberanian dan pelanggaran Dufresne menghidupkan musik Mozart tersebut, ia dipukuli, dihukum dan dikirim ke ruang hukuman bawah tanah selama 2 minggu (adegan tambahan yang tidak ada di novella). Namun, Dufresne tidak pernah menyesali perbuatannya. Hukuman yang ia terima tidak sebanding dengan apa yang sudah dirasakan oleh ratusan narapidana Shawshank ketika mendengarkan keindahan musik Mozart yang hanya sesaat itu, yaitu perasaan bebas.

Musik juga memiliki hubungan yang erat dengan harapan. Di dalam sebuah diskusi santai dengan narapidana lainnya setelah masa hukumannya selesai, Dufresne menjelaskan bahwa Mozart menemaninya selama masa hukuman. Ia menjelaskan bahwa keindahan musik akan senantiasa tersimpan di dalam hati dan pikirannya, dan tak ada satu orangpun yang bisa merenggutnya dari diri kita. Dufresne menambahkan, "*Here's where it makes most sense. We need it [music] so we don't forget. That there are things in this world not carved out of gray stone. That there's a small place inside of us they can never lock away, and that place is called hope* (1:11:40 – 1:12:33)." Dufresne menekankan bahwa musik membawa harapan kepada siapapun yang mendengarnya. Musik menjadi sebuah media yang menstimulus memori kita untuk tetap percaya tentang keindahan di balik sebuah harapan. Musik memberikan kekuatan untuk tetap berharap dan bertahan.

Dufresne berusaha menularkan harapan yang ada di dalam dirinya kepada Red, sahabatnya, dan kepada narapidana lainnya. Di dalam film, Darabont juga menambahkan beberapa adegan lainnya tentang pentingnya musik dalam menjaga harapan seseorang. Dufresne menghadiahkan sebuah harmonika, satu-satunya alat musik yang bisa dimainkan oleh Red, kepada Red ketika permohonan pembebasan bersyaratnya ditolak. Ia memberikan harmonika tersebut dengan tujuan agar musik, sebuah media pembawa harapan, selalu ada dan dekat dengan sahabatnya, Red. Walaupun dalam kecanggungan, film menampilkan sebuah adegan dimana Red untuk pertama kalinya meniup harmonika, hadiah dari Dufresne. Selain itu, Darabont juga menambahkan sebuah adegan dimana para narapidana Shawshank juga mulai mendengarkan dan menikmati musik dengan menggunakan *headset* di perpustakaan Shawshank. Film menampilkan Heywood, tokoh yang dikonstruksikan keras dan pemarah, sedang mendengarkan musik sambil bernyanyi dengan gembira tanpa menunjukkan beban apapun. Ada senyuman dan semangat baru yang berbeda yang ditunjukkan oleh Heywood di dalam film.

Ketika musik mulai masuk ke dalam kehidupan Shawshank, penjara Shawshank menjadi lebih hidup karena ada kegembiraan yang dibawa oleh musik tersebut. Kegelapan kehidupan dan bayangan suram dari masa depan para narapidana Shawshank mulai berubah dan menunjukkan secercah sinar terang yang bernama harapan dan harapan tersebut kemudian memberikan kekuatan untuk bertahan bagi para narapidana Shawshank yang mempercayai kekuatan yang tersembunyi di balik harapan tersebut.

3. Hasil dari Harapan (*A Reward of Hope*)

Selain membandingkan konsep harapan dengan putus asa (*hope vs desperation*) dan memperkuat nilai ketahanan mental (*endurance*), Frank Darabont juga mewarnai filmnya dengan menambahkan hasil dari harapan (*a reward of hope*) sebagai upaya penguatan makna "Harapan" di dalam film *The Shawshank Redemption*. Beberapa penekanan ditambahkan ke dalam beberapa adegan dalam film untuk memperdalam pemaknaan tema "Harapan" yang sebelumnya telah diangkat oleh Stephen King pada novellanya. Jikalau Stephen King dalam novella tidak memasukkan hasil akhir dari harapan para tokoh di dalam cerita, Frank Darabont memilih untuk menyelesaikan film ini dengan sentuhan kebahagian (*happy ending*) sebagai hasil akhir dari orang-orang yang memiliki harapan. Darabont menunjukkan dalam filmnya bahwa ada hadiah atau buah bagi orang-orang yang memiliki harapan dan mampu mempertahankan harapan tersebut.

Penekanan hadiah atau buah dari sebuah harapan seperti menggunakan Alusi Alkitab yang menekankan bahwa pengharapan tidak akan pernah mengecewakan. "Dan pengharapan tidak

mengecewakan, karena kasih Allah telah dicurahkan dalam hati kita oleh Roh Kudus yang telah dikaruniakan kepada kita" (Roma 5:5). Pengharapan yang tidak mengecewakan dalam ajaran Alkitab adalah sebuah pengharapan akan penggenapan janji Tuhan kepada umat-Nya yang tertulis di dalam Alkitab, yaitu pengharapan akan keselamatan dan hidup yang kekal. "Karena begitu besar kasih Allah akan dunia ini, sehingga Ia telah mengaruniakan Anak-Nya yang tunggal, supaya setiap orang yang percaya kepada-Nya tidak binasa, melainkan beroleh hidup yang kekal" (Yohanes 3:16). Jikalau Alkitab menuliskan, buah dari proses kesetiaan dalam berpengharapan dan percaya kepada-Nya adalah hidup yang kekal, Darabont melukiskan buah dari kesetiaan Dufresne untuk tetap berharap adalah Zihuatanejo. Dan baik novella maupun film *The Shawshank Redemption* telah memberikan hadiah atau buah Zihuatanejo untuk seorang Andy Dufresne, simbol dari harapan di dalam kedua wahana ini.

Berbeda dengan Dufresne, Red digambarkan menerima hadiah atau buah dari harapannya di dalam film saja. Sedangkan di dalam novella, harapan Red masih menjadi sebuah mimpi belaka. Stephen King tidak menjelaskan kapan harapan Red tersebut akan menjadi kenyataan.

> *I hope Andy is down there.*
> *I hope I can make it across the border.*
> *I hope to see my friend and shake his hand.*
> *I hope the Pacific is as blue as it has been in my dreams.*
> *I hope.* (King, 1982: 87)

Kutipan di atas menunjukkan bahwa Red dalam novella berharap suatu saat nanti, dalam waktu yang tidak dapat dipastikan, dapat bertemu langsung dengan sahabatnya dan menjabat tangannya, dan dapat membuktikan sendiri keindahan Samudera Pasifik. King menggunakan 5 kali pengulangan kata *"hope"*, sebagai sebuah penekanan bahwa harapan Red tersebut bukanlah harapan yang biasa, tetapi adalah harapan yang sungguh-sungguh dan teramat sangat ia mimpikan. Harapan tersebut lahir dari penderitaan dan penantian panjang Red akan sebuah kebebasan. Tetapi sungguhpun harapan Red tersebut sangat dalam, harapan tersebut hanyalah sebatas sebuah mimpi yang indah di dalam akhir sebuah novella. King seolah ingin memanjakan imajinasi para pembacanya untuk bebas menginterpretasikan akhir dari harapan Red tersebut.

Berbeda dengan King, Darabont menambahkan akhir cerita yang menjawab harapan dari Red tersebut. Di dalam film, harapan Red tidak lagi sebatas mmipi belaka, melainkan menjadi sebuah kenyataan karena adanya sebuah keputusan dari Red untuk melangkah mengejar harapannya tersebut. Sebuah harapan butuh tindakan nyata. Sebuah harapan tidak dapat direalisasikan tanpa keberanian untuk melangkah. Konsep ini juga seolah mengacu kepada Alusi Alkitab dalam Yakobus 2:17, "Demikian juga halnya dengan iman: Jika iman itu tidak disertai perbuatan, maka iman itu pada hakekatnya adalah mati." Iman, menurut Alkitab, yang adalah dasar pengharapan bagi orang percaya membutuhkan tindakan nyata yang membuktikan kesungguhan dari iman tersebut. Demikian halnya dengan pengharapan yang juga membutuhkan tindakan nyata untuk dapat merealisasikan harapan tersebut. Red pun akhirnya melangkah mengejar harapannya. Di dalam novella, Red digambarkan kembali ke tempat penginapannya setelah dia mengambil surat dari Andy di Buxton. Setelah membacanya, Red digambarkan merencanakan akan menemui Andy, "*First, I'm going to put this manuscript…Then I'm going to…*" (King, 1982; 87), tetapi novella tidak menggambarkan realisasi dari rencana tersebut. Sedangkan di dalam film, Red kembali ke penginapannya, menyusun barang-barangnya, membeli tiket bis, dan berangkat menuju Zihuatanejo. Tindakan nyata yang dilakukan Red mengantarkannya pada realisasi harapan yang dipegangnya.

Figure 11   Figure 12

Gambar 11 dan 12 melukiskan kebahagiaan di wajah Red dan Dufresne dalam pertemuan perdana mereka di luar penjara Shawshank. Ada senyuman lepas yang menyiratkan kebebasan dan kebahagiaan di balik wajah kedua sahabat ini. Mereka saling memandang, mendekati, bahkan memeluk satu dengan yang lainnya sebagai ungkapan kebahagiaan dan ucapan selamat datang untuk seorang sahabat yang sudah ditunggu kehadirannya. Samudera Pasifik yang biru dan luas seolah menjadi bukti dari benarnya pandangan Dufresne tentang harapan yang dituliskannya di dalam surat untuk Red, *"Remember that hope is a good thing, Red, maybe the best of things, and no good thing ever dies."* (King, 1982; 87). Harapan adalah sesuatu yang terbaik dari semuanya. Red pun telah membuktikannya. Red, seorang narapidana yang sudah lebih dari 30 tahun berada di Shawshank dan yang sudah terbiasa hidup dalam ruang yang dibatasi dengan tembok-tembok batu penjara Shawshank, akhirnya bisa melihat luasnya dan birunya Samudera Pasifik, simbol dari kebebasan ruang yang tidak terbatas, yang sangat bertolak belakang dengan penjara Shawshank yang gelap, suram, dan terbatas ruang geraknya. Dia yang sebelumnya hanya berharap dapat melihat birunya Samudra Pasifik dapat merasakan sepuasnya dan menjadi bagian dari keindahan Samudra Pasifik karena mereka akan tinggal di tempat yang sangat dekat dengan Lautan Pasifik. Dia yang sebelumnya hanya berharap dapat menyebrangi perbatasan berhasil melewati perbatasan dan tiba di Zihuatanejo, sebuah kota impian di Mexico. Dia yang sebelumnya hanya berharap dapat melihat dan menjabat tangan Dufresne berhasil memeluk Dufresne dan akan hidup saling berbagi selamanya bersama Dufresne. Semua hal di atas adalah buah atau hadiah (*reward*) dari sebuah harapan yang tetap dijaga.

Menarik juga untuk memperhatikan bahwa keputusan Red untuk melangkah mengejar harapannya tidaklah digambarkan mudah. Oleh Darabont, Red awalnya digambarkan ragu dan takut untuk melangkah dan mengambil resiko yang belum pasti di depannya. Dalam keraguannya akan dirinya sendiri, Red sempat berpikir untuk melakukan tindakan kriminal di tempat ia bekerja agar pembebasan bersyaratnya dicabut dan Red bisa masuk lagi ke dalam penjara Shawshank. Hal ini sama seperti apa yang juga terjadi pada Brooks yang mencoba untuk membunuh Heywood agar ia tidak dibebaskan dari Shawshank. Kehidupan di luar Shawshank digambarkan seperti penjara yang membelenggu para narapidana seperti Red dan Brooks, yang sudah menghabiskan hampir seluruh hidupnya di penjara. Sedangkan penjara Shawshank justru dirasakan sebagai rumah yang nyaman dan menghargai mereka. Walaupun Red dan Brooks memiliki beberapa kesamaan, namun Darabont menggambarkan perbedaan yang signifikan dari kedua tokoh Red dan Brooks. Red hidup bahagia bersama Dufresne, sedangkan Brooks mati bunuh diri. Faktor utama yang menjadi penyebab

berbedanya akhir kisah cerita dari kedua tokoh ini adalah sebuah janji yang tertulis. Sama seperti Alusi Alkitab yang mengingatkan bahwa pengharapan orang percaya tidak akan mengecewakan (Roma 5:5) karena adanya janji Tuhan yang jelas di Alkitab tentang buah atau hadiah (*reward*) dari iman dan harapan kepada Tuhan, yaitu hidup yang kekal (Yohanes 3:16), Red juga memegang janji dari sahabatnya, Dufresne, yang sedang menunggu dan membutuhkan kehadiran Red di Zihuatanejo. Hal ini tergambarkan di dalam surat Dufresne untuk Red yang berbunyi:

> *Dear Red.*
> *If you're reading this, you've gotten out. And if you've come this far, maybe you're willing to come a little further. You remember the name of the town, don't you? I could use a good man to help me get my project on wheels. I'll keep an eye out for you and the chessboard ready. Remember, Red. Hope is a good thing, maybe the best of things, and no good thing ever dies. I will be hoping that this letter finds you, and finds you well.*
> *Your friend. Andy.*

Surat Andy untuk Red di atas adalah sebuah janji dan jaminan pribadi bagi Red bahwa dia diterima oleh Andy di Zihuatanejo. Tenaganya dibutuhkan untuk membantu Andy dalam proyeknya. Bahkan Andy juga berjanji akan mengawasi perjalanan Red. Tak hanya itu, Andy pun menyelipkan uang $1000 di dalam suratnya untuk memastikan agar semua keperluan Red selama di perjalanan tercukupi. Janji dan jaminan dari seorang Andy, sahabat Red, yang memberikan kepastian untuk Red melangkah melawan ketakutannya dan mengejar kebahagiannya. Berbeda dengan Brooks yang tidak digambarkan memiliki alasan atau jaminan yang membuatnya tetap berharap dan bertahan. Hal itulah yang kemudian membedakan kisah hidup Brooks dari Red.

Gambar 11 dan 12 juga memperlihatkan gambar yang cerah dan berwarna sebagai simbol kehidupan baru yang cerah, berwarna, dan penuh harapan yang sudah menanti Andy dan Red. Berbeda dari gambar 1-10 yang didominasi oleh warna gelap sebagai simbol kehidupan Shawshank yang gelap yang telah mereka tinggalkan. Jikalau Shawshank membelenggu raga mereka di ruang gerak yang terbatas dan dalam agenda rutinitas yang kaku, maka gambar 11 dan 12 menyiratkan adanya kebebasan yang akan membebaskan Andy dan Red untuk melakukan apapun di tempat dan waktu yang mereka tentukan sendiri. Baju yang mereka gunakan, berwarna putih, seolah juga menjadi simbol hidup yang baru bagi kedua narapidana ini. Kehidupan lama sudah mereka tinggalkan di belakang mereka, sebaliknya mereka menyambut sebuah kehidupan baru di sebuah kota tanpa memori, Zihuatanejo, untuk mulai mengukir memori baru yang indah di sana.

IV. SIMPULAN

Proses alih wahana dari novella ke film *The Shawshank Redemption* menghasilkan pemaknaan tema "Harapan" yang lebih mendalam. Penggunaan Alusi Alkitab sangat berperan di dalam menganalisis tema "Harapan" yang ada di dalam film. Konsep "Harapan" dalam Alkitab dijadikan alusi, sehingga menghasilkan 3 temuan baru yang memperdalam makna "harapan" dalam novella, *Rita Hayworth and shawshank Redemption*. Ketiga temuan ini merupakan hasil analisis dari penambahan struktur cerita atau penambahan adegan dari novella Stephen King. Pertama, Darabont menggunakan *foil character* (karakter bandingan), yaitu Brooks dan Warden Norton, untuk membandingkan konsep harapan yang diperkenalkan Andy dengan keputusasaan (*desperation*). Kedua, Darabont memasukkan unsur musik ke dalam film sebagai sebuah media yang berfungsi menjaga harapan tetap ada di dalam diri seseorang. Musik memberikan kekuatan atau ketahanan mental *(endurance)* untuk dapat bertahan

di dalam perjuangan menjaga sebuah harapan. Ketiga, Darabont menambahkan unsur buah atau hadiah (*reward*) yang didapat oleh orang-orang yang tetap dengan setia menjaga harapannya dan berani untuk melangkah demi merealisasikan harapan tersebut. Film The Shawshank Redemption menggambarkan keindahan tersendiri dari sebuah harapan yang terjawab melalui pertemuan Andy dengan Red di Zihuatanejo.

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Testimoni dan Trauma: (Re)konstruksi Masa Lalu melalui Karya Sastra

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ABSTRACT

Testimony has been thought as the emergent genre in contemporary literature. The genre is developed along with the massive study on holocaust survivor and testimony to their traumatic experience. Using the concept of trauma and testimony from Shoshana Felman and Cathy Caruth, the paper attempts to explore the representation of trauma in one of the blackest memory of Indonesian history. 1965 can be viewed as traumatic historical event. Trauma in this sense not only resides within the psyche but resides within the history. Thus, it is history that traumatizes. The trauma that makes some Indonesian reluctant to discuss it publicly. Literature seems to be the way to fill the gap that is undocumented and loss in the history. Literature can act as a witness of history that testify to the historical unspeakability that can retrieve the voice of the repressed. The exploration on testimony and trauma challenges how the history is perceived and gives a glimpse of understanding to the atrocity of the event. Thus, reconstruct the past.

Key Words: Testimony, Trauma, past, and literature

ABSTRAK

Testimoni dianggap sebagai genre baru dalam karya satra kontempore. Genre ini berkembang seiring dengan maraknya kajian tentang penyintas dari Jolocaust dan testimoni penyintas tersebut atas peristiwa traumatis yang dialaminya. Dengan menggunakan konsep trauma dan testimoni dari Shoshana Felman dan Cathy Caruth, makalah ini bermaksud untuk mengekplorasi representasi trauma di salah satu memori kelam dalam sejarah Indonesia. 1965 bisa dianggap sebagai sejarah traumatis. Trauma dalam hal ini bukan hanya ada dalam jiwa tetapi dalam sejarah. Maka, sejarahlah yang membuat trauma. Trauma sejarah ini menyebabkan masyarakt Indonesia enggan mendiskusikan peristiwa tersebut secara terbuka. Karya sastra menjadi salah satu cara untuk mengisi rumpang sejarah yang tidak terdokumentasikan dan hilang dalam sejarah. Karya satra dapat bertindak sebagai saksi mata dari sejarah dan menyampaikan apa yang tidak bisa disampaikan dalam sejarah dengan memberikan suara bagi mereka yang direpresi. Eksplorasi testimoni dan trauma menantang bagaimana sejarah harus diintepretasikan dan memberikan gambaran bagaimana memahami kekejaman dari peristiwa tersebut. Maka merekonstruksi masa lalu.

Kata kunci: Testimoni, Trauma, dan Karya Sastra

1. PENDAHULUAN

Testimoni dan karya sastra seperti dua bentuk narasi yang berbeda. Testimoni adalah alat untuk menyampaikan kebenaran sedangkan karya satra adalah cerita rekaan. Maka keduanya seperti dua sisi mata uang yang berbeda. Namun, era pos-traumatis dan juga maraknya penggunaan testimoni mengubah apa yang kita pahami tentang testimoni. (Felman, 1992) Banyaknya testimoni tersebut dipicu oleh Holocaust dan berbagai peristiwa traumatis yang terjadi di berbagai belahan dunia. Penyintas dari sejarah berdarah menggunakan testimoni sebagai alat untuk menyampaikan pengalamannya. Testimoni biasanya ditulis menggunakan sudut pandang orang pertama. Akan tetapi, pada perkembanganya banyak juga testimoni yang menggunakan sudut pandang orang ketiga ataupun *Multiple point of view*.

Sebagai alat untuk menyampaikan kebenaran, testimoni menghadapi beragam perdebatan. Testimoni sangat bergantung pada memori, oleh sebab itu testimoni rentan dengan bias opini personal. Bahkan mungkin saja dibumbui oleh cerita rekaan untuk membuat cerita menjadi utuh karena ada kepingan memori yang hilang atau tidak diketahui oleh saksi mata tersebut. Hal ini yang menyebabkan testimoni bisa dikategorikan sebagai bagian dari karya sastra. Menjadi bagian dari genre karya sastra memberikan banyak keleluasaan bagi testimoni karena "salah satu cara seseorang memberikan kesaksian yang bukan kebenaran tanpa menjadi saksi mata palsu adalah dengan karya sastra" (Doise, 2010, hal. 10). Penulis karya satra tidak memiliki tanggung jawab untuk menyampaikan sejarah seakurat mungkin karena bagaimanapun karya sastra adalah karya fiksi. Namun, meskipun tidak menyampaikan sejarah secara akurat karya sastra menyampaikan apa yang mungkin terjadi dan juga menyampaikan emosi kepada pembacanya baik perasaan sedih, senang, dan juga katarsis yang bisa memicu empati pembaca dan bahkan memobilisasi opini publik (Beverley, 1993). Dengan cara memicu empati pembaca, karya sastra dapat memberikan pemahaman atas pengalaman penyintas dan cerita alternatif yang berbeda dari sejarah resmi. Maka karya sastra bukan hanya berfungsi untuk merepresentasikan masa lalu tetapi menuliskan dan mengkonstruksikan sejarah.

Karya sastra sendiri sebenarnya juga dipengaruhi oleh siapa yang memegang kekuasaan. Di Indonesia, pada masa pemerintahan Orde Baru, hanya sedikit penulis yang berani untuk menuliskan tema tentang peristiwa 1965 [3] dengan menggunakan narasi yang berbeda dari sejarah resmi yang dikeluarkan oleh pemerintah. Jatuhnya Orde Baru tahun 1998 memberikan keberanian untuk membuka sejarah menyakitkan dan traumatis bagi bangsa Indonesia tersebut. Banyak penyintas yang berani untuk memberikan testimoninya sebagai narasi alternatif dari sejarah resmi pemerintah yang dipropagandakan selama 32 tahun. Marak juga bermunculan karya sastra yang mengangkat peristiwa tersebut dan dapat dikategorikan sebagai "*belated testimony* [4]" yang menambah kompleksitas intepretasi terhadap masa lalu.

Banyaknya karya sastra yang menarasikan peristiwa 1965 dari berbagai sudut pandang yang menjadi testimoni bagi peristiwa tersebut menjadi alasan untuk menganalisis bagaimana karya-karya tersebut berfungsi sebagai media untuk me(re)kontruksi sejarah traumatis Indonesia.

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[3] Tragedi 1965 diawali oleh penculikan 6 orang Jendral dan 1 letnan Angkatan Darat di Lubang Buaya. Orde Baru mengklaim jika penculikan dan pembunuhan tersebut adalah kup yang dilakukan oleh Partai komunis Indoensia (PKI) terhadap pemerintahan yang sah, Sukarno. Hal ii menjadi dasar bagi pembantaian terhadap ratusan bahkan jutaan rakyat Indonesia yang dianggap bagian dari pergerakan kiri.

[4] "*Belated Testimony*" adalah istilah yang digunakan oleh Felman (1992) untuk menjelaskan munculnya beragam testimoni pada abad 21.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Makalah ini menggunakan konsep trauma dan testimoni yang digagas oleh Cathy Caruth (1996) dan Shoshanna Felman (1992). Kedua konsep ini digunakan untuk memahami pengalaman traumatis yang direpresentasikan dalam karya sastra.

Konsep trauma berkembang dan mengalami beberapa perubahan. Trauma pada awalnya mengacu pada luka fisik, kemudian menjadi luka dalam jiwa seiring dengan perkembangan teori psikoanalisis yang dikembangkan oleh Freud. Peneliti Holocaust dan sejarah traumatis lain menggunakan konsep trauma untuk menganalisis luka sejarah. Sejarah traumatis meninggalkan luka yang dalam bagi penyintas atau bahkan generasi sesudahnya. Caruth (1996) berargumen jika selamat dari tragedi berdarah sementara teman, saudara, dan keluarga yang lain meninggal bisa menyebabkan trauma dan berdampak kepada penyintas tersebut seumur hidupnya. (hal. 7). Sejarah berdarah mungkin tidak bisa dipahami oleh pendengarnya karena pengalaman tersebut dianggap sebagai "sejarah yang tidak bisa dipercayai bisa terjadi" (Felman, 1992, hal. 103). Oleh sebab itu, sulit untuk bisa menyampaikan pengalaman yang diluar akal kemanusiaan tersebut.

Sejarah traumatis sulit untuk disampaikan dengan kata-kata. Ketika mengalami kejadian yang sangat menyakitkan seseorang mungkin tidak bisa berkata-kata, suara yang mungkin muncul adalah erangan dan rintihan. Tidak ada representasi linguistik untuk menyampaikan momen traumatis bahkan karena kejadian tersebut terlalu cepat terjadi maka sulit untuk diakses oleh kesadaran (Caruth, 1996, hal.5). Hal ini menyebabkan Laub (1992, hal.74) berpendapat jika peristiwa traumatis tidak memiliki saksi dan karya sastra bisa menjadi saksi dari sejarah traumatis. Karya sastra bisa berfungsi sebagai cerita alternatif dari kejadian masa lalu yang tidak diketahui ataupun tidak terdokumentasikan. Dalam hal ini karya sastra berperan sebagai testimoni dari sejarah berdarah tersebut. Testimoni dalam karya sastra tidak sekedar menjadi mimesis dari apa yang terjadi di masa lalu tetapi menyampaikan relitas yang tidak bisa ditangkap oleh akal karena tidak sesuai dengan kerangka berfikir yang normal.

Testimoni sendiri memiliki konsep dan makna yang beragam. Testimoni seringkali didefinisikan sebagai pengakuan atau deklarasi seseorang atas sesuatu yang diketahuinya untuk mempersuasi atau meyakinkan orang lain. Testimoni memiliki banyak bentuk baik "lisan atau tertulis, individu atau institusi, anonim atau mengacu pada golangan tertentu" (Gelfert, 2014. hal.13)

Gelfert (2014) berpendapat bahwa "testimoni adalah sumber pengetahuan" (hal. 8). Dia menggunakan istilah "epistemic dependence" (Gelfert, 2014, hal. 12) untuk menjelaskan kecenderungan seseorang mengacu pada pendapat orang lain yang dianggap kredibel dalam bidangnya. Hal ini berarti bahwa kita bergantung kepada testimoni orang lain untuk mendapatkan pengetahuan. Maka testimoni adalah alat untuk mendapatkan pengetahuan.Dalam bidang hukum, testimoni digunakan untuk mendapatkan kebenaran. Dalam sebuah persidangan saksi dibutuhkan untuk memberikan kesaksiannya sehingga bisa meringankan atau memberatkan tersangka. Saksi menjadi elemen sangat penting jika data dan fakta tidak mencukupi. Demikian halnya juga dengan tragedi berdarah, kurangnya data dan fakta menyebabkan pentingnya untuk mendengar testimoni atas peristiwa tersebut (Felman, 1992, hal.6).

Pada abad 21, marak bermunculam bentuk narasi testimoni. Hal ini disebabkan oleh banyaknya penyintas dari tragedi berdarah pada abad 20 ingin menyampaikan sejarah dari versi mereka sendiri. Maka testimoni adalah media untuk kaum yang menjadi korban dan yang tidak memiliki suara untuk menyampaikan kesaksian mereka sehingga bisa membongkar ketidakadilan yang mereka alami.

3. METODOLOGI

Makalah ini menggunakan tekstual analisis sebagai metode untuk mengintepretasikan masalah penelitian yang diangkat. Data dan informasi diperoleh menggunakan studi kepustakaan. Data dan informasi tersebut dikumpulkan dari berbagai sumber berupa buku, dokumen dan juga media online.

Langkah penelitiannya adalah sebagai berikut, data yang diperoleh dari objek penelitian yang dalam hal ini berupa novel. Novel yang dipilih adalah novel kontemporer yang terbit setelah 1998 yang mengangkat peristiwa 1965 baik menjadi tema utama ataupun yang hanya menyinggung peristiwa tersebut. Kemudian novel-novel tersebut dianalisis baik dari segi pola artistiknya dan pemaparan mengenai peristiwa 1965 untuk kemudian dipilah dan diinteprestasikan untuk mendapatkan kesimpulan yang memperlihatkan cara karya tersebut memberikan testimoninya terhadap sejarah berdarah di Indonesia tersebut dan cara karya tersebut me(re)kontruksi sejarah 1965.

4. (RE)CONSTRUCTION OF THE 1965 HISTORICAL TRAUMA IN LITERARY WORK

Tragedi 1965 ini menjadi sejarah traumatis bagi bangsa Indonesia bahkan membicarakannya pun menjadi hal yang tabu. Rezim Orde Baru juga melakukan manipulasi terhadap sejarah Indoensia dengan maksud untuk mendapatkan kekuasaan dan kemudian mempertahankannya. Orde Baru menekankan dirinya sebagai pahlawan yang menghancurkan musuh bangsa, PKI (Partai Komunis Indonesia), yang akan menghancurkan NKRI. Pembataian terhadap ratusan bahkan jutaan masyarakat Indonesia juga didorong oleh slogan "membunuh atau dibunuh." Jika PKI dan antek-anteknya tidak dibunuh maka mereka yang akan membunuh dan menghancurkan tatanan masyarakat. Terlebih dengan propaganda bahwa Gerwani (Gerakan Wanita Indonesia), salah satu organisasi perempuan aktif di Indonesia yang dikenal dekat dengan PKI bahkan dianggap subordinat PKI, menyiksa dan memutilasi Jendral angkatan darat yang diculik di Lubang Buaya. Propaganda kebejatan moral ini kian menyulut kemarahan masyarakat sehingga terjadi pembantaian terhadap anggota dan simpatisan PKI di berbagai daerah di Indonesia.

Pada jaman Orde Baru mendiskusikan dan menganalisis tragedi 1965 dengan sudut pandang yang berbeda dari narasi resmi pemerintah akan dianggap sebagai tindakan makar dan bisa membuat orang tersebut ditangkap dan dipenjarakan. Orde Baru sangat menekankan pada konsep "bersih diri." Konsep ini mengacu pada keadaan diri yang bersih dari sangkut-paut dengan PKI atau afiliasinya. Mereka yang pernah menjadi anggota atau simpatisan dipenjarakan. Namun, setelah bebas pun mereka terus mendapatkan stigma negatif sebagai "diri" yang tidak bersih sehingga sulit mendapatkan pekerjaan apalagi menjadi PNS (Pegawai Negeri Sipil). KTP mereka juga ditandai sebagai mantan tapol sehingga mereka terus membawa stigma tersebut kemana pun mereka pergi.

Karya sastra berusaha menangkap sejarah traumatis ini dan menjadi testimoni atas peristiwa traumatis bangsa Indonesia tersebut. Terlebih dengan jatuhnya Orde Baru yang membuka kesempatan untuk membuka apa yang sebenarnya terjadi. Maka bermunculan karya sastra yang menggunakan tragedi 1965 baik sebagai latar ataupun tema cerita misalnya *Merajut Harkat* dan *Istana Jiwa* karya Putu Oka, *Amba* karya Laksmi Pamuntjak, *Candik ala 1965* oleh Tinuk R Yampolsky, *Larung* karya Ayu Utami, dan *Lubang Buaya* karya Saskia Wieringa.

Karya -karya tersebut di atas bisa dikategorikan sebagai testimoni atas sejarah traumatis yang terjadi di Indonesia dan menjadi konter dari narasi dominan rezim Orde Baru. Seperti yang dipaparkan di atas, narasi tentang peristiwa tersebut yang diakui oleh umum adalah narasi yang dikeluarkan oleh

pemerintah yang dipropagandakan melalui berbagai media, museum, film, karya sastra, dan buku-buku terbitan pemerintah. Hal ini oleh Herlambang (2014) disebut sebagai "kekerasan budaya". Orde Baru mewajibkan anak sekolah untuk menonton film *Pengkhinatan G 30s/PKI* . Karya sastra mengenai peristiwa 1965 yang muncul pada jaman Orde Baru juga cenderung mengikuti narasi dominan. Memang ada wacana tentang korban dari penumpasan PKI tetapi korban kekerasan ini tidak menjadi fokus utama yang utama adalah konflik psikologis tokoh utama. Tokoh utama harus memilih antara orang yang mereka sayangi dengan menegakkan kepentingan negara yakni memberantas PKI dengan keyakinan bahwa PKI adalah orang yang sesat. Selain itu tema yang diusung adalah anggota PKI atau simpatisannya yang insyaf dan menyadari kesalahannya (Herlambang, 2014). Karya sastra yang muncul setelah Orde Baru jatuh memberikan penggambaran yang berbeda. Walaupun diantaranya masih ada yang dipengaruhi oleh narasi dominan.

Pengalaman traumatis sulit direpresentasikan. Masing-masing penulis memiliki gayanya sendiri dalam merepresentasikan sejarah traumatis tersebut. Berikut ini dipaparkan beberapa karya dengan strategi pemaparan narasinya yang menjadi testimoni tragedi 1965.

Karya sastra traumatis biasanya dituliskan dalam bentuk yang tidak linier, terputus-putus dan berulang (Caruth, 1996). Bentuk narasi seperti ini juga digunakan oleh beberapa penulis yang memaparkan peristiwa 1965. Pemaparan bentuk yang tidak kronologis sesuai dengan urutan waktu dapat terlihat dintaranya antara lain novel *Pulang* karya Leila s Chudori (2013), *Istana Jiwa* karya Putu Oka (2012), dan *Lubang Buaya* karya Saskia Wieringa (2003). Leila S Chudori (2013) mengawali ceritanya dari demonstrasi di Paris pada bulan Mei 1968 yang juga mempertemukan tokoh utama, Dimas Suryo dengan seorang perempuan Perancis yang kemudian menjadi istrinya. Cerita bergulir kemudian juga muncul kilas balik yang mengisahkan perjalanan hidup Dimas Suryo hingga kehilangan kewarganegraan Indonesia kemudian tinggal dan menetap di Perancis. Kilas balik tentang kehidupan Dimas Duryo ini tidak muncul secara utuh tetapi terputus-putus. Perubahan narrator juga memberikan informasi lain yang melengkapi kisah yang terputus sebelumnya. Narator kebanyakan menggunakan sudut pandang orang pertama walaupun ada juga bagian cerita yang menggunakan sudut pandang orang ketiga. Hal ini menyebabkan penceritaan dibatasi dari subjektivitas tokoh yang berperan sebagai narator tersebut. Novel pulang ini memberikan penggambaran tentang trauma lintas generasi. Anak Dimas Suryo ikut mengalami pengalaman traumatis ayahnya yang menjadi eksil karena dianggap bagian dari golongan kiri. Anak Dimas Suryo, Lintang Utara mengalami krisis identitas antara sebagai orang Indonesia atau Perancis. Pada awalnya Lintang Utara tidak ingin mengetahui lebih dalam tentang Indonesia karena dia selalu teringat air mata ayahnya setiap kali membicarakan Indonesia. Akan tetapi bagaimanapun di tetap mencintai Indonesia sebagai bagian dari dirinya.

Istana Jiwa karya Putu Oka juga menggunakan bentuk penceritaan yang tidak kronologis, Cerita diawali sebelum terjadinya peristiwa 1965 dan berfokus pada kisah percintaan Maria dan kekasihnya yang disebabkan oleh perbedaan keyakinan harus putus. Krisis personal ini menjadi pertanda dari krisis nasional yang terjadi kemudian. Pergantian dan perpindahan fokus cerita dari satu tokoh ke tokoh lainnya menyebabkan bentuk penceritaan yang tidak linier bahkan ada juga kisah tokoh yang terputus begitu saja tanpa ada kelanjutannya.Bentuk penceritaan seperti ini memberikan penggambaran bahwa peristiwa traumatis bukanlah peristiwa biasa yang bisa diukur dengan parameter yang normal juga. Selain itu kilas balik dan pengulangan (repetisi) juga merupakan ciri dari orang yang mengalami trauma. Fokus narasi *Istana Jiwa* adalah testimoni dari beberapa perempuan dalam melewati tragedi 1965. Diantaranya ada yang harus menggantikan suami menjadi kepala keluarga, ada

yang kehilangan masa depannya karena dipecat dari kampusnya. Selain itu memaparkan bagaimana mereka juga harus menghadapi keluarga atau suaminya kembali saat mereka telah dibebaskan. Pertemuan kembali ini tidak mudah karena selain mereka harus mengahadapi suami yang mungkin tidak seperti dulu akibat trauma yang dihadapinya di penjara. Mereka juga harus menghadapi pertentangan yang mungkin terjadi dalam keluarganya. Maka novel ini memberikan testimoni sulitnya perjuangan perempuan dalam kehidupan kesehariannya akibat peristiwa 1965.

Bentuk cerita yang tidak linier dan terputus-putus juga digunakan oleh Saskia Wieringa (2003) dalam novel *Lubang Buaya*. Wieringa (2003) memadukan antara memori, mimpi dan kilas balik dalam plotnya. Ketiganya membentuk layer cerita yang menyiratkan bahwa peristiwa 1965 adalah cerita yang kompleks dan banyak sekali distorsi. Dalam novelnya tersebut, Wieringa (2003) berusaha membongkar metafora seksual yang dipropagandakan Orde Baru bahwa Gerwani melakukan menari telanjang, melakukan penyiksaan seksual dan bahkan memutilasi genital jenderal yang diculik di *Lubang Buaya*. Tokoh utama, Tommy, adalah seorang wartawan berkewarganegaraan Belanda yang tertarik dengan organisasi perempuan, Gerwani, yang membawanya pada lembaran hitam sejarah Indonesia. Tommy juga mengalami penangkapan dan penyiksaan dalam penjara akibat dari penelitiannya tersebut.

Akan tetapi tidak semua karya menggunakan bentuk penceritaan yang tidak kronologis. Novel *Lasmi* karya Nursya Kuswantin (2009) dan *Candik Ala 1965* karya Tinuk Yampolsky (2011). Keduanya memaparkan cerita secara kronologis. *Candik ala 1965* berfokus pada sudut pandang anak perempuan sebagai *outsider* yang menjadi saksi mata dari peristiwa 1965. Sebagai seorang anak, tokoh utama, memberikan testimoni bagaimana pembantaian terjadi di sekitarnya. Banyak tetangganya yang ditangkap dan menghilang. (Yampolsky, 2011, p. 38). Nik memadukan antara ketakutan dan sikap naif kanak-kanak dalam melalui peristiwa 1965. Suatu ketika dia begitu ketakutan saat mendengar bunyi tembakan "Jantung Nik seakan langsung berhenti berdenyut. Dan langkahnya seakan lumpuh sesaat. Suara tembakan itu? Begitu keras, begitu nyata di telinga," (Yampolsky, 2011, p. 26) tetapi di juga ikut menonton orang-orang yang ditangkap dan dijemur di Balai Kota. Maka pembaca diajak untuk merasakan keingintahuan anak kecil dengan pemikiran polosnya.

Novel *Lasmi* juga menggunakan plot yang kronologis, akan tetapi yang menjadi narator adalah suaminya bukan tokoh Lasmi sendiri. Suami Lasmi bertindak sebagai saksi mata dari pengalaman pahit Lasmi sebagai anggota Gerwani. Lasmi sendiri menjadi anggota Gerwani bukan disebabkan oleh orientasi ideologis tetapi karena keinginannya untuk mengabdikan diri pada pendidikan di desanya. Organisasi perempuan tersebut, memberikan kesempatan bagi Lasmi untuk mengembangkan sekolah yang dikelolanya. Oleh sebab itu dia menjadi anggota Gerwani. Menurut Suryajaya (2015) pola cerita ini masuk kedalam "bingkai orang apes" (hal. 2). Dia menjadi korban meskipun dia tidak mengetahui apa-apa. Pada akhir cerita Lasmi memilih untuk menyerahkan diri karena keyakinannya bahwa dia tidak bersalah dan penyerahan diri ini juga adalah bentuk protesnya terhadap ketidakadilan yang diterimanya. Lasmi dikabarkan dibunuh oleh empat orang perempuan.(Kuswantin, 2009, hal. 223). Kematiannya menyebabkan luka traumatis untuk suaminya sehingga kehilangan kewarasannya.

Novel lainnya seperti *Larung* karya Ayu Utami tidak menggunakan latar 1965 tetapi tokoh -tokohnya kemudian bersingunggan dengan tragedi 1965. Dalam *Larung*, tokoh Larung memiliki nenek yang mengalami langsung peristiwa 1965, bahkan ayahnya yang seorang tentara diciduk dan tidak pernah kembali. Ibunya juga diteriaki sebagai Gerwani meskipun neneknya berhasil menghalau orang-orang yang bermaksud membawa menantunya tersebut. Meskipun tidak menjadi tema utama, Novel *Larung* memberikan penggambaran bagaimana terjadinya penangkapan orang -orang yang dianggap

PKI dan bagaimana penangkapan tersebut terkadang tidak mendasar hanya karena tuduhan dari orang lainnya karena "Orang-orang harus menunjuk orang lainnya untuk menyelamatkan diri"(Utami, 2013, hal.78). selain itu juga memaparkan bagaimana orang-orang menyebarkan fitnah yang tidak mendasar. Ibunya Larung juga dituduh Gerwani dan menari telanjang untuk menggoda prajurit untuk percaya pada komunisme (Utami, 2013, hal.79)

Novel-novel yang dipaparkan di atas adalah testimoni bagi sejarah traumatis bangsa Indonesia. Novel -novel ini menjadi media bagi mereka yang tidak dapat menyuarakan dirinya untuk mengungkapkan pengalaman pahit dan akibat masif dari peristiwa 1965 bagi diri mereka keluarga juga masyarakat Indonesia. Masing-masing mengungkapkan sudut pandang yang berbeda dan memperkaya pemahaman kita terhadap apa yang mungkin terjadi di masa lalu.

5. KESIMPULAN

Peristiwa 1965 adalah sejarah berdarah yang menjadi catatan hitam masa lalu bangsa Indonesia. Peristiwa berdarah seperti ini juga terjadi di berbagai belahan dunia yang menyebabkan kemunculan genre baru yakni testimoni. Di Indonesia bentuk narasi testimoni berkembang sejak jatuhnya Orde Baru karena pada masa Orde Baru, pemerintah mengkontrol secara ketat narasi yang beredar di masyarakat. Testimoni ini bukan hanya berfungsi untuk merepresentasikan masa lalu tetapi juga untuk menuliskan kembali sejarah sebagai narasi alternatif yang memberikan intepretasi lain dari sejarah resmi pemerintah. Novel-novel yang memaparkan peristiwa 1965 menjadi testimoni yang membongkar rekayasa sejarah yang dilakukan oleh Orde Baru yang juga memperlihatkan pengalaman traumatis dari berbagai segi sebagai (re)konstruksi dari sejarah berdarah Indonesia. Testimoni ini juga menggambarkan dampak masif peristiwa tersebut bukan hanya bagi mereka yang menjadi korbanya tetapi bagi keluarganya dan bahkan generasi selanjutnya. Maka dengan adanya testimoni ini bisa memobilisasi opini publik akan narasi alternatif dan menjaga agar sejarah berdarah ini tidak berulang

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A Certain Kind of Fear: Human Experience and Technology in Poetry

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ABSTRACT

Twenty four centuries ago Plato believed that writing, as a form of communication technology, might pave the way to death since it is artificial, and hence inhuman. Nowadays, the flourishing of digital media in recent decades and multiplication of new media platforms, made possible the by invention of the internet, has transformed the way we communicate. However, when information can flow unaltered throughout various media, communication is not only becoming faster and cheaper, but also more problematic. Though the internet resurrects some characteristics that belong to the primary oral world, it is deemed as mind-weakening and even moral-corrupting. In light of that, this paper seeks to discuss the idea of human experience and technology through literature. I choose literature as a broader perspective to discuss the issue, especially the poetic treatment of the issue. The main reason is that art and literature offer an analogical mirror to cultural processes. Pablo Neruda's *Ode To The Book* and Marshall Davis Jones' *Touchscreen* are two poems by two poets of different generations, races and cultures, and yet hit upon the same basic idea of human experience and technology. The internet is condemned as impersonal, disembodied, and lacking the warmth of face-to-face interaction, as the book was. Internet addiction is also a problem these days as book addiction was back then. From the emergence of writing to the arrival of the internet, a certain kind of fear always haunts.

Key Words: orality, literacy, poetry, technology

1. INTRODUCTION

It is often asserted that the flourishing of digital media in recent decades and multiplication of new media platforms, made possible the by invention of the internet, has transformed the way we perceive the world and ourselves. With only one click away, anyone with internet connection these days can easily access virtually unlimited information at their disposal. Even though this new form is cheaper and faster, the internet leads to the death of the age-old methods of distribution. The book, the champion of the print culture, is becoming obsolete in the reign of digital media. The metaphor 'books are the windows to the world' is becoming increasingly inappropriate in the age where we can open a window(s) to explore the World Wide Web.

Despite its powerful potential in disseminating information and enhancing human communication as never before, the new media is more often than not condemned as mind-weakening and even moral-corrupting. This seems to echo the Socratic paradox about the vice and virtue of literacy. Socrates used the Greek word *pharmakon* or drug as the metaphor for writing to convey that it could be a cure and a poison (Furedi). On one hand, he believed that writing could serve as a medium of enlightenment and communication. On the other hand, the spread of literacy would encourage

subjective interpretation, thus enabling the masses to explore and question the prevailing authority and, in turn, challenge the established order. To put it more simply, in the cultural and political context of Socrates' Athens, there are too much information for the vast majority of the public, the uneducated.

Once words put into writing and roam everywhere, they are prone to misinterpretation and unfair judgment since a piece of writing cannot defend itself or as Ong (2001) put it, "…the reduction of dynamic sound to quiescent space, the separation of the word from the living present, where alone spoken words can exist" (80). Unlike oral discourse that involves direct human participation, reading creates spatial and temporal distance between the speaker and the listener, thus separating the knower and the known, and "…in a way denature even the human" (42). Indulging oneself in private reading therefore estranges the readers from the real world and actual human experience.

Socrates's concern seems relevant to the contemporary issues surrounding the new media technology. Computers were credited with the power to create artificial world called the cyberspace. Unlike private reading, computer allows for more interactivity instead of being estranged and remote, thus eliminating distance between the users. However, both print-mediated and computer-mediated communications pose more questions than answers. Internet addiction is a problem these days as book addiction was back then. The general public is represented as helpless victims of media propaganda. In this paper, given my own scholarly background, I choose literature as a broader perspective to discuss the transition from print to digital culture, especially the poetic treatment of the issue. The main reason is, in fact, that art and literature offer an analogical mirror to cultural processes.

Pablo Neruda's *Ode To The Book* and Marshall Davis Jones' *Touchscreen* are two poems by two poets of different generations, races and cultures, and yet hit upon the same basic idea of human experience and technology.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Orality is derived from the word 'oral' (spoken) which, according to the OED, means: "uttered in spoken words; transacted by word of mouth; spoken, verbal." Oral is often contrasted with writing. Literally, it can be understood that orality is related to the nature of verbal language, speech, or the non-writing. Finnegan (2005) defines orality as follows:

"This [orality] usually implies a general contrast with 'literacy', sometimes associated with assumptions about the social and cognitive characteristics of oral communication or the significance of oral culture within broad stages of historical development." (6)

As suggested by Finnegan, the use of the term orality is related to the discussion concerning social and cognitive aspects in the process of oral communication, as well as in the discussions about oral culture. However, the definition of 'oral communication' in this context should be understood broadly, i.e. not only conversation, but also acquisition, distribution, and preservation of information that relies on oral language. Ong (2001) distinguishes two forms of orality, namely primary orality and secondary orality. Primary orality is "the orality of cultures untouched by literacy" (6), while the second orality is found in a literate culture, such as "the orality of telephones, radio, and television, which depends on writing and print for its existence" (3).

According to Ong (2001), in a culture with primary orality or preliterate culture, transmission and distribution of information rely heavily on spoken language. Due to the absence of writing, words only come in the form of sound. Words only exist when they are spoken. But Ong also said that there is now hardly found culture with primary orality because, to some degree, almost all cultures have been touched by literacy.

Literacy has given shape to the spoken language. "Writing moves words from the sound world to a world of visual space" (Ong, 2001: 119), so that the words become visible, more steady, stable and permanent. Nevertheless, the relationship between spoken and written language has a long and complex history. The relationship between the two is filled with paradoxes. Binary opposition of oral and written implies hierarchical relationships that position the writing as a subordinate of the spoken language.

In his book, Orality and Literacy, Walter J. Ong (2001) suggested that more than any discovery of human being, "... writing has transformed human consciousness" (77). In his account on the opposition between spoken language and writing, Ong refers to Plato in Phaedrus (274-7) and in the Seventh Letter. Ong said that writing creates what is called the "autonomous discourse" (77). Unlike the oral discursive activities, where one can refute, ask questions and get immediate feedback from the speaker, writing creates a distance between the speaker (author) and the listener (reader) and therefore, writing cannot defend itself.

The body or the source of sound in a written discursive activity is not present on the spot, or as Ong calls it "... the reduction of dynamic sound to quiescent space, the separation of the word from the living present, where alone spoken words can exist" (80). In other words, writings provide a visual space, but at the same time "isolate" a language which is essentially dynamic. Writing separates sound from the sound source (author), so the only reliable source is the text itself. The presence and absence become one of the main basis of the subordination of writing Plato argument on the spoken language.

Because of its passive nature, writing is also described as "... inhuman, pretending to establish outside the mind what in reality can be only in the mind. It is a thing, a manufactured product "(Ong, 2001: 78). As with typewriters, printing machines, and computers, writing is basically a technology, in the sense that writing activities require an external resource or a tool outside the human body itself like a chisel, brush, ink, or pencil to carve characters on the surface of the skin animals, bark, or paper (80). It is then the underlying accusation that Plato considered writing weakens the mind. Reliance on writing makes the working memory become slow (78).

Plato associates the properties passive, stiff, artificial, and weaken the mind with death (80). On this matter Ong on one hand agrees with Plato in the sense that "Though words are grounded in oral speech, writing tyrannically locks them into a visual field forever" (11). Ong claimed that the writing have changed the paradigm language. But he also reminded that words "... absolutely necessary for the development not only of science but Also of history, philosophy, explicative understanding of literature and of any art, and indeed for the explanation of language (including oral speech) itself" (14). Ong asserted that "... artificiality is natural to human beings. Technology, properly interiorized, does not degrade human life but on the Contrary enhances it "(2001: 82).

The emergence of literacy does not eliminate the existence of orality. Orality lingers in literate culture in the form of so-called secondary orality. Then, the interesting thing is that in addition to the emergence of secondary orality second, Ong (2001) also mentions "... to varying degrees many cultures and subcultures, even in a high-technology ambience, preserve much of the mind-set of primary

orality" (11) , In literste culture, even in cultures where literacy is already highly developed, orality-based mindset in a different level remain. According to Finnegan (1988), as quoted by Arozemena (2010) "orality and literacy, far from being mutually contradictory poles, can Interact and support each other" (6). In line with Finnegan, Havelock (1991) argues that " The two, orality and literacy, are sharpened and focused against each other, yet can be seen as still interwoven in our own society. It is of course, a mistake to polarize these as mutually exclusive" (11).

Not only does oral and written communication involve the idea of language as sounds and visual codes, oral and written communications are also understood as two different styles or modes of expression (Oesterreicher, 1997:191). In other words, oral and written language are two different modes of perception of experience. A message can be delivered through two different modes of thought and expression, namely oral mode and written mode. It is the way one manifest the perceptions captured by the mind into language from his or her interaction with the world, with what we call as "reality." Particularly, the message conveyed in oral mode of thought and expression manifests in particular patterns that allow it to be easily uttered and memorized. The message is rhythmically arranged in a balanced pattern; in repetition; in antithesis; in alliteration; in assonance; in epithets, or in other expressions which are specifically formulated (Ong, 2002:34-36).

3. METHODOLOGY

Grounded on Jakobson's communication theory mentioned by Scholes (1974), the first step in doing this research is to identify the poetic devices in the poem such as diction, figures of speech, imageries, sound devices (rhyme, alliteration), as well as the syntactic structure of the sentences. The result of this analysis is then connected to the characteristic of oral mode of thought and expression put forward by Ong (2001) as well as the eight characteristics of textual orality proposed by Oesterreicher (1997).

The first characteristic of oral mode of thought and expression is *additive*, as opposed to *analytic* (Ong, 2001:36). Orally-based narratives avoid using subordinate clause preceded by conjunctions such as *but, because, while, therefore, although,* etc. Instead of using subordinate relationships that construct logic of contention, condition, or cause and effect, oral narratives tend to be more coordinative by using conjuction *and.*

The second characteristic is *aggregative*, or the tendency to be through. In contrast to writing, there is no way to literally take back what have been uttered. The only way to revise is to add a new statement. There is no turning back. On the other hand, writing allows us to construct a message as effectively as possible to avoid, which is the third characteristic, *redundancy*. Redundancy is understood as the use of uneffective words that make a message too lengthy. Linear narrative is hardly possible in original speech because the mind itself does not work in a linear fashion. In speech, one does not have long enough time to verbally express his or her ideas in linear fashion (Ong, 2001:38-39).

The fourth characteristic is *close to the human lifeword.* Writing creates distance between the writer/speaker and the reader/hearer, thus separating the knower from the known, or "...in a way denature even the human" (Ong, 2001:42). On the other hand, people in oral culture live in an intimate relationship with their surroundings and with each other. It can be said that oral language is more social than writing, which is related to the next two other oral characteristics i.e., *situational and empathic and participatory.* Since there is hardly distance between the speaker, the hearer, and the

subject of narration, people in oral culture tend to use concepts that are situational in operational frames that remain close with the world of human life, which is concrete rather than abstract (ibid, 42). This characteristic is manifested in writing in the use of ego-based deictic relation (e.g., the personal pronoun I), use of direct sentences, present tense and exclamations. Additionally, the empathic characteristic is also manifested in the use of "emotional expression" such as metaphor, simile, and other figures of speech as well as diction (Oesterreiche, 1997:211).

4. FINDING/DISCUSSION/ANALYSIS

Ode To The Book was first published in 1954 in *Odas Elementales*, originally written in Spanish, and then translated to English by Margaret Sayers Peden in 1994. The Chilean laureate was the author of more than thirty-five books of poetry and one of the most celebrated Latin America's writers of the 20th century. According to Rene de Costa (1982), *Odas Elementales* is "political without appearing to be politicized, simple without being simplistic, it appealed to an extraordinarily wide range of readers through a seemingly artless, almost breezy series of compositions exalting the most basic things of our daily existence, the plain and the ordinary, fruits and flowers, thread and bread" (145). In retrospective view, for some it was seen as Neruda's effort to reach larger audience, the mass. More important at the time was its linguistic level, its use of everyday language, the spoken language of the people. Neruda's *Odas elementales* depart from this established modality with a highly flexible free verse form and a unique thematic focus that strives to be both public and lyrical and elemental. One interesting fact is that the style was influenced by newspaper column format, the mass media of the time. In fact, Neruda was asked to contribute a weekly column of poetry by one of his colleagues, Miguel Otero Silva who was a director of the newspaper *El Nacional* in Caracas. Neruda accepted the offer but requested his poems to be published in the news section, instead of supplement. This way, he argued, would enable him to write about any topic (de Costa, 1982: 148).

Perhaps the selection of the form of ode was intentional since the Greek or Pindaric ode was originally a public poem, usually performed to celebrate a person, an event, a thing, or an idea. Although not all of his poems were ever published in *El Nacional*, it was the idea of making poetry accessible to the vast public that seem to reflect a paradigm shift not only in his poetic expression, but also in media literacy of the time. "Essentially, the difference is functional: the difference between poetry as a vehicle for communicable discourse and poetry as a device for hermetic self-expression; the difference between what the object means to the poet as a unique individual and what it ultimately means to us, the readers; the difference, in short, between personal and public lyricism" (de Costa: 1982: 160).

From speaking to writing, and then the computer, technology has developed from using tools to help us live, to tools making our lives. In the poem *Touchscreen*, Marshall Davis Jones portrays how technology has taken over our lives. The writer portrays advanced technology as a threat to humanity. He illustrates that individuals don't truly "connect" with one another Also not by any means indicating feelings or emotions. He said that "*Ipod, Imac, Iphone, Ichat, I can do all these things without making eye contact*". Technology is assuming control of human bodily experience, genuine relationships and true feelings. Individuals would gradually evolve due to technology.

5. CONCLUSION

Technology has problematized the relationship between oral and written discourse. Not only are often utilized simultaneously, the boundaries between spoken and written discourse become vague. The internet media creates the illusion that there is no distance between the writer/speaker and the reader/listener. For example in social networking sites such as Facebook, anyone can write anything, published anytime and immediately get a response from the reader, and then reply to the response of the readers. Most people who write status updates hope that they immediately get responded by anyone who read it as if the event is an event that is not spoken within.

The combined effects on writing of the dominance of the mode of image and of the medium of the screen will produce deep changes in the forms and functions of writing. This in turn will have profound effects on human, cognitive/affective, cultural and bodily engagement with the world, and on the forms and shapes of knowledge. In terms of representation, I assume that the poems try to portray the experience of reading as a means of broadening one's knowledge and perception of the world. Books are romanticized as an escape from the real world an glorified as the true source of knowledge and wisdom. Yet, books are deemed as lack of real experience of the human world, so is the internet

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Types of Grammatical Errors Produced by BINA NUSANTARA (BINUS) Employees on the TOEFL IBT Independent Writing Task: A Study of High Performance Test Takers in BINA NUSANTARA University

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ABSTRACT
Being proficient in English becomes a must for every employee working in an education institution, including in Bina Nusantara (BINUS) University. For that reason, Bina Nusantara University provides the TOEFL IBT test preparation program for its employees. Unfortunately, the results of participants' TOEFL Independent Writing scores were quite unsatisfying due to the grammatical errors made by test takers. Eventually, the test takers got higher scores on the TOEFL IBT Post Test or above 500. Therefore, this study wants to investigate common types of grammatical error produced mostly by high performance test takers. The subjects of this study were six (6) Bina Nusantara University employees, who took the TOEFL IBT Post Test in August 2016 and achieved scores above 500. The data of the research derived from participants' independent writing samples which have already assessed using free writing checker online, Paperrater.com. Then, the grammatical errors found in the sample data were classified using Cynthia Linville ESL Error Types (2004). The findings revealed that three out of four types of errors from Linville (2004) taxonomy were applied in test takers writings. The highest portions of the errors made are Group A or Errors that have Big Impact on Readers and are Rule-Based.

Key Words: TOEFL IBT, Grammatical Errors, Independent Writing, TOEFL IBT

1. Introduction

Every university in Indonesia sets a standardized requirement proficiency test for its employees, including at Bina Nusantara University. One of proficiency test required is IBT TOEFL. This proficiency test is offered to all faculty members and the students since they joined the institution. The aim of delivering the test for faculty members and students are different. For faculty members or lecturers, the test is given as a prerequisite requirement for teaching Global Classes or International classes, where English is used as the medium of teaching. Also, the scores of IBT TOEFL will be used to overview the Faculty members' English competency profiles in regard to improve the academic functional structures of each faculty member. On the other hand, the test is provided for the students to set the minimum English proficiency standard for BINUS graduates, so that the graduates can compete with other graduates to win jobs in global companies.

Considering the needs of mastering English, a lot of English programs and trainings are provided for all BINUSIAN, a name for all stakeholders: leaders, lecturers, staffs, and students who

work or study in Bina Nusantara Universities. One of routine program designates for the faculty members or employees of Bina Nusantara University regularly is English Mastery Program (EMP). This program comprises into three (3) levels: English Mastery (EM) 1, English Mastery (EM) 2, and English Mastery (EM) 3. All levels of English Mastery Programs (1 to 3) are measured by minimum IBT TOEFL scores. For EM 1, the minimum passing score is 65, EM 2 is 75, and EM 3 is 80.

Even though most of participants of English Mastery program can achieve the minimum passing scores, some participants are still struggling with the passing scores. The major problem often encountered is Writing IBT especially the independent task. This problem exists not only among the low achievers but also for the high achievers. Mechanics writing problems are still found in many essays the high achievers produced, although they performed better in other skills such as reading, listening and speaking. Because of that, this study wants to figure out types of grammatical errors made by the highly performance test takers. By identifying the errors made by the employees, the study is expected to contribute valuable insights for developing the training materials that facilitate the participants to reduce errors in writing and at the same time build the test takers' confidence in writing.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Most of institutions in Indonesia apply the proficiency tests such as TOEFL, IELTS, and TOEIC for reviewing the competency for its employees and graduates. Universities as Bina Nusantara (BINUS) also requires TOEFL IBT test for not only its graduates but also the employees, i.e. the staffs and the lecturers. As one of proficiency tests, TOEFL IBT is believed as a proper assessment for knowing 4 basic skills in English like Reading, Listening, Writing and Speaking of non-native English. The test comprises both integrative and independent communicative tasks that can support the test takers' communicative skills while dealing with academic settings. In addition, the test also provided fair and objective scores. This facts supports Educational Testing Services (2015) verifies that "TOEFL IBT test was developed in response to a request by institutions to provide a test that would be measure non-native speakers' ability to communicate in English in academic setting". In other words, TOEFL IBT is regarded as an integrated assessment tool of users' communicative proficiency in academic English contexts.

Knowing the fact that TOEFL IBT directly measures the test takers' English proficiency through communicative tasks, most of test takers are still performing low results in writing section, especially the Independent writing task. The fact that the test require an essay on a specific issue, makes many test takers need to set up minds on the context of the issue and them jot down the ideas using a common flow of thoughts: intro, body, and conclusion. Yet, profound ideas in minds are not always easy due to the limitation of vocabularies to construct sentences. As Dong Ye (2008:p.4) states that "For some test takers, even though they have profound ideas in minds, a limited vocabulary is really a bind that leads to monotonous language and plain expressions. In other words, low quality of essays in TOEFL IBT Independent writing produced as a matter of inadequate vocabularies of the test takers.

In addition to insufficient knowledge of English structures and words, the low scores of TOEFL IBT independent writing is also caused by the time constraints to finish the task. This condition against the facts that most test takers experienced writing as home works. Practically, what the test takers experienced in the classroom only making outlines and even started to write the first draft and

continued the writing at home. Therefore, when the test takers assign to compose an essay consists of minimum 300 words and at the same time polish the writings in a certain amount of time, i.e. 30 minutes, most of them are not able to do it properly. This is in line with Weigle (2002:74) who states that "timed writing on examination is by far the most prevalent form of academic writing, at least in the United States'. In other words, the test takers are likely to meet the target of achieving good grades on the writing test as TOEFL IBT Independent writing because there is a great gap between the test takers' language and the writing ability.

Having low competence in writing causes the existence of grammatical mistakes in test takers' writing composition. The errors produced surprisingly occur among high achievers and low achievers due to inefficient of grammatical rules of English. According to Linville (2004) the errors are categorized into five groups, such as: Group A, which errors have big impact on the reader and are rule-based, Group B or in which have large impact on the readability, Group C has less impact on a reader, and Group D that has unlikely to be rule-based and has strong impact on the reader. Thus, grammatical errors can be categorized based on the impact on the readers and the rule-based conveyed in the test takers sentences.

3. METHODOLOGY

This research involved six (6) respondents. All of them are BINUS employees from International Office Departments and gained TOEFL IBT above 65. The selection of the respondents were done randomly and did not distinguish the respondents based on gender and rank of the respondents.

Source of data of this study was taken primarily from essays composed by the respondents when taking IBT TOEFL test on July 2016. Also, the study accounted data from a surveys about IBT writing problems done after taking the IBT TOEFL Test.

To gather the data, firstly the researcher copied and collected all the essays of the respondents. Then, the essays were assessed using the Paperrater.com, a free software of assessing any writings products. The errors found then classified based on Linville (2004) Error Taxonomy.

The research employed a descriptive analysis. First of all, the respondents' essays were analysed using Paperrater.com. From the software, the researcher could identify the errors made by the respondents since it showed the scores, the grammatical errors, the word choices, and the style of writing. Next, the researcher only paid attention on grammatical errors found by the software and doubled check the errors on the essays manually. Third, the researcher counted the percentage of numbers of errors made in every respondent's essay. After that, the researcher analysed the reasons of making the errors by verifying the data of the questionnaire listed in the Ms. Excel program. Finally, the researchers, draw interpretation on the data exposed by jotting down the results in graphs.

4. FINDING/DISCUSSION/ANALYSIS

To find out the results of this research, first of all the study sought the scores of compositions made by the TOEFL IBT test takers. Second, the study reveals the errors made by each respondents as could be seen in the following table as follows:

4.1. Errors and Scores Based on Paperrater.com
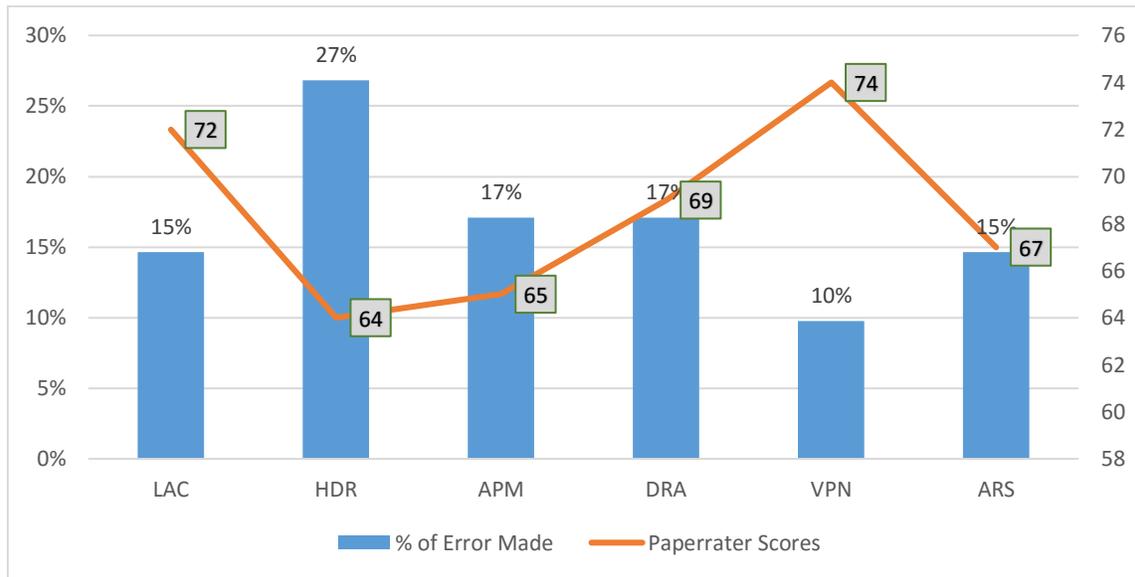
Figure 1: Errors and Scores found on TOEFL IBT Independent Writing

As seen from Figure 1, the scores of essays made by the respondents were ranging from 64 to 74. Based on BINUS Converted Writing Scores, the range score of respondents were around 2.65 until 3.00. It correlated to scoring level of TOEFL IBT Writing where the scores considered in Fair level (17 – 23 points). It means that the respondents still revealed weaknesses such as producing errors in sentence structures, inappropriate word forms, and lack of clarity due to limited vocabularies and inconsistency of sentence formations. Therefore, it affects the readers to comprehend the meaning.

In addition, the figure 1 also reveals that respodents produced several errors in the essay during TOEFL IBT Independent Writing section. The highest portions of errors are found to be 27% and the lowest is 10%. The highest portion of errors produced (27%) was related to grammatical errors or machanism errors such as inappropriate of verb forms (i.e. 'must took' instead of 'must take') and incorrect word choices. For an example, the respodents wrote '*Every transportation has **it** own advantages and disadvantages'*. In the example, he respondent misuse the pronoun 'it'. The respondent should use possessive pronoun 'its' instead of object pronoun 'it'. On the other hand, the lowest portion of errors (10%) employed by the respondent was only dealt with the missing articles *a*, *an*, and *the*. Take examples below:

1] 'I will go by a car because it is much cheaper than airplane' instead of 'I will go by a car because it is much cheaper than *an* airplane.

2] 'Car maintenance for long distance drive is a part of the travel cost' instead of '*The* car maintenance for *a* long distance drive is a part of the travel cost.

4.2. Types of Errors

The following figure shows the types of errors produced by the high scorer test takers (i.e. the respondents) using Linville (2000) classifications.
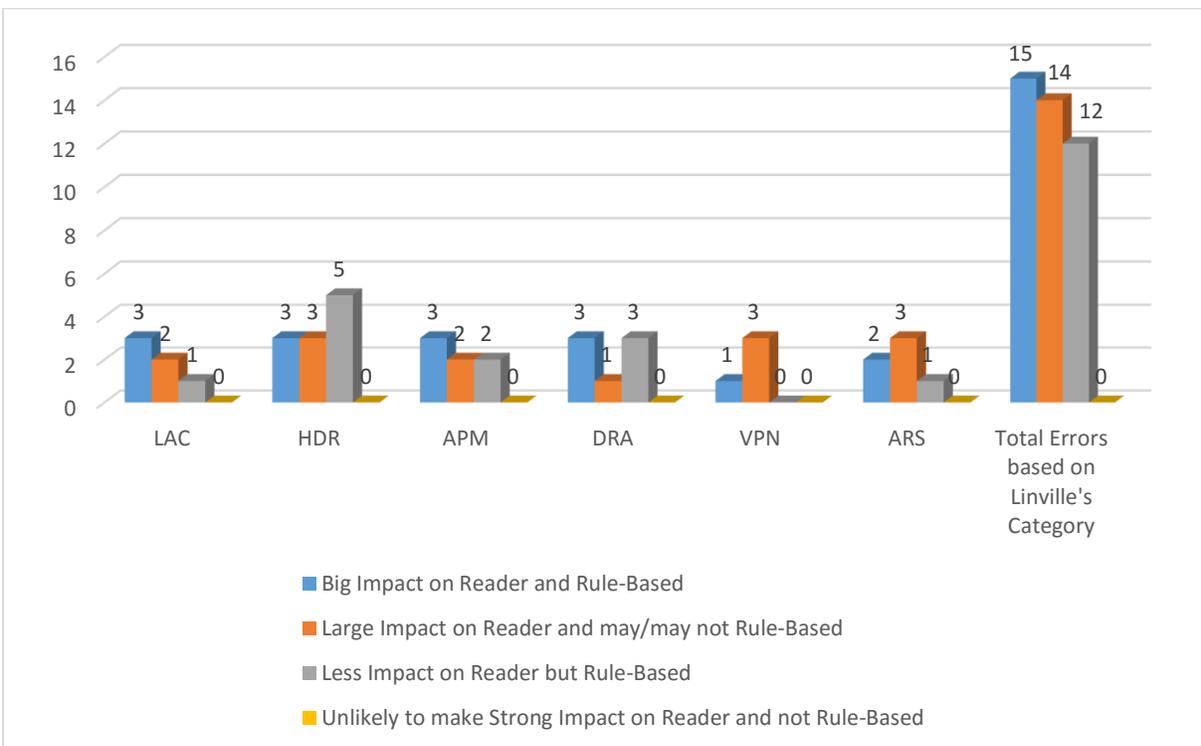
Figure2. Types of Errors in TOEFL IBT Independent Writing Based on Linville (2000)

From the figure it shows that three out of four Linville's error taxonomy occurred in the respodents' TOEFL IBT essays. The highest category is errors that have Big Impact on Reader and Rule based with were 15 occurences. Second is errors that have Large Impact on Reader and may/may not Rule-Based, with 14 occurences. Finally t is errors that have Less Impact on Reader but Rule-Based, with 12 occurences. The last category of errors in Linville's taxonomy were not found in the respondents' writings. From the results above, it is clear that BINUS employees who are notably high performance test takers dealt with Big Impact on Reader and Rule Based Errors a lot during TOEFL IBT Test.

According to Linville (2004), errors that have Big Impact on Reader and are Rule- Based are Subject-Verb Agreement Errors, Verb-Tenses Errors, Verb Form Errors, Singular/Plural Noun ending Errors, and Word Form Errors. From the respondents mistakes, majority the respondents had problems with Word Form Errors. The errors occurred because the respondents were careless in choosing proper part of speech. For examples: *Today, the cost of using an airplane is cheaper* <u>*compare*</u> *to 10 years ago.* In that example the respondent misused the part of speech of the word 'compare' instead of 'compared'. Another Big Impact Errors found quite often in the respondents' essay was Verb Form Errors. It happened because the respondents incorrectly formed the verbs. Take an example in sentence as '*However, it* <u>*will takes*</u> *a long time to travel by car'.* Here, the respondent was wrongly use the verb 'take'. Instead of using 'take', the respondent used '*takes*'.

The second biggest errors executed was errors that have Large Impact on the reader and may/may not Rule-Based. Based on Linville (2004) taxonomy, this type of error covers Sentence Structure Errors and Word Choice Errors. From the respondents' data, it was detected that the respondents were producing more errors related to Sentence Structures that resembled in inadequate punctuations and incorrect word order. For an example: *Moreover I have to face the traffic jam in the road* The example reflects that the respondent forgot to put a comma between the transition word 'Moreover' and the subject 'I'. Thus, the correct one should be *Moreover, I have to face the traffic jam on the road*.

Lastly, the lowest portion f types of error according to Linville (2004) that appeared on the respondents' essay was Less Impact but Rule Based errors. Linville (2004) claims that "these errors do not interfere the meaning but rather with the impression of fluency". In other words, these errors affects the smoothness of conveyed ideas. It also deals with the confidence of the writer to express ideas or thoughts. This category includes Articles, Prepositions, and Phrasal Verbs. Among sets of errors in this category, the respondents of this study did mistakes on Articles and Prepositions a lot. For an example: *I can only show the ticket in my cellular phone without print it out.* In the example, the respondent misused the preposition 'in'. To correct the sentence, the preposition *'in'* should be changed with the preposition '*on*'. Yet, errors relating to the phrasal verb were very rare and only found one mistake of it. For instance: *I have been searching some information through the internet, also asking several friends on how people go to this place.* The example proves that the respondent was making errors on the preposition used with the verb 'ask'. The respondent used the preposition 'on' instead of 'about'. Then, the correct sentence should be '*I have been searching some information through the internet, also asking several friends about how people go to this place.*

Overall, the high performance test takers are still reluctant to make mistakes on TOEFL IBT Independent Writing task. Some errors produced may cause impacts on readability and clarity of meanings. The level of impacts are various from less to big impacts.

5. CONCLUSION (AND RECOMMENDATION)

In conclusion, grammatical errors are often found in TOEFL IBT Independent Writing undertaken by high scorer TOEFL IBT. Lack of Rule-Based knowledge on Grammar is the main reasons of such errors occur in high performance test takers writings. The impact of grammatical errors may result in low score's level of readability and fluency of writing. Moreover, the low scores obtained then influence the test takers' confidence to communicate ideas in written forms. The findings of the research could contribute actively to improve the test takers' TOEFL IBT scores. Furthermore, the results of this research also facilitates the TOEFL IBT trainers to design proper training materials to help faculty members and employee of BINUS in reaching the passing grade of TOEFL IBT. For further research, it is suggested to involve more respondents and considered the frequency of taking the TOEFL IBT tests.

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CONTINUATION OF ENGLISH ACADEMIC ATMOSPHERE IN EX-'RSBI' SCHOOLS: A CALL FOR TEACHERS

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ABSTRACT
This article is addressed to EFL teachers in Indonesia, especially teachers of ex-'RSBI' schools. 'RSBI' is used to improve education quality in providing human resources with international competitiveness. The English academic atmosphere that relates to 'RSBI' has been established well in speaking and writing cases such as English debate, poster making, bulletin making, slogan board making, room board making, schedule, students exchange, bilingual system and test or examination. Unfortunately, since January 2013, Mahkamah Konstitusi (MK) reviewed Undang-Undang Sistem Pendidikan Nasional Pasal 50 Ayat (3) and Pasal (31) UUD 1945 about law basis of 'RSBI'. It resulted that RSBI is in contradiction with UUD 1945. So, there is no more 'RSBI' schools whereas it had some advantages. This article is intended to revive the English academic atmosphere by continuing those activities in the school and the teachers can be the stakeholder to play the important role.

Keywords: English academic atmosphere, 'RSBI', speaking and writing

A. INTRODUCTION

This paper is simply written based on the result of the previous research conducted by the writer. The writer conducted the study in academic year 2011/2012 in SMA N 3 Yogyakarta since that school was one of 'RSBI' schools in Yogyakarta. The samples, among the principal, the teachers and the students, gave information as the data through their experience in academic year 2010/2011. The writer did not take English teachers as the sample because the writer only wants to know the English academic atmosphere conducted by the Science and Economics teachers. Also, the writer considered them who teach class X and XI, because the teachers who teach class XII are forbidden to teach using English.

The conclusions of the previous research are presented below:
a) The standardizations of the teachers in 'RSBI' were:
1. Sciences, Mathematics and Technology teachers able to teach using English. In this study, the writer only takes Mathematics, Chemistry, Physical, Biology and Economics teachers. Based on the data analyzed, they are able to use English to teach in their field.
2. All the teachers able to apply ICT-based teaching. All the samples taken were able to use ICT proved by the forms of materials that they used for presenting their materials.
3. The minimum of 20% of the teachers were graduated from S2 or S3 of college with A-accredited study program. One of the teachers graduate from S2 degree and 4 teachers were still studying. In the whole, this point of standardization is not be required yet because the total of the teachers in SMA N 3 Yogyakarta is 66 teachers.

4. The TOEFL score minimum is 450. The writer can not get the data about the TOEFL score of those teachers because this point is concealed.

b) The English academic atmosphere in SMA N 3 Yogyakarta related to 'RSBI'
The English academic atmosphere in SMA N 3 Yogyakarta established well. It had significant different year by year based on the interview results. It was also strengthened by documentation results showing some proofs related to English academic atmosphere.

c) The activities that reflects the English academic atmosphere in SMA N 3 Yogyakarta
There were some activities reflecting the English academic atmosphere: English debate, student exchange, poster making, bulletin making, announcement making and bilingual system for teaching and learning process. Consequently, those activities influence the increasing of English academic atmosphere.
Unfortunately, since January 2013, Mahkamah Konstitusi (MK) reviewed *Undang-Undang Sistem Pendidikan Nasional Pasal 50 Ayat (3)* to *Pasal (31) UUD 1945* about legal basis of 'RSBI'. *Mahkamah Konstitusi* evaluated that 'RSBI' contradicted with UUD 1945, however Kemendikbud determined 'RSBI' as one of the ways to develop education in Indonesia. This program was conducted to improve some schools quality
.

B. DISCUSSION
1. *RSBI (Rintisan Sekolah Berstandar Internasional)*
     Aside from English as a must in 'RSBI' for both teachers and students, the most urgent case to be actualized is how the students apply their English knowledge to their daily life. Phonn pointed out *''English is also one of the most important international languages, which gives access to information in the areas of business, finance, science, medicine, and technology (2011:19)''.* Score of a subject will not give the students a significance influence for their life, even their future.
Based on that case, the writer analyses some problems may happen in a school. That case may be caused by learning process, curriculum, English atmosphere or environment, and school management. Post RSBI, the ex-'RSBI' schools do not implement some programs related to 'RSBI' because it will be recognized as a corruption.
     Considering the duration of 'RSBI' implementation and some good results of 'RSBI', even to regard 'RSBI' purposes, both of general and specific, as followed:
a. General purposes
- To improve quality of education
- To give opportunity for potential school to have an international competitiveness
- To prepare graduates who are able to be active in globalization
b. Specific purpose
     The specific purpose is to provide graduates who have competencies as written in graduate competence standard that are enriched with international standard graduate competence.
So, it is unfortunate when the 'RSBI' program that has spent a lot of funding, maximized effort, and improved good quality of education, does not have a continuation. Even though, there is no more funding from local and center government. Some of the achievements have to be stopped whereas if those programs are still running, there is a possibility to be better and better, time by time.
     Curriculum of 'RSBI' is intended to achieve the key indicators:
• Implementing school-based curriculum
• Implementing a system of high school semester credit units

• Keeping the content standards
• Maintaining competency standards

Within this paper, the discussion on 'RSBI' relates to indicator maintaining competency standards, associated with the learning process. The stakeholder who plays an important role in this process is the teacher, so the teacher is fundamental to be able to maintain the use of English so that English academic atmosphere is maintained. In addition, the ability of teachers and students in using English, especially oral and written are expected to be increased along with the increase in the frequency of the use of English in teaching and learning.

The problem for students is that the students get some difficulty in understanding the lesson. Most of them assume that English is a difficult subject. Furthermore, English is not our mother tongue. English is a foreign language to be learned, and takes a long time. As we know, language is a habit, so when we have a habit of using the English language, we will an improvement of English skills. Ramelan mengatakan,*'' Since childhood he has been speaking his mother tongue , which has been deeply implanted in him as part of his habits (1985 : 6)''.*

Language is a matter of habit. Although English is not the first language in Indonesian, English is not something that is difficult to learn if it has become a habit. As the language that has four integrated skills, productive skills are skills that are more applicable to be implemented in ex-'RSBI ' schools.

''Attitudinal factors that relate to second language acquisition will be those that perform one or both of two functions. First, they will be factors that encourage intake. Second, attitudinal factors relating to acquisition will be those that enable the performer to utilize the language heard for acquisition (Krashen, 1981: 21)''. Learning a language is not only a subject that have to be passed by the students, but also as a mean of communication to enrich the students' knowledge both in English and other subject.

2. Speaking

One of the productive skill is speaking. As shown in the result of the previous research, the speaking skill of the students and teachers was not significantly improved. While, nowadays they do not use English anymore, except for English subject. Patience, hard work, and many hours to practice are required in the process of changing your habitual speech patterns (Gordon, 1961: ix). Their speaking skill now may be decreased because there is no English atmosphere as seen when the school was 'RSBI'.

By its very nature, conversation practice will be a time of some errors in pronunciation, grammar or vocabulary (Lubis, 1988: 16). One case that may cause why speaking is really hard to improve is that the students are not confident and afraid of mistakes.

3. Writing

The second productive skill is writing skill. Based on the result of the previous research, this skill can be seen in a lot of documents such as poster, bulletin, and learning process of some subjects. The poster and bulletin making may be still in English, but how about the teaching and learning process, exclude English subject? Oshima (2003: 2) states that therefore, writing is never a one-step action, it is a process that has several steps. If the students and the teachers never use English to write as the prior situation, so how can they get an ability in writing while writing needs practices and consist of some steps.

English also has some formula, such as tenses. One of the strategies to remember many kinds of tenses is to try them out in writing because in writing process, we still can check the grammar used in the writing and correct it. Oshima (2003:3) pointed out that a good pieces of writing requires not only a

good organization of ideas but also a correct use of grammar. By having a lot of practices of writing, both of the students and the teachers can assess their English skill and its element that support their writing such as punctuation, spelling, grammar, and vocabulary. Sharma stated that thus linguistic competence involves a knowledge of spelling, pronunciation, vocabulary, word formation, grammatical structure, sentence structure and linguistic semantics (2005: 47).

C. CONCLUSION

To sum up, the teachers play an important role to restart the use of English especially in the classroom to revive the English academic atmosphere although there is no financial support from the government. It is aimed not to revive 'RSBI' but to enhance the students' motivation in using and learning English. ''The pedagogical implications of these hypotheses will not surprise many experienced teachers : if the direct relationship between acquisition and attitudinal factors does exist, and if our major goal in language teaching is the development of communicative abilities, we must conclude that attitudinal factors and motivational factors are more important than the aptitude (Krashen, 1981 : 5)'

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English Studies in Indonesia: A Possible Alternative

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ABSTRACT

The history of English is closely connected with the maintenance of power. During the Victorian England it was used to replace religion that had experienced dwindling authority among the working class. During colonial time, it was used to disseminate the idea that Great Britain was helping the colonized to be more human. As for now, it has been established as an academic discipline with professorship in the universities throughout the world. English literature has also metamorphosed into literatures in English, making it more inclusive and "tolerant" in accommodating literatures from the formerly marginalized nations. This development can be seen as the manifestation of what Goethe envisioned as the future of world literature despite the fact that what he imagined was rather elitist. This paper seeks to explore some possibilities of teaching English literature with the awareness of such historical background. It will see how critical theory might help teachers teaching English literature more contextually, relevant with Indonesia as a postcolonial nation rich with vernacular literatures.

 Key words: postcolonial, canon, vernacular, translation, theory, culture

The emergence of English Studies is closely related with how English literature was used by the aristocrats and then bourgeoisie to maintain their privileges within the existing social and political relation. They used to rely on religion to maintain order and submission of the working class but as theo-centrism was moving unstoppably towards anthopo-centrism, religion started losing its effectiveness. Terry Eagleton thus puts it:

> As religion progressively ceases to provide social 'cement' affective values and basic mythologies by which a socially turbulent class-society can be welded together, 'English' is constructed as a subject to carry this ideological burden from the Victorian period onwards. (Eagleton, 2003, p. 21)

This historical background indicates that English studies is political from its inception. This is further evidenced by the institutionalization of English literature in the institutes and colleges for working class in its very early development as a university subject. The idea was to make the working class feel that no matter how unfair the redistribution of wealth was, they have to restraint this discontentment for the sake of nationalism, more refined attitudes and sense of propriety. They were one English after all.

Academically speaking, the institution of English literature as a department separated from linguistics was challenged by, among others, a professor of history, Edward Freeman, who argued that the study of literature can never be scientific (Barry, 2002). It was not after 1920s that English literary studies become an accepted discipline in Oxford University. The objection once mentioned by Freeman on the difficulty of studying literature academically has actually been troubling the students of literature even until today. The format set this conference committee for full paper submission is case in point. It requires literary article to comply with the existing regulations found in other social sciences

i.e. that it should consist introduction, theoretical framework, methodology, findings, discussion and conclusion. Literary thesis and dissertation format in the U.S., Australia and elsewhere has moved beyond this point.

Moving to colonial era English was used to help imperialism thrive by inducing false consciousness among the colonized that they were participating in a grand movement of civilizing the world. English literature was used to boost assimilation by which the colonized were driven to adopt the colonizers' taste, ideas, culture and language. Works such as *Robinson Crusoe* and *The Tempest* have been an epitome of successful symbol of assimilation process depicted literarily. Postcolonial writers have been very critical and adopted anti-colonial consciousness when writing and theorizing literature in response to this colonial gesture.

English in the Aftermath of Colonialism

English literary criticism has since been divided into two main schools: the liberal humanism and the ideological criticism. The liberal humanist with its belief in the possibility of non political reading can be seen as the continuation of colonial method of approaching literature: seeing literature as cultivating compassion and embodying universal values. Although this school has been abandoned by many critics for its naivety, it is still alive and well in Indonesian class rooms. The other school, the ideological criticism, has begun to develop in Indonesia. The school has been inspired by grand theories ranging from structuralism, post-structuralism, postmodernism, cultural materialism etc.

Non political reading

This view of the ideological base of literary criteria has baffled Harold Bloom who stresses the aesthetic base of Canon formation. He strongly criticizes those whom he derogatorily calls the 'resenters' as being too ideologically driven, saying that:

> those who oppose the Canon insist that there is always an ideology involved in canon formation: indeed, they go farther and speak of the ideology of canon formation, suggesting that to make a canon (or to perpetuate one) is an ideological act in itself" (Bloom, 1994, p. 22).

Bloom argues that aesthetic criteria are the only consideration in Canon formation. The aesthetic, for Bloom, is originality, the sublimity of the work and the difficult pleasure arising out of its sublime content. Originality is defined, not merely in term of authenticity, but as "a strangeness that we either never altogether assimilate, or that becomes such a given that we are blinded to its idiosyncrasies" (Bloom, 1994, p. 4). In other words, there is a sense of timelessness in the value of the work: a really aesthetic work can stand the test of time in keeping it valuable and worth reading through all ages.

These three aspects of the aesthetic: originality, sublimity and difficult pleasure are what the 'School of Resenters' fail to grasp and there is nothing we can do about this because, in Bloom's opinion, "pragmatically, aesthetic value can be recognized or experienced, but it cannot be conveyed to those who are incapable of grasping its sensations and perceptions. To quarrel on its behalf is always a blunder" (Bloom, 1994, p. 17). It seems Bloom wants to divide the two schools, the aesthetic and the resenters, into two unreconciled worlds. The aesthetic can only be understood by people capable of grasping a work's sensations and perceptions and this capability is so special that to question these people's capacity for aesthetic experience, for example by suggesting a certain ideological aspect implicit in the experience as the 'resenters' do, is a blunder and therefore totally out of the question.

Bloom argues that aesthetic criteria are non ideological, while 'the resenters' are driven by their ideological belief. Contrary to the 'resenters', who "insist that the aesthetic stance is itself an ideology," Bloom defends that what he has written is "nothing but the aesthetic" (Bloom, 1999, pp., p. 9). He

insists that there is no connection between his way of reading and any social group he has been related to. It is the resenters, Bloom suggests, who are themselves in the service of an ideology. To challenge the resenters' mettle Bloom asks a question which for him is the ultimate blow to their stance, i.e. why is it Shakespeare and not Ben Jonson, who centres the Canon if this is a matter of arbitrary decision? For Bloom, Shakespeare seems to be the last bastion for the aesthetic base of Canon formation against which the 'resenters' have no ammunition at their disposal.

It is regrettable to Bloom that the 'School of Resenters', which he identifies as consisting of (1) the cultural materialists, (2) the New Historicists and (3) the Feminists have abandoned the aesthetic quest for the sake of the sociological explanation, which make Shakespeare no different from John Webster and Thomas Middleton (Bloom, 1994). The move from Shakespearean aesthetic into sociological, historical and gender analysis, for Bloom, is not properly literary. Moreover, many of these schools were initially Bloom's own students, whom he considers were once able to experience the aesthetic until they chose to 'abandon' it to pursue the political and historical aspects of literary analysis. Their political criticism is, for Bloom, a manifestation of Freudian repression of an unconscious and purposeful forgetting in order to alleviate guilty feelings on the behalf of the 'resenters.' Since cognition relies on memory, their repressed drive to forget their guilt ruins their aesthetic capability (Bloom, 1994, p. 18).

Bloom traces the leading figure of 'the resenters' to Antonio Gramsci, whose *Selections from the Prison Notebooks* argues that there cannot be a disinterested intellectual because his intellectuality has been formed as a part of a certain social groups that will always color his intellectual judgement. Bloom anticipates this attack when he claims that he sees "no inner connection between any social group" and his ways of reading, remembering, judging and interpreting literature. They are independent of his social status despite the very possible leftist claim that "all of his passionate proclamations of the isolate selfhood's aesthetic value are necessarily qualified by the reminder that the leisure for meditation must be purchased from the community" (Bloom, 1994, pp., p. 23).

Although Bloom believes that Shakespeare invented human, in the sense that a lot of psychological traits theorized by Freud had been identified by Shakespeare beforehand, Bloom differentiates himself from other humanists who believe in the pragmatic use of literature, such as making one a better person. He does not believe that literature is mainly intended for such a project. Aesthetic quality seems the only preoccupation a literary critic should always have. In other words, literary criticism is art for art's sake.

Consequently, Bloom wants to place himself outside the debate between two extremes, the right wing – who advance the pragmatic moral use of literature - and the so called 'resenters' – whom he accuses of advocating a pragmatic political manipulation of literature - by saying that he is:

> not concerned with the current debate between the right-wing defenders of the Canon, who wish to preserve it for its supposed (an nonexixtent) moral values, and the academic-journalistic network I have dubbed the School of Resentment, who wish to overthrow the Canon in order to advance their supposed and (nonexistent) programs for social change. (Bloom, 1994, p. 4)

Not only does Bloom embrace aesthetic values as the governing principles beyond any pragmatic dimensions in literary analysis, but also the purity of the aesthetic values independent of any ideological strain.

Political Reading of Literature

Amongst the 'Bloomian School of Resenters' are critical theorists influenced by Marx and Foucault. Theorists developing their framework from the latter include Raymond Williams, Stephen Greenblatt, and Edward Said whose ideas I would like to juxtapose with those of Bloom. The case of

Said is interesting because, as he himself admits, his training was as a humanist, accustomed to analyzing works belonging to the Canon. Although Bloom does not mention Said as one of those who flee from the aesthetic quest in a more political direction, Said fits nicely into the 'School of Resenters.' Departing from liberal humanism, Said constructed a seminal theoretical framework modifying the contradictory theories of humanism and Foucauldian power analysis in his book *Orientalism.*

Said interprets the non-political nature of humanist writing is not that the writer is not influenced by politico-ideological constraints, but that his or her writing does not have "a direct political effect upon reality in the everyday sense" in the way a politician, economist or ideologue does. Said formulates this view thus:

> The distinction between "humanists" and persons whose work has policy implications, or political significance, can be broadened further by saying that the former's ideological color is a matter of incidental importance to politics …, whereas the ideology of the latter is woven directly into his material. (Said, 1978, p. 9)

Said does not deny the ideological color of a humanist writing, despite recognizing its aesthetic quality. It is very likely that Said himself would agree with Pierre Bourdieu that, contrary to Kantian aesthetic, value judgment is not universal but influenced by social and educational category (Bourdieu, 1984). But Said pursues the consequence of this oblivion of the value judgment politically, so that within an imperialist discourse such a universalist view might be seen as working in the service of imperialism.

Said's view, nothing – including the aesthetic – is immune to the ideology of imperialism because, as Eagleton puts it, ideology is not "simply the deeply entrenched, often unconscious beliefs which people hold," but "more particularly those modes of feeling, valuing, perceiving and believing which have some kind of relation to the maintenance and reproduction of social power" (Eagleton, 2003, p. 13). Supporting Foucault's idea of power and running parallel to Eagleton's concept of ideology, Said sees imperialist ideology and power as operating in similar ways, that is, by consent (interpellation), with productive constraints, and that it reproduces itself the way labor power is reproduced in a capitalist system. The need for a new *terra incognita,* both geographic and cultural, is never satisfied so that even the production and the profit that it entails from Said's supposedly anti-imperialist books is coopted by publishers of the neo-imperialist countries like the U.S.A. and the U.K.

Another example of how the ideology of imperialism is durable and productive can been seen in writing of renowned Western humanist, Ernest Renan. From his observation on the essential nature of the Chinese, the African and the European, Renan concluded:

> Nature has made a race of workers, the Chinese race, who have wonderful manual dexterity and almost no sense of honour; govern them with justice, levying from them, in return for the blessing of such a government, an ample allowance for the conquering race and they will be satisfied; a race of tillers of the soil, the Negro; treat him with kindness and humanity, and all will be as it should; a race of masters and soldiers, the European race. Reduce this noble race to working in the like Negroes and Chinese, and they rebel. (qtd. in Césaire, 2000, p. 38)

Under the same ideology, it has also been theorized that the colonizer and the colonized were bound by certain psychological dispositions inherent in the race of the colonizer as well as the colonized. The colonizer suffered from "domination complex/prospero complex" and the colonized from "dependency complex/caliban complex." Colonization occurred because of the complicity of the colonized. Independence did not fit the psychological dispositions of the colonized peoples and they needed European tutelage for their betterment.

Observing the damaging consequence of the claim of disinterested aesthetic judgement, Said criticizes such liberal humanist belief that real knowledge is never political, by arguing that it is prone to or suspect of complicity with the dominant ideology and, in his observation, this kind of conviction

made colonial discourse durable and even productive in fields such as sociology, anthropology, literature and Orientalism more generally. What Edward Said intends to show through his book is:

> how the general liberal consensus that "true" knowledge is fundamentally non political (and conversely, that overtly political knowledge is not "true" knowledge) obscures the highly, if obscurely, organized political circumstances obtaining when knowledge is produced. (Said, 1978, p. 10)

As Said himself admits, this argument is derived from the Foucauldian concept of discourse in *The Archaeology of Knowledge* and *Discipline and punish* especially on how power circulates and gets stronger because it induces pleasures as the effects of power. In Said's words:

> My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage – and even produce – the Orient politically, sociologically, Militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. (Said, 1978, p. 3)

As Said also agrees, for Foucault, power does not operate only by means of repression. What he means by repression is the negative aspect of power that prohibits and says 'no' along with punishment for those who transgress its boundaries. If power circulates only by means of oppression through state apparatus, it will not be able to stay for long and will soon become obsolete. There is a productive aspect of power Foucault believes has been overlooked. As he rhetorically asks: "If power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it?" (Foucault, 1980, p. 119). Foucault adds that what makes power durable and well accepted is:

> simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function if repression. (Foucault, 1980, p. 119)

In *Discipline and Punish* Foucault wants to show is how from the seventeenth and eighteenth centuries onwards power has been constructed and sustained not only by military might but also by what Foucault calls a new 'economy' of power," that he defines as

> procedures which allowed the effects of power to circulate in a manner at once continuous, uninterrupted, adapted and 'individualised' throughout the entire social body. These new techniques are both much more efficient and much less wasteful. (Foucault, 1980, p. 119).

Adapting Foucault's concept of power and how it circulates and is sustained, Said emphasized that exactly the same mechanism takes place in the production of Orientalist texts. So prevalent is the power of colonialism that the desire to describe the Orient does not stop at description but has been "tinged" by colonial desire (Said, 1978). Said continues that:

to believe that politics in the form of imperialism bears upon the production of literature, scholarship, social theory, and history writing is by no means equivalent to saying that culture is therefore a demeaned or denigrated thing. Quite the contrary: my whole point is to say that we can better understand the persistence and the durability of saturating hegemonic systems like culture when we realize that their internal constraints upon writers and thinkers were productive, nor unilaterally inhibiting. It is this idea that Gramsci, certainly, and Foucault and Raymond Williams in their very different ways have been trying to illustrate. (Said, 1978, p. 14)

Said has been critiqued by Aijaz Ahmad in his *Theory: Nations, Classes, Literatures.* The way Said traces imperialist discourse back to the time of Homer is very "un-Foucauldian" (Ahmad, 2008, p. 166) and therefore problematical because Foucault himself mentions that this new kind of power circulation arose from the seventeenth century onwards (Foucault, 1980, p. 119). In addition, Said

himself disagrees with Foucault on one key aspect: Said believes in the role of an agent within the discourse of power:
Unlike Michel Foucault, to whose work I am greatly indebted, I do believe in the determining imprint of individual writers upon the otherwise anonymous collective body of texts constituting a discursive formation like Orientalism." (Said, 1978, p. 23)

For Foucault, on the other hand, power is a matter of discourse beyond the subject's constraints or authorial authority: "the quibbling and confrontations that a writer generates between himself and his text cancel out the signs of his particular individuality" (Foucault, 1977, p. 117). Said's position also seems to negate Foucault's pessimistic view of the possibility of a successful counter-discourse, in that *Orientalism* has made it possible to posit a counter-discourse strategy to colonialism and imperialism, quite powerfully and significantly.

Implications, Conclusion and Recommendation

One of the implications of political reading of texts on the development of English Studies is the opening up of English canon. Despite the religious origin of the word, canon in literature does not refer to an immutable body of works that threatens with blasphemy anybody trying to modify its content. In fact, canon inclusion or exclusion has been politically charged and therefore there is no such thing as pure aesthetic criteria of canon formation. Female, Colored and non European writers are notoriously underrepresented in English literature. At the moment we are witnessing writers excluded from the canon due to their nationality, gender and race gain currency in literature classes.

Vernacular literature is worth studying and comparing with the already established English texts. In the past not only vernacular literature but also literatures in English from Africa and elsewhere were not seen a literature proper. A prominent African poet was once invited to talk about his works in a university in the U.K. but in the department of Anthropology, showing how literatures in English have been viewed by the established English literary scholars. If now we compare vernacular literature with English literature, the aim is not to prove that it is not less literary than English literature but that we have our own narrative portraying different lived experience closer to us in comparison to lived experience of other peoples. This way the study of English will be multicultural and dialogical as well.

This does not mean, however, that Shakespeare shall not be studied in isolation or without comparing him with vernacular writers. Shakespearean scholarship has now moved toward revisionist criticism, revisiting Shakespeare's works with postcolonial and cultural materialist or new historicist perspectives. This revisionist approach rectifies what liberal humanists have missed in their criticism: the political dimension of the works and the critics. This new approach revitalizes Shakespearean texts and relates them contextually with the experience of peoples (without assuming a universalist posture) even when they are far apart geographically and periodically.

Geographical distance also often relates to translation issue when translated literary text is seen as secondary and hence unfit for a primary text in a research. This view has also greatly changed and now translated literary works are seen as objects having their own validity. The assumption underlying the research using a translated text is of course not the faithfulness with the original text but that translated text is rewriting. A text always suppresses a meaning that stimulates rewriting, a concept that has been developed using various terms such as political unconscious (Fredric Jameson), surrogation (Diamond, 1996) and intertextuality (Julia Kristeva). Literary translation has to be seen as a response to the literary taste of an era, for what is accepted by the target audience determines, consciously or unconsciously, the decisions translators make" (Rose, 1996, p. 31).

The latest development of English Studies is its movement toward Cultural Studies. Cultural Studies has become an interdisciplinary subject promising more tangible political commitment for

social justice and the reading beyond limited notion of a text. Informed by lived experience and resistance, Cultural Studies broadens literary reading to the textuality of non textual phenomena such as pop culture, film, and advertisement. Literary scholars find themselves at home in this new discipline because, like literary criticism, Cultural Studies has also been influenced by grand theories such as Structuralism, Post-structuralism, Postmodernism, Feminism, Cultural Materialism, etc.

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Konsep Pembelajaran Aksara Han
untuk Tingkat TK di Indonesia

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ABSTRAK

Usia 3-6 tahun atau usia pra sekolah merupakan masa paling penting bagi seseorang untuk mempelajari suatu bahasa, baik itu bahasa ibu maupun bahasa asing. Jika masa keemasan ini dapat dimanfaatkan dengan baik, maka anak-anak dapat mempelajari bahasa asing sejak usia dini dengan seefektif mungkin, sehingga pada usia sekolah di tingkat SD hingga SMA mereka tidak akan terlalu kesulitan untuk menguasai bahasa asing, seperti bahasa Mandarin, yang sering dianggap sebagai bahasa asing yang sulit untuk dipelajari. Pembelajaran bahasa Mandarin untuk tingkat TK di Indonesia saat ini pada umumnya terbatas pada pembelajaran kosakata secara lisan melalui pengenalan gambar, hal ini sangat disayangkan, karena menurut penelitian, seorang anak usia 4-6 tahun sebenarnya sudah memiliki kemampuan untuk membaca. Karakteristik aksara Han memungkinkan seorang anak sejak usia dini (4-6 tahun) untuk mengenali, melafalkan bunyi, dan memahami arti dari aksara Han tersebut. Penelitian ini menggunakan metode studi literatur, berusaha membahas penggolongan aksara Han yang dapat diperkenalkan pada anak usia dini, seperti aksara Han yang menunjukkan kata benda konkret, aksara Han yang menunjukkan kata kerja, serta aksara Han yang menunjukkan kata sifat.

Kata Kunci: pembelajaran, aksara Han, bahasa Mandarin, tingkat TK

1. PENGANTAR

Bahasa Mandarin sering dianggap sebagai bahasa asing yang paling sulit untuk dipelajari. Bagi sebagian besar pembelajar bahasa Mandarin di Indonesia maupun di negara-negara lain yang menggunakan huruf latin, aksara Han yang sulit dikenali, sulit dibaca, sulit ditulis, dan sulit dihafalkan ini merupakan kesulitan utama dalam mempelajari bahasa Mandarin. Umumnya orang akan berpikir jika orang dewasa saja kesulitan untuk mempelajari aksara Han ini, apalagi anak-anak yang sejak TK sudah mulai diperkenalkan bahasa Mandarin. Namun, uji coba yang penulis lakukan membuktikan bahwa seorang anak usia 4 tahun dapat mengenali, membaca, dan menghafalkan aksara Han yang "sulit" ini tanpa kesulitan yang berarti.

2. TINJAUAN PUSTAKA
2.1. Pembelajaran Bahasa Kedua Usia Dini

Mengenai konsep pembelajaran bahasa asing atau bahasa kedua sejak usia anak-anak (3-12 tahun), para pakar umumnya sepakat bahwa semakin dini usia seorang anak, ia akan semakin mudah untuk menguasai bahasa asing. Hal ini dikarenakan pada usia 3-12 tahun, otak besar (*cerebrum*) kita sedang dalam masa pembentukan, setengah otak kiri befungsi untuk menyimpan bahasa ibu, setengah

otak kanan berfungsi untuk menerima bahasa asing. Pada usia ini, seorang anak akan lebih mudah untuk mempelajari bahasa asing, karena otak kanan dan kirinya sama-sama berfungsi untuk mempelajari bahasa, maka untuk proses pemahaman dan produksi bahasa akan lebih mudah. Pada usia dini, anak akan lebih mudah untuk membedakan dan menirukan bunyi bahasa, walaupun itu bukan bahasa ibunya, sehingga dalam penguasaan fonetik umumnya anak akan lebih unggul dibandingkan orang dewasa(Larsen: 2005). Selain itu, penelitian juga membuktikan, otot lidah anak usia 3 tahun masih belum terbentuk sempurna, hal ini malah menguntungkan untuk pembelajaran bahasa asing, tidak heran jika anak yang mempelajari bahasa asing sejak usia dini, lebih fasih dan lebih alami saat harus berbicara dalam bahasa asing tersebut.

Ronjat, seorang ahli psikologi dari Perancis, mencatat proses pemerolehan bahasa kedua dari putrinya sejak lahir hingga usia 4 tahun 10 bulan. Penelitiannya membuktikan bahwa pembelajaran dua bahasa pada saat yang bersamaan sama sekali tidak memiliki efek buruk untuk perkembangan anaknya, anaknya dapat menguasai dua bahasa dengan sama baiknya dalam segi fonetik, tata bahasa maupun kosakata.

Leopold, seorang ahli bahasa dari Amerika, meneliti pembelajaran dua bahasa dari putrinya. Hasilnya, perkembangan bahasa maupun perkembangan kognitif dari kedua putrinya sangat baik, kesimpulannya pembelajaran dua bahasa sejak usia dini tidak memiliki efek buruk, melainkan sebaliknya, memiliki efek positif, misalnya anak yang memiliki kemampuan dua bahasa lebih memperhatikan isi pembicaraan daripada bentuk pembicaraan.

Penelitian yang penulis lakukan pun membuktikan bahwa seorang anak usia dini yang mempelajari bahasa kedua, dapat menguasai bahasa kedua tersebut hampir setara dengan bahasa ibunya. Tingkat kefasihan seorang anak usia 5 tahun yang mempelajari bahasa kedua sejak usia 2 tahun, jauh melampaui kemampuan orang dewasa yang mempelajari bahasa kedua selama 3-4 tahun bahkan lebih. Hal ini membuktikan bahwa teori pembelajaran bahasa kedua sejak dini memang benar adanya.

Hasil penelitian para ahli di bidang perkembangan anak menyatakan bahwa lima tahun awal kehidupan adalah "*golden age*" perkembangan otak manusia. Pada masa tersebut, otak dapat menyerap informasi dengan sangat baik.

2.2. Konsep Membaca Usia Dini

Metode Glenn Doman, memperkenalkan metode *flash card* untuk anak belajar membaca sejak usia dini, bahkan sejak bayi. Namun metode ini kemudian banyak ditentang, karena menyuruh bayi belajar adalah *overstimulation*. Selain itu metode membaca dengan *flash card* untuk anak pun hasilnya tidak akan maksimal, jika anak hanya bisa membaca tanpa memahami arti kata yang dibaca.

Namun aksara Han berbeda dengan alfabet, anak tidak perlu menggunakan otak kiri untuk mengeja dan berpikir saat membaca aksara Han. Mengenali dan membaca aksara Han harusnya sama mudahnya seperti anak mengenali dan membaca alfabet, karena anak-anak menggunakan otak kanan mereka untuk mengenali dan membaca alfabet atau aksara Han, berbeda dengan orang dewasa yang menggunakan otak kiri untuk mengenali dan membaca aksara Han.

Beberapa tahun terakhir, di Tiongkok mulai dilakukan penelitian-penelitian mengenai konsep membaca aksara Han untuk anak usia dini. Ada pendapat yang mengatakan, anak usia 2-3 tahun belum dapat mengenali aksara Han, usia 6-7 tahun baru mengenali aksara Han, sama dengan anak 2-3 tahun belum bisa bicara, 6-7 tahun baru bisa bicara, dan ini tidak normal.

Untuk di negara kita sendiri, tentu berbeda kondisinya dengan di Tiongkok, dimana bahasa Mandarin adalah bahasa pengantar di Tiongkok, dan aksara Han ada di mana-mana sehingga anak-anak di Tiongkok tentunya sudah terbiasa untuk melihat aksara Han. Di Indonesia, semakin banyak sekolah yang memperkenalkan bahasa Mandarin mulai dari tingkat TK, namun di tingkat TK umumnya terbatas pada pengajaran bahasa Mandarin lisan.

Seorang guru TK di Tiongkok yang bernama Zhang Xinhong melakukan uji coba pembelajaran aksara Han selama 1 bulan terhadap 14 orang anak usia 2-3 tahun. Waktu pengajaran adalah 15 menit setiap hari, media yang digunakan adalah gambar dengan warna-warna yang cerah, kartu aksara Han, dan bacaan singkat yang mengandung aksara-aksara yang diajarkan. Langkah-langkah pengajarannya sebagai berikut:

1. Melihat gambar atau benda asli untuk mengenali aksara Han, dengan tujuan untuk mencari tahu sejauh mana kemampuan baca anak-anak terhadap aksara Han.
2. Membandingkan:
   (1) 10 buah aksara Han dengan jumlah guratan sedikit dan 10 buah aksaran Han dengan jumlah guratan yang cukup banyak;
   (2) kelompok aksara Han yang sering digunakan (konkret) dengan kelompok aksara yang jarang digunakan (abstrak);
   (3) kelompok aksara Han yang dapat dipahami dan kelompok aksara Han yang tidak dapat dipahami;
   (4) kelompok aksara Han yang artinya sudah dijelaskan dan kelompok aksara Han yang artinya tidak dijelaskan;
   (5) kelompok aksara Han yang bentuknya mudah dikenali dan kelompok aksara Han yang bentuknya sulit dikenali;
   dengan tujuan untuk menemukan karakteristik anak-anak dalam mengenali aksara Han.

Dari hasil uji coba tersebut, ditemukan bahwa:

1. Anak usia 2-3 tahun sudah memiliki kemampuan untuk mengenali aksara Han.
2. Daya konsentrasi anak-anak sangat singkat.
3. Anak-anak mampu mengenali aksara Han sebagai satu bentuk utuh.
4. Kemampuan anak-anak menyerap (menghafalkan) bentuk aksara Han lebih cepat daripada orang dewasa.
5. Anak-anak dapat mengenali aksara Han lebih cepat dengan pengalaman langsung atau dengan bantuan media gambar.
6. Kemampuan anak untuk menyerap aksara Han yang baru tidaklah sama, semakin sering aksara itu digunakan dalam kehidupan sehari-hari, semakin cepat anak menyerapnya.
7. Dalam pengajaran aksara Han, emosional anak dan hasil pembelajaran saling berhubungan erat.

Dalam pengajaran aksara Han untuk anak usia dini, pengajaran membaca dan menulis tidak bisa dalam satu waktu yang bersamaan, karena otot tangan anak belum berkembang sempurna, sebaiknya anak tidak dipaksa menulis sejak dini.

2.3. Karakteristik Aksara Han

Berbeda dengan bahasa Indonesia yang menggunakan huruf latin atau aksara fonemis untuk sistem penulisannya, bahasa Mandarin menggunakan aksara Han yang termasuk aksara morfemis, yaitu menggunakan satu lambang untuk menggambarkan satu morfem atau satu kata.

Berdasarkan cara pembentukannya, aksara Han diklasifikasikan menjadi 6 jenis:

1. piktogram (日 , 月 , 木 , 刀 , 耳 , dll.);

2. ideogram (一 , 二 , 三 , 刃 , 本 , dll.);

3. ideogram gabungan (明 , 取 , 休 , 从 , 男 , dll.);

4. fono semantik (妈 , 吗 , 爸 , 吧 , 把 , dll.);

5. aksara yang mengalami pergeseran makna atau pergeseran bunyi;

6. aksara pinjaman.

Berdasarkan standarisasinya, aksara Han sendiri terbagi menjadi 2 jenis, yaitu aksara Han yang belum disederhanakan (digunakan di Taiwan, Hongkong, Makau) dan aksara Han yang sudah disederhanakan (digunakan di Tiongkok daratan, Indonesia, Malaysia, Singapura, dan negara-negara lain di dunia).

Jumlah aksara Han sendiri ada puluhan ribu, namun yang umum digunakan saat ini sekitar 6000 buah, sedangkan yang sering digunakan hanya sekitar 3500 buah.

Jika dilihat baik dari segi jumlah maupun bentuknya, untuk menguasai aksara Han tentunya bukan hal yang mudah, namun sebenarnya aksara Han yang termasuk aksara morfemis ini justru mudah dan cocok untuk dipelajari oleh anak-anak usia TK dengan hanya mengandalkan otak kanan mereka dan daya ingat mereka yang sangat kuat.

Seorang anak usia 3 tahun atau bahkan kurang bisa mengenali, membaca, dan menghafalkan alfabet yang berjumlah 26 buah dengan mudah, tapi mereka mungkin akan kesulitan untuk membaca dan memahami sebuah kata yang merupakan gabungan dari beberapa alfabet. Ini dikarenakan seorang anak bukan benar-benar membaca alfabet, melainkan mengenali bentuknya dan mengetahui bunyinya. Hal ini dapat diterapkan juga saat anak-anak melihat aksara Han. Mereka cukup mengenali bentuknya, mengetahui bunyinya, ditambah lagi dengan mengetahui artinya, mereka akan lebih mudah untuk menghafalkan dan menyimpan aksara Han ini dalam memori mereka.

Untuk usia TK, penulis berpendapat sebaiknya anak memang tidak diajarkan untuk menulis dahulu, karena penulisan aksara Han harus sesuai aturan penulisan yang benar, sehingga anak harus dikenalkan dengan guratan dahulu sebelum mulai belajar menulis aksara Han. Sedangkan guratan adalah sesuatu hal yang sangat abstrak untuk anak usia TK sehingga tidak cocok untuk dipelajari di tingkat TK.

3. METODE PENELITIAN

Penelitian ini menggunakan metode studi literatur. Studi literatur dilakukan terhadap literatur mengenai teori pemerolehan bahasa kedua untuk anak-anak, konsep pembelajaran bahasa kedua secara umum dilihat dari perkembangan beberapa organ terkait dan perkembangan kognitif anak usia dini. Selain itu, penulis juga meninjau kembali karakteristik aksara Han dan teori pembelajaran aksara Han untuk anak-anak.

Melalui studi literatur tersebut, penulis berharap dapat memperkenalkan konsep pembelajaran aksara Han untuk tingkat TK di Indonesia. Selain metode dan langkah pembelajarannya, konsep pembelajaran pada penelitian ini juga membahas penggolongan aksara Han yang dapat diperkenalkan kepada anak TK.

4. PEMBELAJARAN AKSARA HAN UNTUK BAHASA MANDARIN TINGKAT TK

Pada bagian sebelumnya sudah disinggung bahwa pembentukan aksara Han terdiri dari 6 jenis, 4 jenis yang paling banyak jumlahnya adalah fono-semantik, ideogram gabungan, ideogram, dan piktogram. Namun untuk mengenalkan aksara Han pada anak TK, sebaiknya tidak dipilah berdasarkan teori pembentukan aksara Han ini, melainkan dipilah berdasarkan jenis kata. Mengapa demikian? Alasan yang pertama, seorang anak usia TK 4-6 tahun belum dapat membayangkan hal-hal yang abstrak karena dunia mereka ruang lingkupnya masih sangat terbatas, karena itu aksara Han yang dikenalkan untuk mereka, sebaiknya berdasarkan kata yang akan sering berhubungan dengan keseharian mereka. Kedua, seorang anak usia TK saat melihat aksara Han, mereka akan melihat bentuk aksara Han secara utuh, umumnya mereka tidak akan memilah bentuk yang mudah atau sulit, guratan banyak atau sedikit. Namun tentunya perlu diperhatikan aksara-aksara Han yang bentuknya mirip atau serupa, seperti karakter 鸟—鸡—鸭 atau 狗—猫—猪 mungkin akan terlihat sama untuk mereka, sehingga pengulangan *(review)* menjadi sangat penting dalam proses pengajarannya.

4.1 Penggolongan Aksara Han Berdasarkan Jenis Kata

4.1.1 Kata Benda

Untuk pembelajaran kata benda, metode ajar menggunakan media benda asli atau media gambar sangat diperlukan guna memastikan bahwa anak mengenal benda tersebut, mampu menyebutkannya dalam bahasa Mandarin, baru kemudian memperkenalkan aksara Han.

Berikut adalah contoh aksara Han golongan kata benda yang dapat diperkenalkan kepada anak TK:

(1) hewan

contoh: 牛 (sapi), 羊 (kambing), 鱼 (ikan);

马 (kuda), 鸟 (burung), 鸡 (ayam), 鸭 (bebek);

狗 (anjing), 猫 (kucing), 猪 (babi), dll.

(2) anggota tubuh

contoh: 头 (kepala), 手 (tangan), 脚 (kaki), 脸 (wajah);

头发 (rambut), 耳朵 (telinga), 眼睛 (mata);

鼻子 (hidung), 嘴巴 (mulut), 牙齿 (gigi), dll.

(3) buah-buahan

contoh: 梨 (pir), 木瓜 (pepaya), 西瓜 (semangka);

苹果 (apel), 芒果 (mangga), 草莓 stroberi);

橘子 (jeruk), 香蕉 (pisang), 葡萄 (anggur), dll.

(4) benda-benda yang berada di sekitar mereka

contoh: 衣服 (pakaian), 裤子 (celana), 裙子 (rok);

袜子 (kaos kaki), 鞋子 (sepatu), 书包 (tas sekolah);

杯子 (gelas), 盘子 (piring), 桌子 (meja), 椅子 (kursi), dll.

(5) anggota keluarga

contoh: 爷爷 (kakek), **奶奶** (nenek), **爸爸** (ayah), 妈妈 (ibu);

哥哥 (kakak laki-laki), **姐姐** (kakak perempuan), **弟弟** (adik laki-laki), **妹妹** (adik perempuan).

(6) alam

contoh: 山 (gunung), 水 (air), 花 (bunga), 草 (rumput), 树 (pohon);

天 (langit), 云 (awan), 太阳 (matahari);

月亮 (bulan), 星星 (bintang), 彩虹 (pelangi), dll.

(7) alat transportasi

contoh: 汽车 (mobil), 火车 (kereta api), 飞机 (pesawat)；

自行车 (sepeda), 摩托车 (motor), 卡车 (truk), dll.

(8) jenis profesi

contoh: 老师 (guru), 学生 (murid), 医生 (dokter), 护士 (suster);

军人 (tentara), 警察 (polisi), 农民 (petani);

司机 (supir), 飞行员 (pilot), 宇航员 (astronot), dll.

Untuk permulaan ada baiknya memperkenalkan kata benda monosilabel terlebih dahulu, setelah mereka cukup terbiasa mengenali aksara Han, barulah mulai memperkenalkan kata benda bisilabel atau multisilabel. Konsep pengajaran dari yang mudah dahulu lalu bertahap ke yang lebih rumit masih sangat disarankan.

Untuk anak TK, aksara Han yang menunjukkan kata bilangan masih termasuk abstrak, misalkan karakter 八 (delapan) yang sebenarnya mudah dikenali, namun sulit dipahami oleh anak-anak, sehingga sebaiknya tidak diajarkan di level awal pembelajaran aksara Han.

4.1.2 Kata sifat

Kata sifat yang diajarkan untuk anak TK haruslah kata sifat yang dapat mereka lihat atau rasakan melalui panca indera mereka, tidak bisa kata sifat yang sifatnya terlalu abstrak.

Aksara Han golongan kata sifat yang dapat diperkenalkan:

(1) warna

contoh: 黑 (hitam), 白 (putih), 红 (merah);

橙 (oranye), 黄(kuning), 绿 (hijau), 蓝 (biru);

紫 (ungu), 棕 (coklat), 灰 (abu-abu).

(2) Ukuran atau derajat

contoh: 好 (baik/ bagus), **大** (besar), **小** (kecil);

多 (banyak), 少 (sedikit), 长 (panjang), 短 (pendek);

高 (tinggi), 矮 (pendek), 胖 (gemuk), 瘦 (kurus).

(3) rasa

contoh: 冷 (dingin), 热 (panas);

酸 (asam), 甜 (manis), 苦 (pahit), 辣 (pedas), 咸 (asin).

4.1.3 Kata kerja

Untuk memperkenalkan aksara Han golongan kata kerja, sebaiknya pengajar menggunakan metode respon fisik total, dengan mempraktekkan dan mengalami langsung, anak akan lebih mudah memahami dan mengingat kata maupun mengenal aksara Han yang diajarkan.

Aksara Han golongan kata kerja yang diajarkan sebaiknya dibatasi hanya kata kerja yang dapat langsung dipraktekkan oleh anak-anak atau dapat terlukiskan melalui media gambar.

(1) kata kerja monosilabel

contoh: 坐 (duduk), 站 (berdiri), 走 (berjalan), 跑 (berlari), 跳 (melompat);

唱 (bernyanyi), 听 (mendengar), 说 (berbicara), 吃 (makan), 喝 (minum);

笑 (tertawa), 哭 (menangis).

(2) kata kerja bisilabel

contoh: 唱歌 (menyanyi), 跳舞 (menari), 画画 (menggambar), 游泳 (berenang);

睡觉 (tidur), 洗澡 (mandi), 刷牙 (sikat gigi).

4.1.4 Frase Kata Benda dan Frase Kata Kerja

Setelah anak-anak menguasai kata-kata yang sederhana, pembelajaran aksara Han dapat juga diperkaya melalui pembelajaran frase, sekaligus untuk mengokohkan kemampuan mereka untuk mengenali aksara Han. Baik frase kata benda maupun frase kata kerja dapat diperkenalkan kepada anak TK, metode gambar masih diperlukan untuk mengetes penguasaan kosakata anak terlebih dahulu, setelah itu baru mengetes penguasaan aksara Han.

Contoh frase kata benda (kata sifat + kata benda) :

蓝天 (langit biru), 白云 (awan putih), 红苹果 (apel merah), 黄衣服 (baju kuning), 黑

裤子 (celana hitam)；小鱼 (ikan kecil), 长头发 (rambut panjang), dll.

Contoh frase kata kerja:

吃苹果 (makan apel), 吃香蕉 (makan pisang), 喝水 (minum air), dll.

4.2 Metode dan Langkah Pembelajaran Aksara Han di Tingkat TK

Metode pembelajaran aksara Han di tingkat TK sangat penting dalam menentukan tingkat keberhasilan proses pembelajaran. Pertama-tama pengajar sedapat mungkin menggunakan benda asli atau gambar-gambar yang menarik dan berwarna-warni untuk menarik perhatian anak-anak. Selain itu metode ajar yang digunakan haruslah bervariasi dan tidak monoton. Pengajar dapat berkreasi misalnya melalui permainan untuk mengajarkan aksara Han kepada anak-anak. Perlu diingat juga bahwa daya tahan konsentrasi anak usia TK masih sangat rendah, umumnya anak hanya dapat berkonsentrasi sekitar 15-30 menit saja, lebih dari itu mereka akan merasa bosan.

Berikut merupakan contoh langkah pembelajaran aksara Han golongan kata benda di tingkat TK untuk dijadikan acuan:

1. Pengajar menunjukkan benda asli/gambar kepada siswa, sambil menyebutkan nama benda tersebut dalam bahasa Mandarin.
2. Pengajar bertanya kepada siswa benda apakah itu, untuk memastikan siswa dapat menyebutkan nama benda tersebut dalam bahasa Mandarin dengan lafal dan ton yang tepat.
3. Pengajar menunjukkan benda asli/gambar lalu menunjukkan kartu bertuliskan aksara Han di depan benda tersebut sambil menyebutkan nama benda tersebut dalam bahasa Mandarin dengan suara lantang untuk menarik perhatian siswa.
4. Pengajar menunjukkan benda asli/gambar dan kartu bertuliskan aksara Han dan meminta siswa menyebutkan nama benda/aksara Han tersebut.
5. Pengajar menunjukkan kartu bertuliskan aksara Han dan membacanya dengan suara lantang.
6. Pengajar menunjukkan kartu bertuliskan aksara Han dan meminta siswa membaca aksara Han tersebut
7. Pengajar menunjukkan benda/gambar dan kartu aksara Han lalu memilih siswa secara acak untuk menyebutkan nama benda dan aksara yang dipegang.
8. Pengajar secara bergantian menunjukkan salah satu dari benda/gambar dan kartu aksara Han, lalu meminta siswa menyebutkannya, jika masih ada lafal atau ton yang kurang tepat, pengajar harus langsung mengoreksi.
9. Setelah pengajar cukup yakin bahwa siswa sudah mampu membaca aksara Han pertama, pengajar dapat menunjukkan benda kedua, sambil menyebutkan nama benda tersebut dalam bahasa Mandarin, mengulang langkah nomor 1 dst. Begitu juga dengan aksara Han berikutnya.

Untuk pembelajaran aksara Han tahap awal sebaiknya dalam satu kali pertemuan dibatasi 2-3 aksara Han saja, setelah siswa terbiasa barulah ditambah menjadi 3-4 aksara Han dalam satu pertemuan.

5. KESIMPULAN

Pengenalan aksara Han di tingkat TK di Indonesia sebenarnya sudah dimulai di beberapa sekolah, khususnya di sekolah tiga bahasa. Namun aksara Han yang bagaimana yang cocok untuk diperkenalkan kepada anak TK, berapa jumlah aksara yang dapat diperkenalkan, bagaimana metode ajar pengenalan aksara Han di tingkat TK masih memerlukan penelitian lebih lanjut dan mendalam.

Dengan penelitian ini, diharapkan para pengajar bahasa Mandarin tingkat TK di Indonesia dapat memilah lebih baik aksara Han yang akan diperkenalkan kepada anak didiknya. Diharapkan pula, TK yang belum mulai memperkenalkan aksara Han kepada anak didiknya dapat mulai mencoba untuk memperkenalkan aksara Han secara bertahap. Meskipun ada penelitian yang menyatakan bahwa anak sanggup mempelajari aksara Han yang baru dalam jumlah banyak sekaligus, namun karena pembelajaran bahasa Mandarin di Indonesia adalah bahasa kedua sebaiknya tidak menuntut anak untuk dapat mempelajari aksara Han secara cepat dengan jumlah banyak sekaligus, yang terpenting di sini adalah pengulangan dan mereka dapat menyimpannya pada memori mereka dalam jangka waktu yang lama.

Perlu diperhatikan juga oleh para pengajar bahwa pengajar bahasa Mandarin di tingkat TK haruslah memiliki kemampuan bahasa Mandarin yang cukup, terutama dari segi fonetik. Bagaimana anak dapat membaca aksara Han dengan lafal dan ton yang tepat tentunya berkaitan erat dengan kemampuan pengajar dalam segi fonetik, jika sejak awal anak membaca dengan lafal dan ton yang kurang tepat, lalu tersimpan dalam memori jangka panjang mereka, maka di kemudian hari akan sulit untuk memperbaikinya.

Bagaimana metode ajar pengenalan aksara Han yang menarik menjadi PR bagi para pengajar bahasa Mandarin di tingkat TK dan juga kita sebagai pengajar bahasa Mandarin di tingkat universitas yang para lulusannya sebagian besar terjun menjadi pengajar bahasa Mandarin. Dan yang terpenting adalah pembelajaran aksara Han di tingkat TK bukanlah untuk menambah beban siswa, justru sebaliknya untuk menarik minat mereka dalam mempelajari bahasa Mandarin sejak usia dini. Oleh karenanya, jangan sekali-kali membuat kesan bahwa aksara Han itu sulit dan rumit untuk dipelajari, melainkan harus menanamkan kesan positif kepada siswa didik bahwa belajar bahasa Mandarin itu mudah, belajar aksara Han itu menarik!

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Cultural Aspects In Learning Russian

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ABSTRACT

Language and culture are interrelated because language is a means of communication to express culture through ideas which are in human minds. Language also reflects culture made by humans, and humans preserve and hand it down from one generation to another, from parents to their children.

Non-Russian speaking, people especially Indonesians, find it very difficult in understanding Russian. It is, among many reasons, caused by the striking cultural difference and language system and structure between Russian and Indonesian.

This research applies descriptive method. The data is collected from tourist guides in Bali who learn Russian. These tourist guides are in fact already familiar with foreign languages, but they find it difficult to learn Russian because of cultural gap with Russian culture. The research uses the Conversational Russian theories from Karavanova (2010) and Language and Cross Culture Communication Ter Minesota (2000).

The result of this research shows that Russian culture which is used to say introductory remarks, directions, greetings, conversations in shops, at the post office, and at restaurants are expressed in a completely different language than Indonesian. In Russian, each verb has a certain use in certain case so that a Russian language learner needs to memorise changes that occur in expressing all of the activities. Language shapes someone to determine their way of thinking, attitude, life style, view in life, mentality, and a nation's character. Without knowing Russian culture, it is impossible to master the language.

Key words: *Russian language, culture, way of thinking, difference language, system and structure*

1. Pendahuluan

Mempelajari suatu bahasa selain perlu memahami kaidah-kaidah, kosa kata bahasa mau tidak mau, suka tidak suka perlu juga mempelajari aspek budaya yang berlaku dalam masayakat penutur bahasa tersebut. Contohnya orang yang mempelajari bahasa Rusia selain harus mempelajari kaidah-kaidah bahasa dalam semua tataran dan kosa kata yang sangat kaya perlu juga memepelajari budaya Rusia. Mengapa demikian? Karena bahasa erat sekali hubungannya dengan budaya. Contoh: orang Rusia dalam hal menanyakan nama seseorang akan berkata *как Вас / тебя зовут*? bila diterjemahkan ke dalam bahasa Indonesia akan berbunyi *bagaimana Anda/kamu dipanggil*? Bila kalimat ini diujarkan kepada orang Indonesia maka orang Indonesia tidak akan mengerti apa maksud dari kalimat itu, begitu juga sebaliknya bila orang Indonesia mengakatakan pada orang Rusia *Кто Ваше имя* 'siapa nama Anda' maka orang Rusia pun akan bingung apa maksid kalimat itu. Dalam bahasa Rusia *кто* merupakan kata tanya untuk benda hidup, sedangkan *имя* 'nama' adalah benda mati, bagaimana bisa pertanyaan untuk benda mati digunakan *кто* seharusnya kata tanyanya untuk benda mati adalah *что*. Tapi bila dikatan *что ваше имя* pun orang Rusia tidak akan mengerti karena bagi orang Rusia pertanyaan tersebut tidak memiliki arti apa pun, bahkan mereka bingung apa maksud kalimat itu. Cara

pengungkapan orang Rusia dan Indonesia dalam hal menanyakan nama seseorang berbeda baik secara kaidah bahasa maupun secara budaya. Oleh sebab itu, mempelajari bahasa perlu pula mempelajari budaya penutur bahasa tersebut.

Bahasa melestarikan budaya dan nilai-nilai budaya melalui leksika, gramatika, idiom, periahasa, folklor, buku-buku sastra dan ilmiah baik dalam bentuk tulisan maupun dalam bentuk lisan (Ter Minasota, 2000: 14).

Dalam tulisan ini hanya akan dianalisis data baik yang berupa data tertulis, data lisan maupun data yang berasal dari pengamatan dalam suatu peristiwa. Data-data ini berupa leksika, gramatika, idiom, sedangkan aspek lainnya seperti folklor, peribahasa tidak akan dibahas dalam tulisan ini.

2. Metode Penelitian

Penelitian ini menggunakan metode deskriptif. Data yang digunakan dalam penelitian ini berupa leksika, gramatika, dan idiom bahasa Rusia yang mengandung aspek-aspek budaya, Data-data diperoleh melalui observasi secara langsung dalam seminar besar yang diikuti kira-kira 65 negara, dari buku-buku percakapan, para pemandu wisata yang bekerja untuk turis-turis Rusia. Kemudian data-data ini klasifikasikan berdasarkan aspek leksika, gramatika dan idiom.

Dari sudut pandang komunikasi antarbudaya ancangan Ter Minesota (2000) wilayah komunikasi antrabudaya mengungkapkan hubungan bahasa dan budaya, komunikasi dan model-model persepsi bahasa dan kognitif dapat ditelusuri.

3. Analisis Data
a. Leksika

Data-data yang akan dianalisis adalah data-data yang berkaitan dengan leksika bahasa Rusia. Leksika bahasa Rusia dapat mengungkapkan budaya Rusia. Nama seseorang dikategorikan sebagai nomina. Dalam budaya Rusia nama seseorang memiliki tiga kata yang terdiri dari nama keluarga, nama diri, dan nama ayah. Contoh **Прохоров Сергей Иванович**.

1) - Добрый вечер, **Сергей Иванович** 'Selamat sore **Pak Sergei.**

Menyapa seseorang dengan menggunakan nama diri + nama ayah menunjukkan bahwa pesapa menyapa mitra tutur dengan ciri-ciri sebagai berikut, usia pesapa lebih muda daripada mitra tutur, pesapa menghormati mitra tutur, mitra tutur adalah orang yang sudah dewasa, bisa juga mitra tutur memiliki kedudukan dalam masayarakat atau di tempat kerja memiliki kedudukan lebih tinggi daripada kedudukan pesapa. Oleh sebab itu kalimat tersebut diterjemahkan ke dalam bahasa indonesia dengan menggunakan kata **Pak** atau **Bapak**. Dalam budaya Indonesia bentuk itulah yang merupakan sapaan sopan pada orang yang disapa. dalam budaya Rusia sapaan yang sopan bagi laki-laki dewasa adalah sapaan dengan nama diri + nama ayah.

Kebanyakan orang asing tidak tahu budaya menyapa yang berlaku dalam budaya Rusia. Ilustrasi berikut penulis saksikan pada saat mengikuti sebuah seminar yang diselenggarakan oleh Asosiasi Interasional pengajar bahasa dan sastra Rusia (MAPRYAL). Banyak peserta dari berbagai negara yang ikur serta dalam seminar itu. Dalam acara penutupan seminar tersebut pembawa acara adalah seorang peneliti dan pengajar bahasa Rusia di Beijing bahasa Rusianya sangat baik, orang Rusia terkagum-kagum mendengar dia berbicara. Pada saat memperkenalkan dekan salah satu fakultas yang ada di universitas itu dia mengatakan **позьнакомтесь, наш декан Федя** 'perkenalkan, dekan

kami **Fedya.** Seketika orang-orang Rusia yang mendengar nama itu disebut merah muka mereka, karena **Fedya** adalah nama pendek dari **Fyodor**. Sapaan **Fedya** hanya bisa digunakan dalam lingkungan rumah, teman yang sangat dekat dan bukan dihadapan banyak orang dan dalam acara resmi. Hal ini menurut pandangan orang Rusia pemabawa acara sudah menghormati dekan mereka. Seharusnya pembawa acara memperkenalkan dekan mereka dengan menyebutkan gelar + nama keluarga + nama diri + nama ayah.

Hampir setiap orang dari Tiongkok yang belajar bahasa Rusia memiliki nama-nama Rusia. Hal ini disebabkan menurut pemikiran mereka dengan menggunakan nama-nama Rusia maka orang Rusia akan mudah mengenal nama-nama tersebut daripada orang-orang Tionghoa itu menggunakan nama mereka yang asli.

Hal tersebut tidak perlu terjadi bila pembawa acara mengerti tentang budaya Rusia. Dalam budaya Rusia sapaan merupakan salah satu yang perlu mendapat perhatian karena sistem sapaan Rusia berbeda dari bangsa-bangsa lain.

Sama halnya dengan pemandu wisata di Bali mereka menyapa orang Rusia dengan sapaan Mr atau Mrs. Sapaan semacam ini tidak ada dalam budaya Rusia. Bila para pemandu wisata itu ingin memiliki pelanggan turis Rusia perlu sekali memperhatikan sapaan-sapaan yang sesuai dengan etiket yang berlaku dalam masysrakat Rusia.

Untuk memulai percakapan orang Rusia selalu mengucapkan salam dengan mengatakan **здравствуйте / здравствуй; привет**. Ketiga kata tersebut memiliki arti yang sama yaitu 'hallo', yang membedakan penggunaan ketiga kata tersebut adalah mitra tutur, jika mitra tutur adalah orang dihormati maka akan penyapa akan mengucapkan **здравствуйте**. Ucapan salam ini akan terdengar di restoran, kantor pos, di jalan bila seseorang bertanya kepada orang yang belum dia kenal. **Здравствуй; привет** diucapkan kepada mitra tutur yang sebaya atau yang memiliki hubungan perteman yang dekat. dalam kedaua kata ini tidak ada jarak sosial yang terlihat. Peserta komunikasi memiliki hubungan yang simetris.

Bila kita bertanya untuk menunjukkan jalan maka kalimat yang diucapkan adalah
2) **Вы не подскажите где находится филологический факультет?** Bisakah Anda tunjukkan dimana Fakultas Sastra? dijawab : **Не скажу** secara harfiah orang asing akan mengartikan 'saya tidak akan mengatakannya'. Bagi orang asing yang tidak mengetahui budaya orang Rusia jawaban tersebut membuat orang asing itu kecewa. Padahal maksud dari jawaban itu adalah **saya sendiri tidak tahu.**

Contoh lain. Situasi: Orang asing berbelanja di toko makanan, dia harus membayar 501 rubel, pada saat dikasir orang asing memberikan uang 1000 rubel lalu si kasir bertanya
3) **Рубель есть?** orang asing binggung mengapa dia meminta lagi rubel, kan tadi sudah diberikan 1000 rubel, saya tidak memberinya dollar. Maksud dari ucapan kasir tersebut adalah **Anda punya uang 1 rubel** agar saya mengembalikan 500 rubel pada Anda.

Percakapan semacam ini tidak terdapat di dalam buku-buku pelajaran. Hal ini akan diperoleh bila orang asing yang belajar bahasa Rusia di Rusia. Dengan banyak bergaul dengan penutur asli dan membaca maka lambat laun bahasa tersebut dapat dikuasi.

b. Gramatika

Kaidah gramatika bahasa Rusia merupakan salah satu kaidah gramatika yang sulit, karena memiliki sistem kasus pada nomina, adjektiva, pronomina. sistem konjugasi, aspek verba dan

penguasaan verba terhadap nomina dan frasa nomina. Sebuah nomina dalam sistem gramatika berubah sebagai berikut, kata *студент* 'mahasiswa'

Студент nomina maskulin tunggal benda hidup					
Nominatif	**Genetif**	**Datif**	**Akusatif**	**Instrumental**	**Preposisional**
студент	Студент**а**	Студент**у**	Студент**а**	Студент**ом**	О студент**е**

Студенты nomina jamak benda hidup					
Nominatif	**Genetif**	**Datif**	**Akusatif**	**Instrumental**	**Preposisional**
студент**ы**	Студент**ов**	Студент**ам**	Студент**ов**	Студент**ами**	О студент**ах**

4) Мария любит **студента** 'Maria mencintai **mahasiswa'**

Dalam kalimat tersebut yang menjadi objek langsung adalah kata **студента.** Kata **студента** merupakan objek langsung karena itu berkasus akustif. Jika urutan kata dalam kalimat itu dipertukarkan menjadi **студента** любит Мария; любит **студента** Мария; любит Мария **студента** artinya akan tetap, yang mencintai mahasiswa itu adalah Maria. Hal ini disebabkan dalam bahasa-bahasa berfleksi pola urut kalimat tidak ketat karena adanya sistem kasus dalam tataran gramatika.

Selain itu, sistem verba dalam gramatika bahasa Rusia sangat rumit. Salah satunya adalah penguasaan verba terhadap nomina dan frasa nomina, contoh verba **любить** 'mencintai', **видеть** 'melihat', **делать** 'melakukan' menguasai kasus akusatif; verba **звонить** 'menelfon', **помогать** 'menolong', **давать** 'memberi' menguasai kasus datif; verba **касаться, состоить из** 'terdiri dari' menguasai kasus genetif; **владеть** 'menguasai', **встретиться** 'bertemu' menguasai kasus instrumental; verba **жить** 'tinggal', **работать** 'bekerja' menguasai kasus preposisional.

Verba bahasa Rusia sangat menentukan penggunaan kasus-kasus pada nomina dan frasa nomina. Pembelajar harus menghafalkan verba-verba agar dapat mengubah nomina dan frasa nomina ke dalam kasus yang dituntut oleh verba-verba tersebut.

c. Idiom

Idiom gabungan kata yang tetap yang memiliki arti yang berbeda dari komponen pembentuknya. Idiom dapat dibentuk dari berbagai gabungan kata. kata yang biasanya sering digunakan dalam idiom memiliki keterkaitan budaya dngan masyarakat yang bersangkutan. Contoh dalam idiom bahasa Rusia kata собака 'anjing' menjadi komponen pembentuk idiom, contohnya : **навешать (повещать) собак; гонять собак; как собак нерезанных; брехать как собака на пасху; Вот где собака зарыта; голодный как собака; лает как собака на луну; собаку съел.**

Dalam budaya Rusia anjing merupakan binatang peliharaan yang masuk ke dalam anggota keluarga. Anjing dalam keluarga Rusia dianggap sebagai anak. Anjing dianggap binatang yang paling setia bia menjadi teman bagi orang yang hidup sendiri, jadi saudara bagi yang memiliki anak tunggal, sebagai anak bagi keluarga yang tidak punya anak.

Anjing memiliki kedudukan istimewa dalam keluarga Rusia, oleh sebab itu anjing akan diberi makanan yang istimewa pula menu yang sama dengan orang yang memeliharanya.

Dalam sistem gramatika kata tanya untuk anjing adalah siapa кто buka apa что, кто это? Это собака. Siapa itu? Itu anjing.

4. Simpulan

Bahasa dan budaya sangat erat berkaitan. Adanya budaya karena ada bahasa, bahasa melestarikan budaya melalui banyak hal di antaranya diturunkan dari generasi ke generasi, memlaluileksika, gramatika, serta idiom.

Komunikasi akan terhambat karena persepsi budaya yang berbeda. Seperti contoh dalam masayarakat Rusia anjing dianggap sebagai anggota keluarga otomatis semua makanan yang dimakan anggota keluarga anjing pun ikut memakannya. Dalam budaya Indonesia tidak demikian anjing sebagai hewan peliharaan tetap sebagai hewan tidak akan dianggap sebagai anggota keluarga.

Sapaan yang salah terhadap orang Rusia pun dapat memicu terhambatnya komunikasi bahkan dapat merenggangkan hubungan pertemanan.

Bengan demikian bahasa dan budaya akan mempengaruhi cara pandang, sistem nilai yang dianut seseorang menjadi berbeda.

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Why is Dimas Kanjeng Able to Gain Thousands Members? (Linguistic data utilization in creating self-construction and fascinating cognitive metaphor as a motive in delivering crime news reporting)

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ABSTRACT

The figure of Dimas Kanjeng has thousands followers hence it creates a high interest to be analyzed, for instance the communicative abilities to support the success of news are not only necessary in ensuring linguistic data evidences and convey the intended means. However, the way media build metaphorical ideas and construct a consistent cohesion so that both forms and meaning become intact is also a mainly important idea that cannot be ignored. The present qualitative study seeks to dissect how the process of metaphorical and grammatical references occur in case of news reporting on money forgery and murder in bbc.com, tempo.co, and kompas.com by relying on the theoretical framework of metaphor issued by Lakoff and Johnson (1980) and the theory of cohesion by Halliday and Hasan (1976). Through cognitive semantic approach, this intends to explore their inter correlation meaning occurs in creating self-construction and to investigate the hidden mission behind refining the language use through metaphor and its concept to describe how its form and meaning are used.

Key Words: *Grammatical Cohesion, Reference, Cognitive Metaphor*

1. INTRODUCTION

Controversy has been rife in Indonesia over the seemingly religious *"cult"* in East Java called Padepokan Dimas Kanjeng Taat Pribadi. Of late, Indonesia has demonstrated several peculiar ritual groups. Dimas Kanjeng Taat Pribadi, a spiritual leader from Probolinggo, East Java, has been arrested and questioned for alleged murder and fraud. Nuanced with religious activities, the Dimas Kanjeng movement has remarkably involved some prominent elites and thousands of followers. Dimas has captured the public attention after the news spread that he is able to multiply cash. He was arrested in Probolinggo on Sept. 22, and accused of killing two of his followers, Abdul Gani and Hidayah Ismail. This controversial issue carries out the study through linguistic data analysis which aims to seek inter correlation meanings and metaphor's uses in media coverage. In this case, there are two important things to explore called 'discourse cohesion and metaphor uses'. Cohesion is deemed to be outside of the structure of text because structure in text is provided by grammar.

Otherwise, according to Lakoff and Johnson in *metaphors We Live By* (1988: 3), metaphors are generally seen as a means to describe the poetic imagination and the rhetorical aspect extraordinary language. Moreover, the metaphor is also seen as a word and not only as a tool of thought or human device. In fact, the outstanding feature in defining the use of metaphor in news discourse relies on its behind the specification and uniqueness that refers to their exploitation in the meaning of certain texts and how they are organized (in Howarth, D., Aletta N., & Yannis S . 2000; and Peter Ives 2004).

Nonetheless, Aristotle in regard to metaphor as a form of decorative language which is not the common language, metaphor is defined as a rhetorical tool used at any given moment and to produce certain effects.

Thus, owing the fact that the view considers the metaphor as uncommon form of language that demands the interpretation of the listener or reader (Ferrari 2007 and Saeed 1997: 303). Thus, in this process, language plays an important role, for every action in reporting news in media prepared, accompanied, and influenced by language. Furthermore, the researcher discovers that on those three news media several potential references used in creating self-construction discussed as the main object and in conveying the idea of each of the media to the public. Based on Halliday views (1994) at the problem of cohesion which has a very important position in media and discourse.

Cohesion is one of discourse elements that serves as an introduction to the network elements to form a whole discourse (Barbara, 2008; Mills, 2004). If the network in the form of semantic networks, it is cohesion's role which concerns to the semantic relationships that form the network. If its form is grammatical, cohesion function has a major key of grammatical relations discourse parts. Media coverage in the mystery Dimas Kanjeng, is however, identical to the language products that are relatively short, with simple and realistic sentences, it proves that it is able to figure out the condition with great look. Finally, the researcher is interested to comprehend more about the use of grammatical aspects of cohesion that the reference, particularly in the form of grammatical cohesion and this study tried to explore and demonstrate how a general trend and metaphorical meaning. It is particularly clear that in case of *'money doubling'* fraud and murder committed by Dimas Kanjeng in *bbc.com, tempo.co,* and *kompas.com.*

2. THEORETICAL FRAMEWORK
2.1. Cohesion in discourse approaches

This focus on cohesion has led to a strong backlash from a number of writers (Morgan, 1978; Morgan & Sellner, 1980; Carrell, 1982), mainly to the concepts proposed by Halliday and Hasan (1976), which was the first systematic description of cohesion in English. As has been known that discourse analysis is a study that investigates language that is used naturally, written as well as spoken form (Stubbs, 1983:1). Further, Stubbs states that discourse analysis stresses on the use of language in social context, especially on the interaction among the speakers. In line with Stubbs, Brown and Yule (1983:1-8) state that discourse analysis is an analysis of language in use for communication. Brown and Yule then classify discourse based on language function and the process of production. According to the language function, discourse is divided into transactional discourse which stresses on the content and information, and interactional discourse which stresses on the social and personal connection. According to the process of production, discourse can be classified into written and spoken text.

Furthermore, in Halliday and Hasan's view (1976: 6) due to the fact that cohesion is divided into two types, called grammatical cohesion lexical cohesion. In discourse analysis, forms or structures within a discourse is defined as grammatical aspect of discourse while the terms of meaning within the discourse structure is defined as lexical aspects of discourse. On the other hand, reference is a type of grammatical cohesion in the form of certain linguistic units that refers to others that precede. Yule (1989: 56) mentions three central things to the interpretation of discourse, called text, context and discourse. Text is all forms of the language, not only the words printed on paper sheets, But also all

kinds of expressions within communication, speech, music, pictures, sound effects, images, and so forth.

Context includes all situations exist beyond the texts and affect language use, such as the participants in the language, a situation where the text is produced. Discourse here, then interpreted as text and context together. That stance is in line with the Harimurti's statement (2008: 204) that discourse is a complete language unit, and the grammatical hierarchy is the highest or greatest grammatical units. Furthermore, Kridalaksana (2008: 334) also confirmed that in linguistic unit, the position of discourse is at large and the highest position. This is due to discourse as well as grammatical units and the object of the present study requires the elements in all forms of communication.

Based on above explanations, it is clear that talking about media tends to explore the essential idea of discourse as linguistic element that is relatively complex. Linguistic support unit includes a phoneme, morpheme, word, phrase, clause, sentence, paragraph, until the whole bouquet. However, discourse is also an essential pragmatic language element. Moreover, the use and understanding of discourse in communication requires a variety of tools (tool) which is quite a lot. Therefore, the study of discourse becomes mandatory in language learning process. The objectives are then to equip language users to understand and use the language properly.

2.2. Grammatical representation

The theory used in this recent study is the theory of cohesion developed by M.A.K Halliday and Hasan in his book entitled *Cohesion in English* (1976). After the publications of Cohesion in English, the notion of cohesion was widely accepted as a tool for the analysis of text beyond the sentence level (Nunan, 1993; Stevan, 2000). It is then used not only to characterize text structure, but also to study language development and written composition. Furthermore, Halliday and Hasan (1976: 1) figures out that the text is the use of language both in both spoken and written, in prose and poetry, in a dialogue or monologue form.

Text is often called as discourse. Cohesion arises if a particular interpretation in a text relies heavily on the interpretation of other elements in the similar texts. Cohesion is a semantic concept as what has been proposed by M.A.K Halliday and Hasan (1976: 4), quoted by Riana (1989: 5) as follows.

> *The concept of cohesion is semantic one: it refers to relation of meaning that exist within the text, and that define it as text. Cohesion occurs where the Interpretation of some element in the discourse is dependent on that of another. The one presupposes the order, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is setup, and two elements the presupposition of cohesion is set up, and two element the presupposition and the presupposed, are there by least potentially integrated into text.*

Furthermore, Halliday and Hasan (1976) distinguish cohesion into two kinds:

a) *Grammatical cohesion*
Grammatical cohesion which includes designation (reference), replacement (substitution), and deletion (ellipsis); and

b) *Lexical cohesion*
Lexical cohesion includes a blend of lexical cohesion, conjunction occurred between two things, both lexical cohesion and grammatical cohesion.

2.3. Naming and Referencing

There are three types of reference called personal reference, demonstrative reference, and comparative reference (Halliday and Hasan, 1976: 37). This investigation only focuses on tracking the object (personal references) because this demonstrates the primary goal for its central issue in the news reporting.

2.3.1. Personal reference

Generally speaking, there are two respects in which texts can cohere: 1. *Referential coherence*: smaller linguistic units (often nominal groups) may relate to the same mental referent; 2. *Relational coherence*: text segments (most often conceived of as clauses) are connected by coherence relations like cause-consequence between them. This short idea brings an emphasis Halliday and Hasan (1976:37) to assert that *Personal reference is reference by means of function in the speech situation, through the category of person. The category of personal includes the three classes of personal pronouns, possessive determiners (possessive adjective) and possessive pronouns (1976:37).*

2.4. Classical Media Metaphor theory

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish - a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

The Hallidayan (Halliday, 1978) of course also features in the print media. As for the textual function, it has been noted that 'there is an imperious necessity for newspaper language to display clarity and facilitate . . . the readability of its text' (White, 1997, p. 242) and metaphor is indeed instrumental in achieving that end. As far as the relationship between journalists and readers is concerned, the former draw heavily on metaphor to get the latter's attention. In fact, this is one of the main functions of metaphor in media discourse, as the 'media have forced . . . reporters . . . to search out fresh and dramatic ways to keep their audience or readership attentive' (Malszecki, 1995, pp. 199–200). This is particularly true for metaphoric expressions of war, which emotionalize a subject by demarcating an 'enemy', and thus appeal to the reader (Küster, 1978, p. 74). Prince and Ferrari (1996, p. 230) note that, apart from serving as an attention-getter, metaphors in printed media texts also underscore the explanatory perspective of those texts. This is where the third function of metaphor – the ideational construction of reality – finds its reflection in media discourse. By favouring particular metaphors in discourse, journalists can reinforce, or even create, particular mental models in their readers' cognition.

2.5. Critical approaches to language

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

But our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just

what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like.

ARGUMENT IS WAR
Your claims are *indefensible.*
He *attacked every weak point in* my argument. His criticisms were *right on target.*
I *demolished* his argument.
I've never *won* an argument with him.
You disagree? Okay, *shoot!*
If *you* use that *strategy,* he'll *wipe you out.* He *shot down* all *of my* arguments.

From the above examples, it can clearly be seen that the person we are arguing with as an opponent. We attack his positions and we defend our own. We gain and lose ground. We plan and use strategies. If we find a position indefensible, we can abandon it and take a new line of attack. Many of the things we *do* in arguing are partially structured by the concept of war. Though there is no physical battle, there is a verbal battle, and the structure of an argument—attack, defense, counterattack, etc.—reflects this. It is in this sense that the ARGUMENT IS WAR metaphor is one that we live by in this culture; it structures the actions we perform in arguing.

Try to imagine a culture where arguments are not viewed in terms of war, where no one wins or loses, where there is no sense of attacking or defending, gaining or losing ground. Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently. However, *we* would probably not view them as arguing at all: they would simply be doing something different. It would seem strange even to call what they were doing "arguing." Perhaps the most neutral way of describing this difference between their culture and ours would be to say that we have a discourse form structured in terms of battle and they have one structured in terms of dance.

This is an example of what it means for a metaphorical concept, namely, ARGUMENT IS WAR, to structure (at least in part) what we do and how we understand what we are doing when we argue. *The essence of metaphor is under-standing and experiencing one kind of thing in terms of another.* It is not that arguments are a subspecies of war. Arguments and wars are different kinds of things—verbal discourse and armed conflict—and the actions performed are different kinds of actions. But ARGUMENT is partially structured, understood, performed, and talked about in terms of WAR. The concept is metaphorically structured, the activity is metaphorically structured, and, consequently, the language is metaphorically structured.

3. METHODOLOGY

The analysis of grammatical cohesion mainly in naming and referencing and the analysis of cognitive metaphors for these articles is based on a study of news reporting about Dimas Kanjeng Taat Pribadi (his name means 'obedient person'). He was born on April 28, 1970, in the hamlet of Cengkelek in Probolinggo, East Java. His father was a village policeman and his mother was of Middle Eastern descent. Neighbours and friends recall he was a quiet child with a keen interest in Javanese mysticism. Full-text articles were retrieved by *bbc.com, tempo.id,* and *kompas.com.* The identification of referencing and the main metaphors in each news article was a part of the content analysis carried out in the framework of a news research project.

The selection of cases was made in an effort to draw relationships among naming and referencing use for the researcher previously finds out the different use for describing a single person, Dimas Kanjeng. The daily newspaper is the ideal outlet for a discourse analysis focused on Crime news reporting because it has always been the most influential media when covering crimes, in particular through its ability to shape the discourse among the elites and to dictate the agenda for the rest of the news media (Arrese, 2002). More generally, as noted by Krennmayr (2011), news reporting are especially rich as sources of referencing and figurative language. Unlike academic texts, which exhibit a much higher degree of unclear terminology, reading newspaper articles does not require much expert knowledge to understand their general meaning. As a result, the contextual meaning of the words, and its role as part of specific metaphors, can be set with clarity in the vast majority of cases.

The criteria for searching the news cases was to include in the initial sample all the articles that had the words 'murder' and 'Dimas Kanjeng' within the parts of the texts: the headline, the lead, or the body. More precisely, dailies were analysed for only a single day of those events. The detail analysis and the central news events are shown in next part of this paper. One of the tasks in the content analysis was to take note literally of the expression or expressions in which a grammatical reference – text analysis and a conceptual metaphor were identified. The encoder, after reading the complete text, had to select the two more salient metaphors –the clearest metaphorical expressions that an ordinary reader could easily identify as such – with the first occurrence as the main one. The aim was to conduct not an exhaustive rhetorical analysis, but rather the type of analysis that a non-specialist reader could reasonably make, due to his or her familiarity with the typical linguistic resources used in journalistic texts.

In order to focus on the most common expressions, the new data was reduced to those words that had at least a frequency of one. Before continuing to the next phase of the analysis, using the text analysis 'words in context' function that allows comparison of referencing analysis and metaphorical expressions containing the same terms, we checked, word by word, the possible cases of repetitive explanations. Finally, the researcher draws the last step in the preparation of the database was to assign each word of the final data, and the metaphors that include them, to the seven types (actions, means, result, tool, change, state, and goal) of conceptual metaphors already discussed.

4. FINDINGS AND DISCUSSION
4.1. Text Analysis – Naming & Referencing

Personal references	*bbc.com*	*tempo.co*	*kompas.com*	Total	Percentage
-nya	4	8	6	18	30%
Taat	7	-	-	7	11.66%
Taat Pribadi	8	-	7	15	25%
Dimas Kanjeng	2	14	-	16	26.66%
Dimas Kanjeng Taat Pribadi	-	2	2	4	6.66%
Total	21	24	15	60	100%

(Table 1 Naming & Referencing analysis appear in bbc.com, tempo.co, and kompas.com)

In *bbc.com* article, there are twenty one occurrences of naming and personal possessive pronouns (-nya/his), twenty four occurrences in tempo.co, and 15 occurrences in kompas.com. This study focuses on how the cyber media employs the term 'Dimas Kanjeng' in their article regardless with his cases. Dimas has captured the public attention after the news spread that he is able to multiply cash. He was arrested in Probolinggo on Sept. 22, and accused of killing two of his followers, Abdul Gani and Hidayah Ismail. From the above example, it can be highlighted that the most interesting one is from the entire articles are they do not demonstrate the use of 'personal pronoun' 'he' to describe Dimas. The media tends to repeat the similar citing to recall 'Dimas' and it shows how the packaging of their usage are particularly peculiar. The table shows attention to the use of possessive pronoun '-nya' or 'his'. It occurs four times in *bbc.com* article, eight times in *tempo.co*, and six times in *kompas.com*. Otherwise, *tempo.co* and *kompas.com* do not employ the term 'Taat' to refer and it only shows *bbc.com* which is mainly able to cite the term 'Taat' in seven occurrences. The term 'Taat Pribadi' has eight occurrences in *bbc.com*, seven occurrences in kompas.com and no occurrences in *tempo.co*. The next term, 'Dimas Kanjeng' citing, occurs two times in bbc.com and 14 times in *tempo.co* and no occurrences in kompas.com. The final rife citing, the term 'Dimas Kanjeng Taat Pribadi', has two occurrences in both *tempo.co* and *kompas.com* and there is no occurrences in *bbc.com*. Halliday shows that this kind of referencing is the most cohesive (Halliday 1994: 312). Personal referencing in text works to take note of partakers all through the text.

A number of other studies have paid attention to the frames used by the media to characterize, more or less positively, the role of different actors in the crimes occurred in outside Indonesia even under the case of crisis as built through the use of certain types of metaphors. Orts and Rojo (2009) have studied the evolution from positive toward negative metaphors in the case of Spain before and after 2008 and have also compared the main *frames* in two publications: one British, *The Economist*, and one Spanish, *El Economista* (Rojo and Orts, 2010). Slintakova (2010) has carried out a quite similar analysis, in this case between the Czech and German press, to see the evolution of the metaphors considering their linkage with positive or negative emotions. Finally, to cite one more example, Breeze (2014) has studied the negative frame shown by the British press when using metaphors that reinforce old stereotypes about southern Europe, stigmatized as poor, idle, and potentially dangerous. All these studies have called attention to the importance of local context (economic, cultural, etc.) to understand the differences in the choice of conceptual metaphors, both over time and between countries.

In the majority of studies already mentioned in this review, the authors work with some kind of classification of the semantic fields of source domains. Table 2 shows a summary of the categories used in a selection of this study.

Data	Conceptual metaphor mapping (Source domain & target domain analysis)	Metaphor's schema	Data code
1	*Menggelar rekostruksi adalah* RANKS	Action	B/A/1
2	*Dinyatakan buron adalah* LOSE	Change	B/C/2
3	*Mendatangkan uang adalah* ADVANTAGE	Change	B/C/3
4	*ATM dapur adalah* VALUABLE COMMODITY	State	B/S/4
5	*Mental instan adalah* WEAKNESS	State	B/S/5
6	*Kedok penggandaan adalah* MOTIVE	Result	T/R/6

7	*Tameng adalah* WALL	Means	T/M/7
8	*Dijerat kasus adalah* WAR	Result	T/R/8
9	*Digandrungi mafia adalah* JOURNEY	Means	T/M/9
10	*Membongkar kejahatan adalah* RESOURCES	Goal	K/G/10
11	*Membungkam kriminalitas adalah* MONEY	Goal	K/G/11
12	*Menyeret Taat adalah* PRODUCT	Action	K/A/12
13	*Memburu adalah* FOOD	Action	K/A/13

(Table 2 Conceptual Metaphor appears in bbc.com, tempo.co, and kompas.com)

This study can be framed by the context of the metaphoric analysis carried out from the perspective of cognitive linguistics. More specifically, we will use conceptual metaphor theory (CMT) developed by Lakoff and Johnson (1980), but we will follow with slight modifications the method proposed by Stefanowitsch, better known as metaphorical pattern analysis.

The basic idea of this method, based on the power of the word as a central element in the analysis of metaphors (Stefanowitsch, 2006), is to analyze metaphorical *target domains* (a semantic domain that we try to understand and that is structured and explained metaphorically in terms of another domain), retrieving their representative lexical items and studying the frequency of their appearance in the articles (bbc.com, tempo.co, and kompas.com). In our case, following Deignan and Semino (2010), we applied this technique to *source domains* (the conceptual domains from which we draw conceptual metaphors), on the basis of the metaphors used in those three articles covering the Dimas Kanjeng case.

So, in this article, we use the term 'metaphor' as equivalent to 'conceptual metaphor' (*Kedok penggandaan adalah* MOTIVE) and 'metaphorical expressions', following the Lakovian scheme (Lakoff, 1993), as particular linguistic constructions reflecting it (*ATM dapur adalah* VALUABLE COMMODITY). At the same time, we connect the semantic fields of 'source domains' (e.g. war, health and disease, mechanical, etc.) with news framing theory, which understands frames as 'tools for presenting relatively complex issues efficiently and in a way that makes them accessible to lay audiences because they play to existing cognitive schemas' (Scheufele and Tewksbury, 2007: 12).

To complement the cognitive approach, this article is designed along the lines of studies that try to integrate CMT with critical discourse analysis (CDA), at least in its basic purpose. These studies make metaphors particularly salient in the context of social cognition and analyse them as a valuable starting point to study cognitive and ideological determinants of discourse (Hart, 2010; Koller, 2005).

5. CONCLUSION

Cohesion investigations and conceptual metaphor analysis occurred in those three media - *bbc.com, tempo.co,* and *kompas.com* - have verified what theories are present to construct semantic links within text involving sentences and paragraphs. Cohesion is deemed to be outside of the structure of text because structure in text is provided by grammar. Based on article A (*bbc.com*), article B (*tempo.co*), and article C (*kompas.com*) cohesion in texts produces one class of texture through the ties that create together initiatives and experiences and texture creates meaning within language. Those

three cyber media provide one of the most powerful vehicles for comparison in modern society. It could be argued that headlines and contents in both articles because of their diffusion and visual and linguistic impact - play a key role in maintaining the constant presence of information and representations in our daily lives.

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An Analysis of Metaphors in Thai and Burmese Novels

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ABSTRACT

This comparative study highlights on the analysis of metaphors in narrative discourse in Thai, Sri Burapha's *Behind the Painting* (1954) and Burmese novel, Ma Ma Lay's *Not Out of Hate* (1991), using English translated version of both novels as medium language to do the analysis. The study aims to understand various metaphorical patterns that influence the thematic development and interpretations of these novels. Pragglejaz Group's (2007) *Metaphor Identification Procedure*, Ahrens' (2002) *The Conceptual Mapping Model*, and Lakoff's (1992) *The Contemporary Theory of Metaphor* are chosen as frameworks of data analysis in this study. The outcome endorses the idea that different metaphorical patterns are the result of interaction between words' conventional meaning and their contexts. The top three shared themes found are: LOVE, MORALITY, and IDEALISM. It is also found that the representation of Thai and Burmese cultures can be perceived through the cultural background and lifestyle of the writers via their selection of words in these two novels. This study puts a light on the fact that there is a variety of perspectives formed based on the individual beliefs, way of living, and customs which can perceive a common theme from different points of view.

Key Words: narrative discourse, metaphorical patterns, conceptual metaphors, perceived values

1. INTRODUCTION

An Analysis of Metaphor has been inspired by Lera Boroditsky's lecture *How the Language We Speak Shape the Ways We Think*. The lecture captured the researcher's interest when an example of a huge cognitive difference between American and Aboriginal people was brought up. She asked her American audiences to close their eyes and point their fingers to southeast direction leading to an interesting outcome as individuals pointed to different directions. Boroditsky (2014) gave an explanation to this phenomenon that this was a big difference in cognitive ability comparing to Aboriginal children who could immediately and accurately point to southeast direction. Instead of using the word left or right, the Aboriginal people use cardinal directions: North, South, East, and West. Therefore, in order to speak language like Aboriginal people, the speakers have to know which direction is which just in order to speak the language properly (Boroditsky, 2014). This is an example of how languages are differed from one another and how culture which reflects on language shapes individual perspectives towards the world around them. Cultural awareness while communicating in international environment leads to this analysis of the use of metaphor in languages.

These particular Thai and Burmese novels are chosen as the focus of this study for these following reasons. First, Sri Burapha's *Behind the Painting* is a compulsory novel for secondary students to read in Thailand while Ma Ma Lay*'s Not Out of Hate* is a required novel for secondary students to study in Myanmar. Second, these two novels share similar themes such as love, morality, and idealism. Third, the original versions of these Asian novels were both written at the same in the late

twentieth century. And forth, understanding Thai and Burmese culture and way of living by knowing the meaning beyond various metaphorical expressions might let students realize that words alone can be incomprehensible without contexts as meaning varies depending on readers' cultural background. So, when it comes to the usage of narrative works in the classroom, as students need teacher's hand to interpret the main idea of certain narrative, this means students need to be taught the purpose of why narrative works need to be explored (McArthur, 2010). Indicating the use of word/s. phrase/s, and the clause structures can be helpful to emphasize the significance of the writer's choice of words after reading a literary text (Freire, 1983). Understanding a writer's choice of words, let students understand that a word in a language has no meaning unless there is a context that carries its meaning (Berendt, 2008). Additionally, students should find pleasure in reading instead of wasting their time finding the meaning of unknown words in a dictionary (Emmott, 2004). Therefore, classroom discussions using metaphors can be useful as this allows students to think or use their imagination to interpret the context depending on their cultural background (Freire, 1983). As a result, reading can be enjoyable as this leads to endless interpretations of texts.

The focus of this study is not only on the use of the metaphorical expressions but also on understanding 'what texts say', 'how words, grammar and discourse choice shapes the representation of these particular nations (Luke, 2009). It aims is to help readers understand how narrative works in terms of representing various societies cultural background and way of living (Kubota, 2009).

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Metaphors illustrate how language can be described in many ways. It relates to the way people think and are influenced by their social backgrounds, and lifestyles (Kövecses, 2005). Metaphorical language takes a significant role in people's everyday activities, how they perceive the information, and attitudes under a variety of circumstances (Kövecses, 2005). Therefore, a person's use of language everyday both in spoken and written can be defined by individual knowledge, way of living, and culture (Issa, 1970).

2.1. Metaphor in Language

Pragglejaz Group (2007) suggests a procedure to identify metaphorical expressions. After reading the text as a whole, words' meaning in context would be observed. If the words' meaning clearly contain distinctive meanings from a particular given context, then it can be decided whether the meaning can be comprehended by the mapping of its correspondence with its contexts (Pragglejaz Group, 2007). If the answer is yes, underline the word/s as metaphor. For example in Burmese context, when Ko Khant, a character in Ma Ma Lay's *Not Out of Hate*, said that Aung Sein was turning into a real *monkey* sideshow, the word monkey does not actually mean transforming into a monkey as an animal but it refers to Aung Sein as a Burmese nationalist. In this particular context, the meaning of *monkey* has been applied differing from its conventional meaning found in dictionary as animal that lives in hot countries, has a long tail, and climbs trees (McIntosh, 2016). Metaphor as an implied meaning is analyzed indicating Aung Sein as a Burmese nationalist who has the monkey characteristics. The basic meaning depicts an element of ANIMALS conceptual domain. Meanwhile, the contextual meaning exhibits a cross domain mapping from ANIMALS to HUMAN BEING in which a person's appearance correspond to animals and a person's way of living corresponds to animals' characteristics. As readers of this study can see, in order to conceptualize the metaphorical patterns constructing something (target domain) in terms of something else (source domain), dictionaries need to be used in

order to check the basic meaings of words, then, the conceptual metaphor BURMESE NATIONALIST IS ANIMALS is being marked.

2.2.Metaphor in Discourse

Semino (2008) shows that the purpose of using metaphor in language can be seen as a tool to persuade, reason, and offer a new concept of the reality. Offering new concept or to be a representation of reality, metaphor in language needs to be treated as a part in the interaction of personal and social relationships as well as the construction of coherent texts in language use (Goatly, 1997). An example, taken from *Not Out of Hate*, might assist readers to easily understand how metaphorical mapping becomes a representation of reality.

Example 1:

After a great show of hearty behavior, she approached U Saw Han and said, "Dear, I'd like to go and see Than Than and the baby, please."(Thwin, 1991;pp.198)

The definition of the word *show*, according to *Cambridge Advanced Learner's Dictionary* (McIntosh, 2016), is 'a theatre performance or a radio programme that is entertaining rather than serious.'

This basic concept reflects a person's everyday knowledge: there is a woman taking a role as an actress aiming to make her audiences believe that the characteristic is real to let them enjoy the performance. The outcome of her acting is that the audiences give great comment to the performance.

This excerpt in example 1 presents the action of Way Way who tried to persuade U Saw Han, her husband, that both of her physical and mental parts are completely healthy and she is able to get out of the house visiting her relatives. In this context, Way Way is a person taking a role and performing as a completely healthy character. Her performance aims to make U Saw Han beliefs that her health is absolutely fine and to make him happy. The narrator of the story is another audience who gives a great comment to Way Way's performance as she accomplished the purposes of the play. In this context, if readers look at the word *show*, the correspondence is presented as; 'Way Way' corresponds to an actress, while, 'completely healthy person' corresponds to the role that the actress is taking. 'U Saw Han' corresponds to 'the audience' who Way Way tended to convince that the healthy characteristic is real. The 'narrator' corresponds to 'another audience' who has been watching the whole play but neither of them are involved in the performance nor related to any characters. These correspondences reveal the metaphorical interpretation of the word *show* as it is used in English translated version of Ma Ma Lay's *Not Out of Hate* context.

2.3. Metaphor in Novel

According to Bamberg (2011), top – down way of reading focuses on content where meanings of unfamiliar words can be guessed by their contexts. In other word, students are supposed to be taught that a word in a language that has no meaning of itself unless there is a context and discourse to carry its meaning (Berendt, 2008). The interaction between context and the approach that the writers use in order to convey ideas, therefore, cannot be separated from each other (Hall, 2015). So a context can point out the focus features of target domain that influences the source domain, then, the metaphorical meaning is shown (Zhang, 2009).

The plot of the story, from the narrator's point of view, and literary devices are considered as significant narrative aspects, as the way how time and space have been narrated, perspectives have been developed, characters have been read, and the speech and thought of others have been represented,

including how cultural or sexual identities have narrated (Toolan, 2001). Gustav Freytag, mentioned in Pavel's (2004) *Literary Narratives*, has suggested narratives pyramid for the analysis of the plot structure consisting of six elements. Firstly, exposition introduces characters and the basic situation. Secondly, complication is the conflict between characters or forces that drives the actions in the story. Thirdly, rising action is the situation that increases the degree of complication. Fourthly, climax is the peak of action and conflict. Fifth, falling action presents the decline of situation. Sixth, resolution is the outcome of the story (Bamberg, 2011). Figure 1 and 2 show examples plot structure of the Asian novels:

Figure 1 Plot Structure Diagram of Sri Burapha's *Behind the Painting*

3. Rising Action: Nopphon first met Mom Ratchawong Kirati and was introduced to her by Chao Khun Atthikanbodi, Mom Ratchawong Kirati's husband, when he was studying in Japan. Their relationship had grown.

4. Climax: Nopphon and Mom Ratchawong Kirati were so close; however, Mom Ratchawong Kirati had to return to Thailand with her husband.

5. Falling action: Chao Khun Atthikanbodi had passed away. Nopphon's feelings towards Mom Ratchawong Kirati had gradually declined when time had passed. Although five years later, he returned to Thailand and met Mom Ratchawong Kirati, he decided to marry Pari.

2. Complication: Although the painting had been seen as an ordinary through everyone's eyes, Nopphon knew with his heart that the picture was made by the painter's life and soul. There was story hidden behind the painting on the cover.

1. Exposition: The story has been told in a flashback by Nopphon, the protagonist, through the first person point of view. While Nopphon was hanging a painting on the wall in his study room, his wife came in and asked about the picture.

6. Resolution: After she had been sicked for a while, Mom Ratchawong Kirati passed away. The only thing that was left for Nopphon was the memory which was hidden behind the paintings of hers.

Figure 2 Plot Structure Diagram of Ma Ma Lay's *Not Out of Hate*

4. Climax: U Saw Han and Way Way got married and Way Way moved in to live in her husband's house.

3. Rising Action: Way Way ignored the differences between U Saw Han and herself. She got excited every time when she encountered U Saw Han face to face. Moreover, they fell in love.

5. Falling action: Way Way got pregnant; however, she got infection from her father and that caused her a serious illness. U Saw Han denied letting Way Way to be cured by the traditional Burmese medicine.

2. Complication: After U Saw Han had moved to live in the house next to Way Way's, Way Way and her family recognized the completely different way of living between U Saw Han's western style and her traditional Burmese way of life.

6. Resolution: Way Way had been suffered from her new western way of living and from her physical illness. She passed away with the love of her husband.

1. Exposition: The story has been told around Way Way, the protagonist, through the third person omniscient point of view. The background of Way Way's family has been laid and the environment of agricultural industry has been presented.

2.4. Metaphor and Cultural Symbol

Cultural symbol is a cultural metaphor referring to a distinctive custom or belief that is accepted by people in one particular society and is distinguished themselves from other societies (Gannon, 2001). However, students should be reminded that not every narrative works can be viewed as a genuine documentation representing that particular society (Lazar, 1993). Written language in narrative work can be seen as the evidence of how the cultural metaphor is represented through languages. The following examples presents a cultural symbol established in Asian novels.

Example 2: *The boat was called Maekala* (Thwin, 1991;pp.4).

Maekala, an example from English translated version of Ma Ma Lay's *Not Out of Hate*, is the name of a goddess who saved the embryo Buddha Mahazanaka from drowning (Thwin, 1991:4). This particular statement in Burmese context implies the boat would be looked after by high spirit and would be safe while floating in the sea. Maekala symbolizes Buddhism representing a group of people's belief.

Example 3: *I wish I were Hanuman* (Smyth, 2000;pp.30).

Hanuman, another example from English translated version of Sri Burapha's *Behind the Painting*, is the mythological monkey – king in the Thai classical epic, the Ramakien (Smyth, 2000:159). Hanuman, one of the main characters of Ramakien in the liberation of Sita, is addressed by Nopphon in order to

compare his idea of helping Mom Ratchawong Kirati with the liberation. In this particular Thai novel, Hanuman also symbolizes Hinduism and Buddhism representing groups of people's belief.

2.5. Metaphor in Translation

When one statement has been interpreted by two people, who originally come from different cultures with different languages, the point of view towards a particular statement might be perceived in different concepts depending on the interpreter's cultural background and understanding towards the cultural linguistic of the source language text (Chanda, 2012). The following examples show the differences in translation across languages. Burmese language sees the religious journey as a way of finding of the life's essence; meanwhile, English looks at it as plants or the growth of nature.

Example 4:

ေတာင်များမတော်စာက်လွန်း၍ေြခကိုြမဲြမဲကုပ်လျက် တန့်နဲ့တေကာ်နရသည်။ (Lay, 1955,

p.142)

It was very steep and she struggled along, <u>planting</u> her feet firmly on every step of the brick stairway. (Thwin, 1991;pp.142)

Another example in Thai, woman is viewed as food; while in English, woman is seen as objects to make pleasure.

Example 5:

"ถ้าเช่นนั้นเธอเป็นผู้ชายน้อยไปกระมัง ฉันเข้าใจว่าผู้ชายโดยมากชอบผู้หญิงที่โลดโผน หรืออย่างน้อยมีความโลดโผนเจือปนอยู่บ้าง ต้องการให้มีความปราดเปรียวหรืออะไรเด่นๆ อยู่ในจริตกิริยาของผู้หญิง เป็น<u>เครื่องปรุง</u>ให้ชีวิตไม่จืดจาง" (Saipradit, 1954;pp.26-27)

"In that case, you must be less than a man. I understood that most men liked audacious women, or at least those with a touch of audacity, and wanted some kind of wild streak or something distinctive in a woman's manner <u>to prevent life from becoming boring</u>." (Smyth, 2000;pp.31)

2.6. Metaphor and Interpretation

In order to interpret metaphors in narrative works, the basic knowledge of words, phrases, or sentences in contexts needs to be looked at (Lakoff, 1992). For example, the conceptual metaphor of WESTERNIZATION IS POSSESSOR is linguistically viewed by metaphorical pattern found in English translated version of Ma Ma Lay's *Not Out of Hate*.

Example 6:

She had to like whatever he happened to like, and dislike whatever he happened to dislike. He <u>dominated</u> her body and mind, her thinking, her whole existence. (Thwin, 1991; pp.164-165)

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The basic meaning of 'to dominate' (v.) is defined as 'to have control over a place or a person' (McIntosh, 2016). This explains that a person, who dominates, must have the authority to rule over something or someone. However, in this context, *dominate* does not only refer to having the control over a person's physical body, but also a person's mind, thought, and existence. For example, the man, who dominates, is U Saw Han, an Anglophile Burmese working for British rice – trading firm (Thwin, 1991). The domination refers to 'U Saw Han's behaviour of possession'. Her body and mind, her thinking, her whole existence refers to 'Way Way's Burmese traditional way of living which was invaded (Thwin, 1991).

The conceptual mapping can be elaborated as the following correspondence. Anglophile Burmese corresponds to WESTERNIZATION and the domination corresponds to the POSSESSION that is made. In this view, WESTERNIZATION is seen as an abstract concept which is functioning as a target domain, while, POSSESSOR represents a person who has owned something functioning as a source domain in the conceptual structure WESTERNIZATION IS POSSESSOR.

As illustrated, in order to interpret metaphors, the correspondence of both source and target domains are needed to be considered and identified whether they are referred to in that particular context (Ritchie, 2013). For language learners, this process might be difficult to realize the implied meanings because those meanings might not be used in everyday life. Thus, language teachers should give students enough guidance to provide necessary cultural knowledge or contexts of the target language.

The outcome of metaphorical interpretation, therefore, reflects the understanding of particular society's cultural models, values, and people's belief (Lakoff, 1992). Furthermore, readers of narrative works are able to observe the writers' social status including the shared concepts and cultural practices that metaphors are formed (Ritchie, 2013).

Three theoretical frameworks are adopted and applied for the analysis to answer the study questions.

Metaphor Identification Procedure (MIP) was discovered by Pragglejaz Group in 2007 aiming to search for the method that can be used to identify metaphorical patterns in discourse. From Lakoff and Johnson's basic concept of cognitive linguistic approach to conceptual metaphor (1980), Pragglejaz Group (2007) found a procedure to identify a metaphor. These steps are demonstrated as follows:

1. Read the whole text.

2. Decide about the boundaries of words.

3. Establish the word's contextual meaning.

4. Decide whether the basic meaning of the word is different from the contextual meaning.

5. Decide whether the contextual meaning of the word can be related to beyond its basic meaning by the comparison of similarity.

The *Conceptual Mapping Model* (CMM) proposed by Ahrens (2002) is designed to look for a method to explain how themes are influenced by metaphorical patterns. The significance of this theory is that, in order to provide a logical connection between source – domain and target – domain, the metaphorical patterns has to be analyzed in terms of entities (noun groups), qualities (complements), and functions (processes) using these questions (Ahrens, 2002:7):

1. What entities does the source domain have?

2. What qualities does the source domain or the entities in the source domain have?

3. a. What does the source domain do?
   b. What can someone do to or in the source domain?

The third theory is *The Contemporary Theory of Metaphor* (CTM) suggested by Lakoff to answer whether there is a general principle covering how linguistic expressions about journeys are used to characterize love and second, whether there is a general principle covering how patterns of inference about journeys are used to reason about love (Lakoff, 1992). The conceptual mapping principle answers the two questions that, "TARGET – DOMAIN IS SOURCE – DOMAIN, or TARGET – DOMAIN AS SOURCE – DOMAIN" (Lakoff, 1992: pp. 4).

3. METHODOLOGY

The focus is to understand how cultures are reflected through the conceptual metaphors used in narrative work which influence the thematic development of Asian novels in this study. Top – down approach is applied to look at the content and analyzed the Asian novels' plot structures and three shared themes.

3.1. The Novels
Behind the Painting **by Sri Burapha**

Behind the Painting, Thai novel, was written by Kulap Saipradit known as Sri Burapha. At first it was published in Thai in 1954 in Prachachart newspaper. Then, it was translated in English by David Smyth in 1995, and published in English in 2000 by Silkworm Book Publisher, Thailand.

*Behind the Painting*s is narrated in the first – person narrator, Nopphon, who was studying in Japan at the time Mom Ratchawong Kirati and Chao Khun Atthikanbodi, her husband, arrived there. After Mom Ratchawong Kirati was introduced to Nopphon by Chao Khun, the feeling of love had gradually built up itself between them. However, their love seemed to be impossible. The trauma of love had been expressed and ended with tragedy (Smyth, 2000).

Not Out of Hate **by Ma Ma Lay**

Not Out of Hate, Burmese novel, was written by Ma Tin Hlaing, known as Ma Ma Lay. The novel was translated in English language by Margaret Aung – Thwin and was first published in the United State of America by Ohio University Press, Athens, Ohio in 1991.

Not Out of Hate is narrated in the third – person omniscient point of view. It was narrated around the Burmese female characters, Way Way, a Burmese girl who had traditional Burmese lifestyle. After U Saw Han, a western lover, was introduced to Way Way's family, Way Way's curiosity in U

Saw Han's lifestyle led to the feeling of love between them. Although they had different way of living, they got married. Their differences led to uncomfortable feelings in marriage and ended with tragedy (Thwin, 1991).

3.2. Research Questions

1. What are the different metaphorical patterns found in two Asian novels, *Behind the Painting* and *Not Out of Hate*, that influence the thematic development of the novels?
2. What are the different source domains that influence the target domains in these two novels?

3.3. Methods of Data Analysis
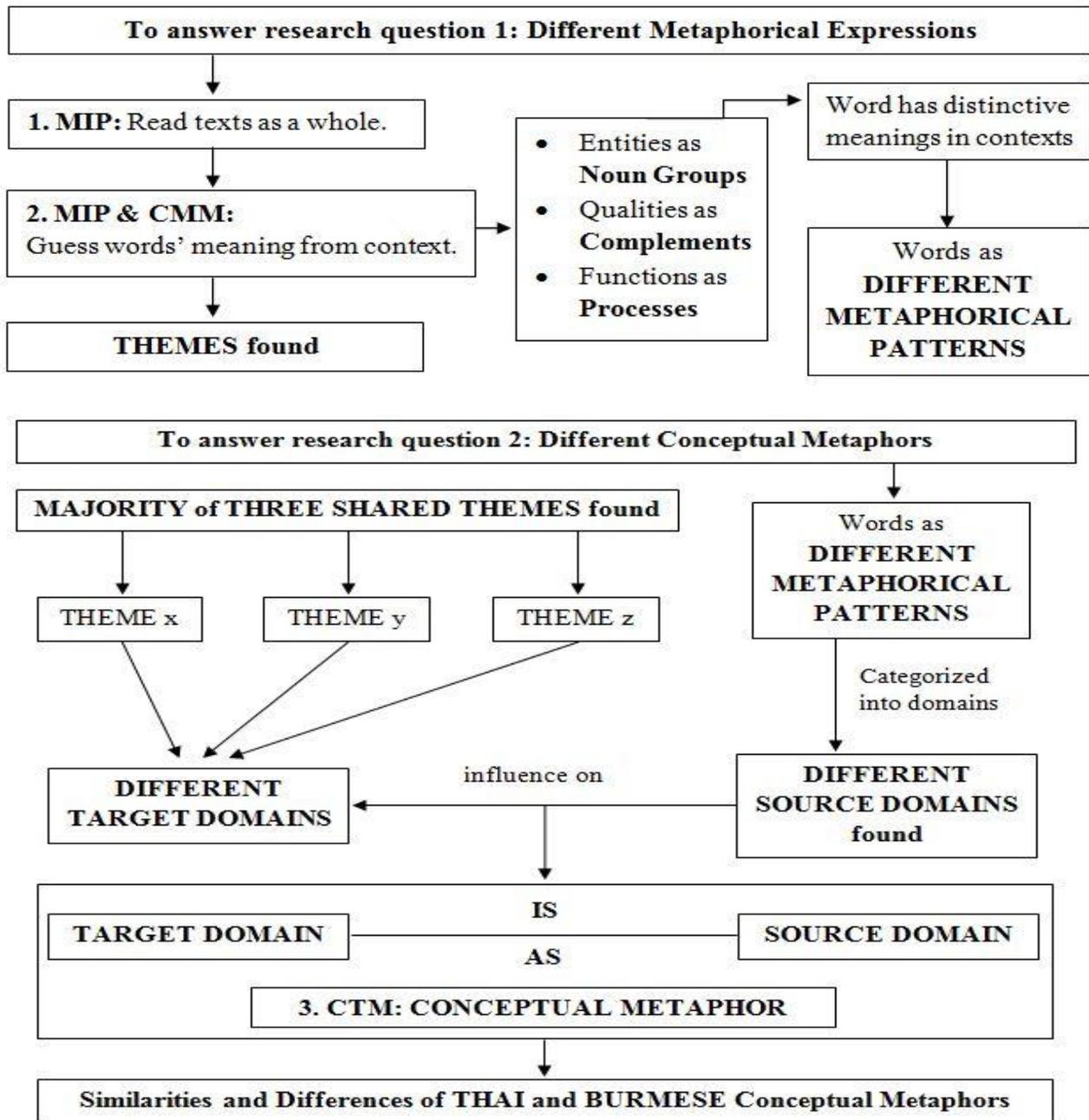
4. FINDING/DISCUSSION/ANALYSIS

There are 149 different metaphorical patterns found in Sri Burapha's *Behind the Painting* (TH) and Ma Ma Lay's *Not Out of Hate* (BUR) as the outcome of the interaction between conceptual elements of two different domains formed in contexts consisting of noun groups (NG), complements (C), and processes (P) which are influenced by entities (noun), qualities (adjectives), and functions (verbs) respectively.

There are 38 Thai and 26 Burmese metaphorical patterns which are functioning as noun groups are influenced by 17 source domains: ANIMALS, BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, NATURAL ORDER, OBJECTS, PLANTS, PHYSICAL PARTS, SHAPE, TEMPERATURE, THEATRE, and WEALTH. The interaction between conceptual elements of two different domains functioning as noun groups is formed as follows; for example, conceptual domains of personal feelings and animals found are illustrated as, *lamb* and *monkey*. In Thai context, the use of *lamb* is described in this except. *I had rapidly been transformed into a lamb* (Smyth, 2000, p.73). The male protagonist is illustrated as a tamed animal and his feeling/love can change and influence the characteristics of a person. Meanwhile in Burmese context, the correspondence between personal feelings and animals is illustrated by using the word *monkey*. In this except for example, *He could not hide what he felt any more than could a monkey sitting on hot coals* (Thwin, 1991, p.223). The male protagonist who is in love is compared with an animal that has no control or a restless animal. This context connotes that love can transform a calm and westernized man to a mischievous animal, a monkey. The example illustrates the interaction between the concepts of elements: personal feelings and animals. While personal feelings, in Thai context, tend to have a dominated characteristic towards his or her beloved, in Burmese context tend to have an unstable characteristic which always in the need of fulfillment. The interaction of distributed conceptual elements reveals the perceived value of Thai and Burmese way of living at the particular time. Animals in both Thai and Burmese concept are considered as 'losing of self – consciousness' that illustrates a person who is in love. However, Thai perceives the losing of self – consciousness as being 'tamed' whereas Burmese perceives as 'restless'. In this context, the interpretation leads to the LOVE theme.

There are 10 Thai and 13 Burmese metaphorical patterns functioning as complements that influence 10 source domains which are BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, CONTAINER, FOOD/TASTE OF FOOD, LIGHT, MENTAL/PHYSICAL SUFFER, OBJECTS, THEATRE, and TIME. The interaction between conceptual elements of two different domains which are functioning as complements are illustrated as, 'appearance and light' using these following words: *radiant*, *bright*, and *shining*. In Thai context, 'radiant' can be seen in this excerpt "*She had a healthy radiant appearance with a soft complexion*" (Smyth, 2000, p. 21). The female protagonist's appearance is compared with the source of light. In this context, the protagonist personal background and social status, a member of royal family, are being emphasized, observed and admired by public eyes. Radiant functioning as complement indicates visible radiation from the person's appearance. This refers to a distinctive characteristic of the upper – class society that can be easily recognized by the public. However, in Burmese context, the correspondence between the appearance of knowledge and light are described as; using the word *shadow* as knowledge in Burmese novel. It is illustrated in this excerpt as "*But since the country had fallen under colonial rule, its culture had been kept in the shadows and neither recognized nor encouraged*" (Thwin, 1991, p.

42). This illustrates a male character in public also this inferential meaning demonstrates prosperity of Burmese culture that needs to be paid attention to. This event reveals the interaction between elements of concept: 'appearance and light'. If the 'appearance' in Thai context refers to a characteristic of a royal member on the spotlight, in Burmese context, this indicates the prosperity of a nation. Moreover, light, in Thai context, is used to signify the positive attitude toward the appearance of a person, while in Burmese context; it indicates the lack of knowledge about Burmese literature and the need of awareness. The interaction between these conceptual elements provides a perceived value of Thai and Burmese cultural background at the time. For Thai, monarchy or royal family can be seen as the representation of Thai nation. Nevertheless, Burmese culture is being ignored due to the influence of British colonization. This interpretation leads to the theme of IDEALISM in the aspect of social system.

Additionally, there are 37 Thai and 22 Burmese metaphorical patterns functioning processes that are influenced by 17 source domains. These are BOUNDARY, CONFINEMENT/FREEDOM, CONTAINER, FOOD/TASTE OF FOOD, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, OBJECTS, PLANTS, PHYSICAL PARTS, POSSESSION, SOUND, TEMPERATURE, THEATRE, and WAR. The interaction between conceptual elements of two different domains functioning as processes illustrated in contexts consisting of conceptual domains of 'human emotion' and 'movement' are found. These are 'to bring to', 'to run', 'to reach', 'to stray', 'to walk', 'to wave', 'to transfer', 'to go back', 'to recede', and 'to leave'. The word choice uses '*to wave*' can be seen in the excerpt as, *"Absolutely, without the slightest wavering"* (Smyth, 2000, p. 67). The female protagonist's ability to control her emotions is compared with the 'movement of a vehicle'. This implies that the female protagonist's emotion is unstable. On the other hand, in Burmese context, the correspondence between a person's emotional control and movement is illustrated by the use of word, '*to recede*' as seen in this example. "*As she grew calmer and began to realize the truth of the Buddhist scriptures' analysis of pain and suffering, the trouble she could not face began to recede in importance*" (Thwin, 1991, p.179). The inferential meaning of this word implies the female protagonist's ability to take control her emotions. This example emphasizes the interaction between conceptual elements of human emotions and movement. Human emotions, in Thai context, refer to a person's emotional instability. In Burmese context; however, this indicates a person's ability to control emotions. This reflects the perceived value of Thai and Burmese way of living in the aspect of value. For example, in Thai context not being able to control one's emotions indicates the person's moral instability, while for Burmese; a person's immorality can be gradually dissolved. Therefore, this interpretation brings the idea of MORALITY theme in Asian novels.

As the exploration of the influence of metaphorical patterns on source domains investigated, the inferential meaning found in the analysis through the categorization of themes in Asian novels. Although, there are many themes found in the novels, there are three major shared themes found. These are love, morality, and idealism. In other word, interpretive meanings are the outcome of the analysis of metaphors established in each context of the narrative which influence the relationship of conceptual elements and source domains. In this study the theme of love, morality, and idealism are functioning as target domains.

LOVE target domain explains the feeling of love between a man and a woman, a husband and a wife and also includes the conflict between lovers.

MORALITY target domain contains a sense of standard in judging a person's behaviors.

IDEALISM target domain focuses on the extremist.

There are some similarities and differences on conceptual elements establishing within each source domain across languages. This distributes a certain perceived value or concept on Thai and Burmese nations. In other words, individual writer's cultural background and way of living are illustrated on the reflection of the interaction between target domain and source domains. The different source – domains that influence target domains are shown below.

Table 4.1 Different Source Domains that Influence Target Domains in These Two Novels

Source Domains	LOVE target domain		MORALITY target domain		IDEALISM target domain	
	TH	BUR	TH	BUR	TH	BUR
ANIMALS	✓	✓	-	-	-	✓
BOUNDARY	✓	-	✓	✓	-	-
CLEANLINESS/DIRTINESS	-	-	-	-	-	✓
CONFINEMENT/FREEDOM	✓	✓	✓	✓	-	-
CONTAINER	✓	✓	-	-	-	-
FOOD/TASTE OF FOOD	✓	-	-	-	-	-
GROUP/STRANGENESS	-	-	-	-	✓	✓
LIGHT	✓	✓	-	-	✓	✓
LIQUID	✓	✓	✓	-	-	-
MENTAL/PHYSICAL SUFFER	✓	✓	-	✓	-	-
MOVEMENT	✓	✓	✓	✓	-	-
NATURAL ORDER	-	-	✓	-	✓	-
OBJECTS	-	✓	-	-	-	✓
PLANTS	✓	✓	-	✓	-	✓
PHYSICAL PARTS	✓	✓	✓	-	✓	✓
POSSESSION	✓	-	-	-	-	-
SHAPE	-	-	-	-	✓	-
SOUND	✓	✓	-	-	-	-
TEMPERATURE	✓	✓	-	✓	-	✓
THEATRE	-	-	✓	✓	-	-
TIME	✓	-	-	-	-	-
WAR	-	-	✓	✓	-	✓
WEALTH	✓	✓	-	-	-	-
Total	**16**	**13**	**8**	**8**	**5**	**9**

Cultural reflections of the three shared themes found in two Asian novels: love, morality, and idealism. LOVE theme presents the writers' way of living through inferential meanings formed in source domains of ANIMALS, CONFINEMENT/FREEDOM, CONTAINER, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, PHYSICAL PARTS, PLANTS, SOUND, TEMPERATURE, and WEALTH. MORALITY theme, as well, demonstrates the writers' way of living through implied meanings illustrated in source domains of BOUNDARY, CONFINEMENT/FREEDOM, MOVEMENT, THEATRE, and WAR. IDEALISM theme exhibits the writers' cultural background through inferential meanings found in source domains of GROUP/STRANGENESS, LIGHT, and PHYSICAL PARTS.

The comparison between Thai (TH) and Burmese (BUR) conceptual metaphors in the aspects of LOVE, MORALITY, and IDEALISM shared in Asian novels are shown below.

Figure 3 Thai and Burmese Conceptual Metaphor about LOVE
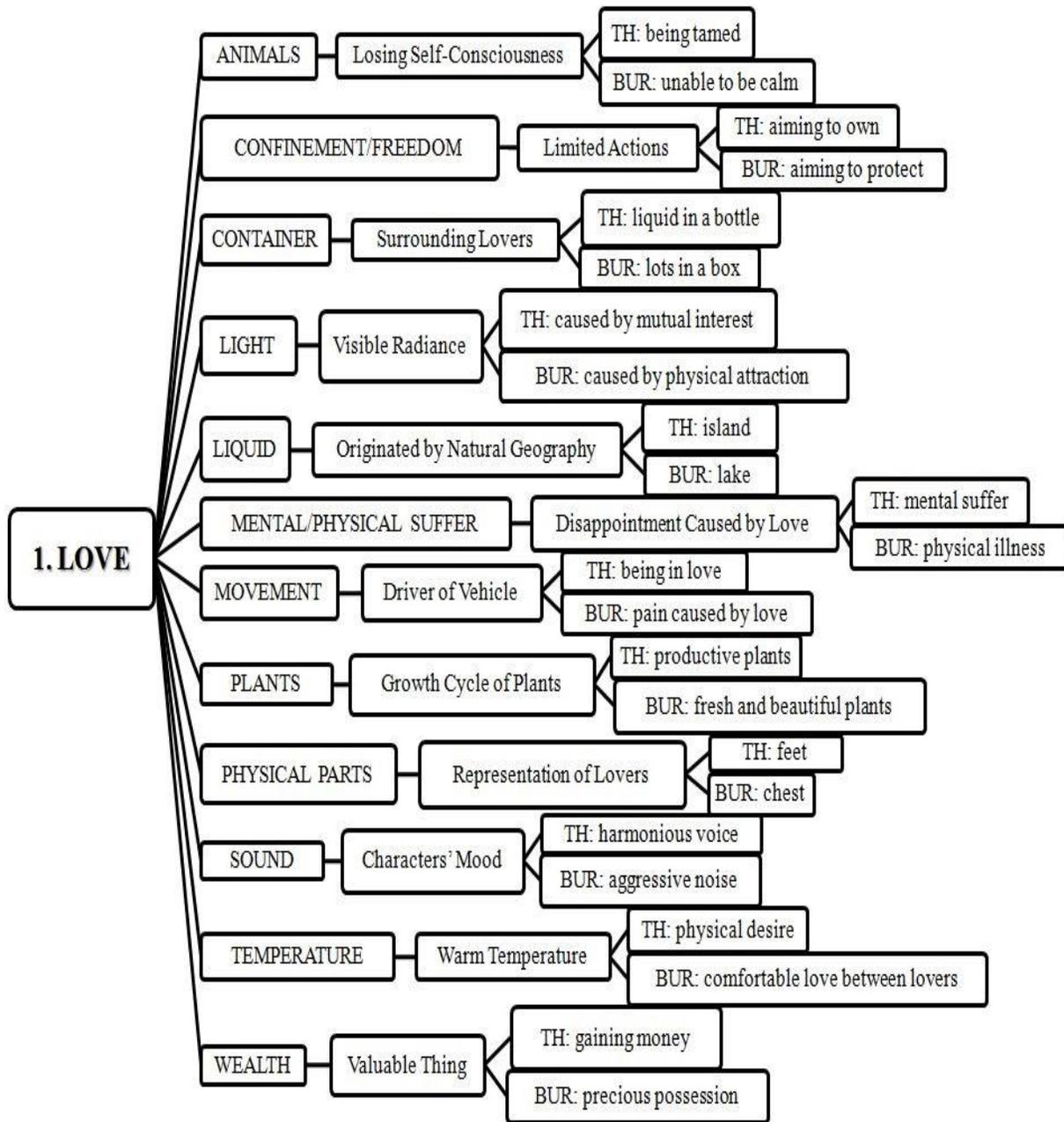
For example, LOVE IS demonstrated as CONFINEMENT/FREEDOM conceptual metaphors. For example, in Thai, love implies possessiveness as the use of word *fetter,* as seen in the excerpt; "*Then happiness and innocence will return once more to your heart without the fetters of being a young man*" (Smyth, 2000;p.92). In Burmese however, love indicates the act of shield as the use of

word '*to put in'.* This illustrates in the excerpt as; "*He wanted to put her in the palm of his hand…"* (Thwin, 1991, p.100). CONFINEMENTS/FREEDOM in both novels implied as 'to have limited actions'. Nevertheless, Thai perceives the intention of 'limited actions' as 'aiming to own' whereas Burmese 'aiming to protect'.

Figure 4 Thai and Burmese Conceptual Metaphor about MORALITY
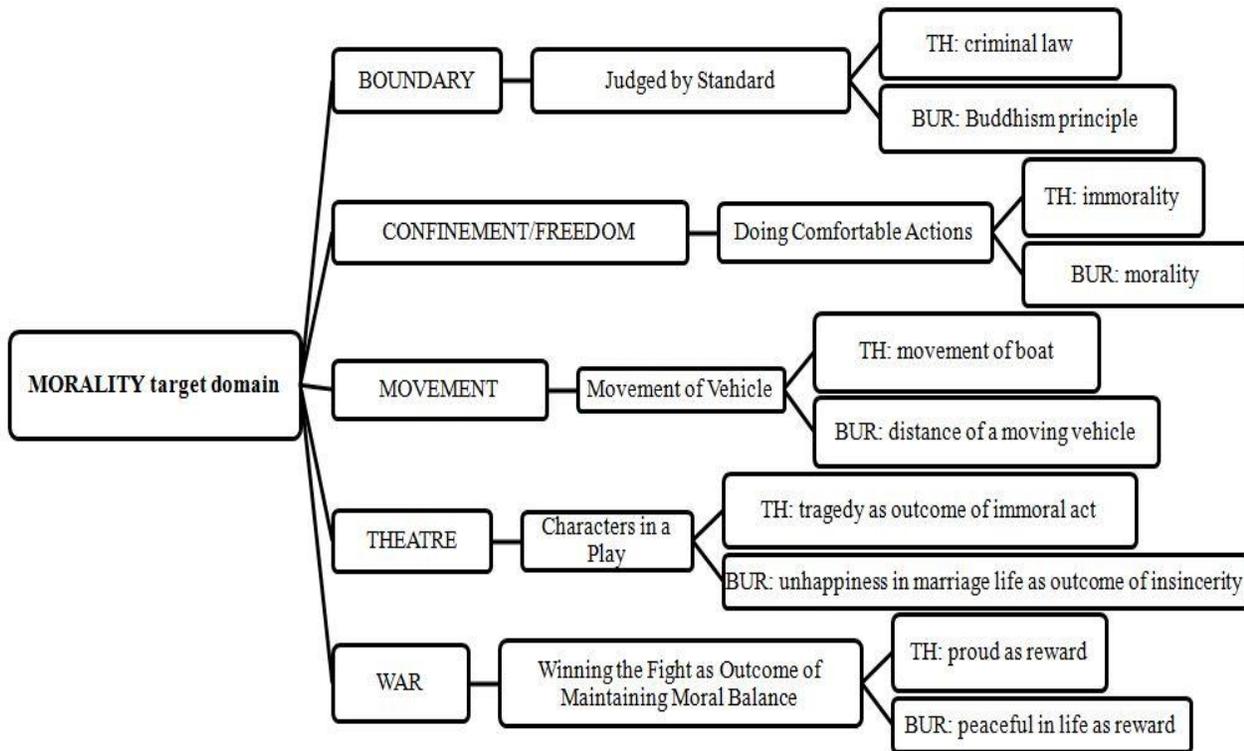
For instance, MORALITY IS THEATRE conceptual metaphor, for instance, indicates that, for Thai, a person's immoral act leads to unpleasant consequences such as 'punishments', while for Burmese, a person's immoral act leads to 'discontentment'. As for the THEATRE, in both Thai and Burmese concept, it is considered to be a 'character in a play'. However, Thai perceives it as 'tragedy' as outcome of immoral act whereas in Burmese, unhappiness in marriage life as an outcome of insincerity.

Figure 5 Thai and Burmese Conceptual Metaphor about IDEALISM
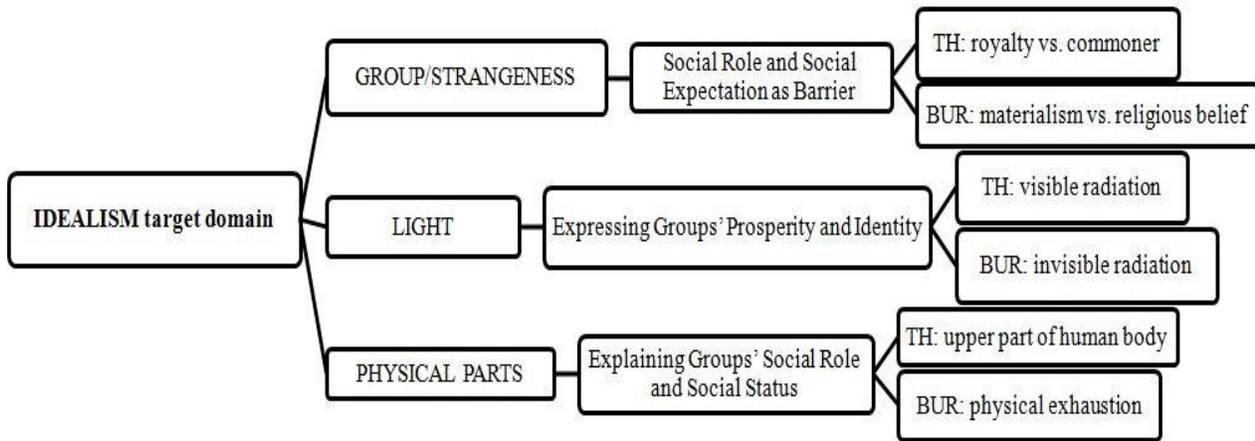
For example, IDEALISM IS PHYSICAL PARTS conceptual metaphor indicates that Thai monarchy is placed above Thai's head and worshiped as illustrated by Nopphon, *"Didn't you know, your feet are more beautiful than my neck? So they should receive more care."* (Smyth, 2000, p.43). In Burmese context however, it implies a farmer's physical exhaustion. This is illustrated in traditional Burmese people's social status as working class people elaborated in the novel; "*He was a farmer who lived by the sweat of his brow"* (Thwin, 1991, p.14). In both Thai and Burmese context, PHYSICAL PARTS is considered to be the explanation of groups' social role and social status. Nevertheless, Thai perceives monarchy as the upper part of human body whereas Burmese perceives agricultural work as physical exhaustion.

5. CONCLUSION (AND RECOMMENDATION)

This study involves in two areas which are the significance of metaphor in literature and metaphor in translation. This study gives a new perspective which emphasizes the importance of analytical skills in terms of metaphors in different language sources. It is found that the usage of metaphors is significantly influenced by the culture of the source language as this usage would defer from culture to culture. In other words, there is a strong correlation between culture and the application of metaphors. Therefore, background knowledge about the culture of the source language is significant to understand a real meaning of a metaphorical expression. This study puts a light on the fact that there is a variety of perspectives formed based on the individual beliefs, way of living, and customs which can perceive a common theme from different points of view.

The investigation of metaphorical usage and meaning with the help of cultural information and familiarity of the source language would provide an interactive communication in classroom which in turn would enhance both students and teachers learning and teaching performances respectively. Challenging the minds of students through these kinds of analysis and explorations is the only means to broaden students' horizon in an academic way enabling them to enjoy learning a new language's skill in practice and to adopt a proper strategy of analysis in the face of new contexts wherever needed.

Saying all that, understanding metaphors is not one interpretation fits all, as there are many ways to interpret a language depending on individual's cultural background and context of situation. Therefore, teachers need to be aware that students' interpretation of a story might vary. In this context, reading between the lines especially for the second language learners can still be difficult to achieve.

For further study, it would be interesting to know how Asian language learners perceive inferential meanings established in source domains found in narrative works applied as the classroom material. This aims to explore whether the learners' interpretation of narrative works are based on their cultural background or the target language's conventional meanings and to analyze literature teachers' teaching methodology whether it is suitable for the particular cultural environment of learning.

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Analysis of Schematic Figures in Martin Luther King Jr.'S *I've Been To The Mountaintop*

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ABSTRACT

In this paper, I would like to analyze the use of language style in a speech delivered by Martin Luther King, Jr. which is titled *I've Been to the Mountaintop*. It is King's last speech delivered a day before his assassination on April 3rd 1968, in Mason Temple (Church of God in Christ Headquarters) Memphis, Tennessee. The speech has great influence in exclaiming equality especially for black people in The United States of America. In analysing the data, I use the theory of Stylistics that puts the emphasis on the use of language style. In the specific analysis I use Schematic Figures, whose main focus is repetition. It is divided into two categories which are Grammatical Schemes and Lexical Schemes. In the data analysis, I found that the number of the data is 48. Moreover, there are 2 categories based on the number of the repetition combination which are 42 data of Single-featured and 6 data of Double-featured. Besides, Anaphora is the most frequent figure used. I also found that repetition can be an effective strategy to catch the audience's attention. I conclude that repetition is King's style in delivering his speech.

Key Words: language style, schematic figures, repetition

1. INTRODUCTION

Humans are social creatures who need to interact with others. The basic thing needed for this is communication. That is why communication is very essential in human's life. Communication can only be effective when there is a speaker who delivers and a hearer receives a message. Moreover, communication occurs when the speaker creates an effect on the hearer.

A medium to exchange the message in communication is language. The message can be delivered either in written or spoken form. Moreover, the message delivered depends on what the speaker says. A speaker may use various styles in using language while communicating. Language is defined as a means to convey feelings, needs, intentions, and thoughts (Thomas & Carmack, 1990, p. 19) and "style is the type of language and phrasing a speaker uses and the effect it creates" (*Speaking in public,* n.d.). Hence, in communication, a speaker may use various styles of language to deliver the message.

In this paper I am interested in analysing a speech. A speech is defined as "a formal talk given to an audience" (Hornby, 2010, p. 1431). As I have already stated before, a speaker may use various styles either in written or spoken forms including a formal talk. That is why I would like to know what styles are used in a speech.

In this paper, the speech that I would like to analyze is Martin Luther King, Jr.'s speech. King delivered a lot of influential speeches which are mostly about claiming equality and social justice.

Believing in nonviolence, he was said to be the first person in the Western world to fight for equality in peace with words and reason. Unfortunately, on many occasions, he was imprisoned; he wanted African Americans to have equal rights ("Martin Luther King, Jr.", 1964).

In 1964 King was the youngest person and the third black ever to receive the Nobel Peace Prize in Oslo, Norway. A year after receiving the prize, he led the Selma-to Montgomery Freedom March for voting rights bill that passed into law and became the new voting rights for African Americans. Moreover, US Congress established 'Martin Luther King Day' on the third Monday of January to appreciate him as one of America's greatest leaders (Jones, 2006). Hence, he was considered one of the most influential civil rights activists in the twentieth century.

Regarding King's great influence as one of the Western history's significant figures, I am interested in analyzing one of his prominent speeches entitled *I've Been to the Mountaintop*. It was his last speech delivered a day before his assassination. King delivered the speech on April 3, 1968, at the Mason Temple (Church of God in Christ Headquarters) in Memphis, Tennessee. The speech is about the issue of Memphis sanitation workers who were going on strike because of inequitable pay and treatment of employees of African Americans ("I've been to the mountaintop", n.d.).

Moreover, Jones (2010, pp. 3-4) states King's final speech is one of the most prominent speeches and the fifteenth most significant American Speech of the twentieth century, according to "American Rhetoric", a list compiled by one hundred and thirty-seven rhetoric scholars. Furthermore, the most important thing is the fruition of his survival that can be seen clearly nowadays where Americans of every colour begin to accept and understand each other. It is also marked by the appointment of Obama that represents all African Americans as the first African American President in the United States.

I chose this speech because I was attracted by the title that resembled the title of the story of Moses in the Bible and I believe whoever reads the title might also feel the same. After I had read the speech, I found out that King used Biblical stories and others as analogies that are familiar to the hearer, and those resemble the current situation they were facing at that time. The use of schemes which are frequently revealed in this speech are under the scope of linguistic features. Therefore, I assume, these linguistic features can be said to be King's style in delivering this speech. In this paper, I would like to elaborate the schematic figures used in the speech.

This analysis of the style in this speech will be conducted under the study of stylistics. Leech (1981) defines style as the "dress of thought" (p. 15). It is the way of how the writer conveys the message. Furthermore, stylistics is defined as "a linguistic approach which explains the relation between language and artistic function" (Leech, 1981, p. 13). The analysis of schemes belongs to the study of stylistics. Specifically, the stylistic category of these forms is figures of speech. The use of figures of speech as stylistic category will be very useful and helpful for me to analyse the linguistic features that King used in his speech.

The study of stylistics is significant because by studying stylistics, the hearers or the readers know that the *how* is as important as the *what*. The hearers or the readers commonly tend to focus on the *what* rather than the *how* whereas in fact the *how* is also crucial for the *how* is able to give the impact of the speech. The message may be important but if the *how* is uninteresting, the hearers or the readers will feel bored.

The hearers or the readers are also encouraged to appreciate a person's style as an ability in delivering a speech that is not easy to compose. The points and the contents in a speech can be the same whoever delivers it. However, the way of delivering a speech may be different for everyone as they have different styles. The difference is not about what is conveyed in a message but how the message is conveyed. King's style is able to drive the message well so that the speech becomes extraordinary.

Thus, the problems that are going to be analysed in this paper are to find out the schematic figures that Martin Luther King, Jr. uses in the speech *I've Been to the Mountaintop* and to explain King's purposes of using the schematic figures in this speech.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

The theoretical framework used to support the analysis of Martin Luther King Jr.'s speech, *I've Been to the Mountaintop* is Stylistics.

The word *stylistics* is derived from the term *style*. Style is defined as "the dress of thought" (Leech, 1981, p. 15). It is how the writer conveys the message. Moreover, Leech (1981) defines stylistics as "the (linguistic) study of style, explaining the relation between language and artistic function" (p. 13).

Furthermore, in the division in a study (Leech, 1981) stylistic categories have four general headings, which are lexical categories, grammatical categories, figures of speech, and cohesion and context. In this paper, I only use figures of speech as the most outstanding category used in this speech. It is shown by the frequent occurrence of foregrounding element which is schemes.

2.1 Schemes

Schemes are defined as "foregrounded repetitions of expression" (Leech, 1981, p. 82). This is related to the traditional figures of speech, for example anaphora, antipaper and chiasmus. There are two kinds of schemes, namely grammatical and lexical schemes (Leech, 1981).

2.1.1 Grammatical Schemes

Grammatical schemes "… refer to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity" ("Glossary of rhetorical terms", n.d.). The repetition can also occur not only in limited grammatical elements such as a verbal phrase but also in wider grammatical elements.

2.1.1.1 Parallelism

In grammatical schemes, the feature found is parallelism. Parallelism is recurrent of words, phrases, sentences or paragraphs that have similar syntactic patterns. "Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance and parallelism also adds balance and rhythm and, most importantly, clarity to the sentence" (Harris, 2009).
Example: They had great skill **in optics**, and had instructed him to see faults **in others**, and beauties **in himself**, that could be discovered by nobody else. . . . (Harris, 2009).
The example above is taken from a sentence said by Alexander Pope. It shows a parallel pattern of prepositional phrases.

2.1.2 Lexical Schemes

Lexical schemes occur in repetition in word level (Leech, 1981). Besides, in term of repetition, lexical schemes could be the duplication either exact or approximate of the word, words, phrases, etc ("Glossary of rhetorical terms", n.d.). The types of repetition revealed in this speech are anaphora, anadiplosis, epistrophe, scesis onomaton, conduplicatio, epizeuxis, symploce and epanalepsis (Harris, 2009). In addition, I find polyptoton and antistasis (LiteraryDevices Editors, 2013, "Literary devices and Terms").

2.1.2.1 Anaphora
  Anaphora is defined as the repetition at the beginning of successive word or phrase at the beginning of two or more lines, clauses, or sentences (Harris, 2009).
Example: **To think** on death it is a misery
     To think on life it is a vanity
     To think on the world verily it is
     To think that here man hath no perfect bliss (Harris, 2009).
  These lines are stated by Peacham and they show the use of anaphora as he repeats the phrase *to think* at the beginning of several lines.

2.1.2.2 Anadiplosis
  Anadiplosis is the repetition of the last word of one phrase, clause, or sentence which becomes the first word of the next. Moreover, "it can be generated in series for the sake of beauty or to give a sense of logical progression" (Harris, 2009).
Example: In the beginning was **the Word**, and **the Word** was with God, and **the Word** was God.
   (Harris, 2009).
  It is an excerpt from the Bible, John 1:1. The example shows the repetition of the words *the Word* at the end of the first line and they are repeated at the beginning of the next line.

2.1.2.3 Epistrophe
  Epistrophe is also called antistrophe which means the occurrence of the same word or words which comes at the end of successive phrases, clauses, or sentences. It is said that "epistrophe is an extremely emphatic device because of the emphasis placed on the last word in a phrase or sentence … to stress heavily …." (Harris, 2009).
Example: Where affections bear rule, there reason is **subdued**, honesty is **subdued**, good will is
    subdued, and all things else that withstand evil, for ever are **subdued** (Harris, 2009).
  This is one of the examples of epistrophe which is said by Wilson. In this example the use of epistrophe is proven by the repetition of the word *subdued* that is put at the end of every clause.

2.1.2.4 Scesis Onomaton
  Harris (2009) defines scesis onomaton as an emphasizing idea in a series of synonymous phrases or statements.
Example: Ah **sinful nation**, **a people laden with iniquity**, **a seed of evildoers**, **children that deal
    corruptly** (Harris, 2009).
The example is obtained from an excerpt from the Bible (Isaiah 1:4). The example shows a repeating idea in a series of phrases, namely *sinful nation, a people laden with iniquity, a seed of evildoers, children that deal corruptly*. These phrases refer to those who do bad and immoral deeds.

2.1.2.5 Conduplicatio
  Harris (2009) defines conduplicatio to have "… resemblance with anadiplosis in the repetition of a preceding word, but it repeats a *key word* (not just the last word) from a preceding phrase, clause, or sentence, at the beginning of the next". Moreover Harris (2009) adds that it "… serves as an effective focusing device because it can pull out the important idea from the sentence before and put it clearly at the front of the new sentence, showing the reader just what he should be concentrating on…".
Example: The strength of **the passions** will never be accepted as an excuse for complying with them;
    the passions were designed for subjection, and if a man suffers them to get the upper hand,
    he then betrays the liberty of his own soul (Harris, 2009).

In the example, Alexander Pope uses conduplicatio in the words *the passions* that are put in the middle of the first sentence and then repeated at the beginning of the next sentence.

2.1.2.6 Epizeuxis

Epizeuxis is the repetiton of one word (for emphasis) without any words in between (Harris, 2009).

Example: Polonius: "What are you reading?" Hamlet: "**Words**, **words**, **words**" (Harris, 2009).

The example is a conversation between Polonius and Hamlet. It clearly reveals the direct repetition of the word *words* without any other words in between.

2.1.2.7 Symploce

Symploce is the repetition that combines anaphora and epistrophe. The repetition of a word or a phrase at the beginning of a line and another repetition at the end of the line (Harris, 2009).

Example:**When there is talk of** hatred, **let us stand up and talk against it**

When there is talk of violence, **let us stand up and talk against it** (LiteraryDevices Editors, 2013, "Literary Devices and Terms").

The example of symploce above is the statement from Bill Clinton. The use of anaphora is revealed in the clause *When there is a talk of* combined with the use of epistrophe in the clause *let us stand up and talk against it.*

2.1.2.8 Epanalepsis

Epanalepsis is the repetition of the word or words at the beginning of a clause or sentence at the end. Besides, "the beginning and the end are the two positions of strongest emphasis in a sentence, so by having the same word in both places, the audience calls special attention to it" (Harris, 2009).

Example: In **the world** you have tribulation, but take courage; I have overcome **the world** (Harris, 2009).

The example is taken from an excerpt from the Bible (John 16:33). The example shows the repetition of the words *the world* at the beginning and at the end of a sentence.

2.1.2.9 Polyptoton

Polyptoton is the repetition of different forms of words but derived from the same root (LiteraryDevices Editors, 2013, "Literary Devices and Terms").

Example: With eager **feeding**, **food** doth choke the **feeder** (LiteraryDevices Editors, 2013, "Literary Devices and Terms").

This is one example of polyptoton from *Richard II* by William Shakespeare. The example shows the repeated occurrence of one root word which is *food* in different parts of speech.

2.1.2.10 Antistasis

Antistasis is the repetition of words in opposite senses (LiteraryDevices Editors, 2013, "Literary Devices and Terms").

Example: We must, indeed, **all hang together** or, most assuredly, we shall **all hang separately** (LiteraryDevices Editors, 2013, "Literary Devices and Terms").

The example shows the repetition of the phrase that consists of a word that has the opposite meaning of the other word. It can be seen in the word *together* and *separately.* The example is taken from the sentence of Benjamin Franklin.

3. METHODOLOGY

The first thing that I did is selecting one speech to be the source of data. I chose the speech of Martin Luther King, Jr. entitled *I've Been to the Mountaintop*, and then I decided the suitable approaches for the analysis. After that, I collected the data and analysed them. Finally, I wrote the research report.

4. FINDING/DISCUSSION/ANALYSIS

This paper focuses on the schemes as these are the most outstanding features found in the speech. In addition, the schemes found in the speech can be categorized into two types, namely Single-Featured Schematic Figures and Double-Featured Schematic Figures. The former type is for data that belong to one category, while the latter is for data that belong to two categories.

4.1 Single-Featured Schematic Figures
4.1.1 Grammatical Schemes: Parallelism

The grammatical schemes refer to the form of parallelism or the use of parallel structures which occur in a particular part of the speech. The first data of parallelism is taken from paragraphs 2-8:

(1) **2** Something is happening in Memphis; something is happening in our world. And you know, if I were standing at the beginning of time … **I would take** my mental flight by Egypt and **I would watch** God's children in their magnificent trek from the dark dungeons of Egypt through, or rather across the Red Sea, through the wilderness on toward the Promised Land ….

3 I would move on by Greece and take my mind to Mount Olympus. And **I would see** Plato, Aristotle, Socrates, Euripides and Aristophanes assembled around the Parthenon. And **I would watch** them around the Parthenon ….

4 I would go on, even to the great heyday of the Roman Empire. And **I would see** developments around there …

5 I would even come up to the day of the Renaissance, and get a quick picture of all that the Renaissance….

6 I would even go by the way that the man for whom I am named had his habitat. And **I would watch** Martin Luther as he tacked his ninety-five theses on the door at the church of Wittenberg ….

7 I would come on up even to 1863, and watch a vacillating President by the name of Abraham Lincoln finally come to the conclusion that he had to sign the Emancipation Proclamation ….

8 I would even come up to the early thirties, and see a man grappling with the problems of the bankruptcy of his nation. And come with an eloquent cry that we have nothing to fear but "fear itself." ….

9 Strangely enough, **I would turn** to the Almighty, and say, "If you allow me to live just a few years in the second half of the 20th century, I will be happy."

In data (1) above, it is clear that what is repeated is the structure "S + would + V1", as the main clause of the rejected conditional clause. This form refers to the present time and shows the impossibility. The fact is that King is certainly not standing at the beginning of time and that being in the periods he mentions is impossible.

Through this form, King wants to emphasize what he considers the great periods that ever existed in human history and what he would do if he had a chance to be in these periods. He mentions Egypt in relation to the struggle of Israel to get away from the Pharaoh. He then mentions Greece as a

place from which a lot of world prominent philosophers came and which has always been associated with famous names such as Mount Olympus and Parthenon.

The other great periods King mentions in this part of the speech are the periods of the Roman Empire, the Renaissance, the period when a pastor named Martin Luther wrote his ninety-five theses, President Abraham Lincoln's signing the Emancipation Proclamation, and that of the most terrible bankruptcy under President Franklin D. Roosevelt's reign.

The fact is King lives in a period when there is a racial discrimination toward African Americans in America. However, if King were able to ask God, he would prefer to be given more time to live in a period when most other people might feel disappointed in such a situation. Through this, King tries to persuade the audience to see and think about the reality without regretting and dreaming too high. On the contrary, he encourages all the audience to be able to grapple with the injustice they face so that they will find the way out and keep being realistic and optimistic.

The second data is obtained from paragraph 21:
(2) And we just went on before the dogs and **we would look at them**; and we'd go on before the water hoses and **we would look at it**, and we'd just go on singing "Over my head I see freedom in the air." ....

Data (2) repeats the structure "S + would + V1 + preposition + noun" as modal form in the successive clauses. The words repeated are *we would look at it* and *we would look at them*. This form gives explanation to what King wants to do or what he is willing to do.
King utters what he is willing to do to oppose several efforts that want to stop them. He encourages the audience to keep being brave toward the challenges they would be confronted with.

4.1.2 Lexical Schemes

In this analysis, I find 46 data of lexical schemes both in single-featured and double-featured figures. Single-featured figures consist of 40 data which have various forms: 19 data of anaphora, 4 data of epistrophe, 1 data of epizeuxis, 2 data of conduplicatio, 6 data of anadiplosis, 1 data of symploce, 1 data of epanalepsis, 3 data of scesis onomaton, 1 data of antistasis and 2 data of polyptoton. Besides, there are 6 data of double-featured figures, which are 4 data of parallelism-anaphora, 1 data of anadiplosis-anaphora and 1 data of anaphora-antistasis. Moreover, these forms refer to the form of foregrounded repetitions in word level, repeating either the exact or the approximate forms of the word, words, phrases, etc which can be found in a particular part of the speech.

4.1.2.1 Anaphora

Anaphora is the repetition at the beginning of successive words or phrases at the beginning of two or more lines, clauses, or sentences. The first data of anaphora is taken from paragraph 2:
(3) **Something is happening** in Memphis; **something is happening** in our world ….
Something is happening are the words repeated in data above which is placed at the beginning of the successive clauses. These repeated words refer to the issue of racial inequality that is happening.

The *something* here seems unable to be tolerated anymore so that it should be ended soon. King says that inequality happens in a wide area. It is not only in Memphis but also in the world globally. Wherever it happens, the important point that is emphasized is that they want to be free from this *something*.

This data occurs in paragraph 10:
(4) Now **that's a strange statement** to make, because the world is all messed up. The nation is sick. Trouble is in the land; confusion all around. **That's a strange statement** ….

This data repeats the words *that's a strange statement* at the beginning of the successive clauses. These words are concerned with King's statement about asking God that he will be happy if he is

allowed to live just a few years in the second half of the 20th century. He considers it a strange statement for he knows something inappropriate is happening at that time but he feels happy while many other people do not.

Through this statement King wants to show his different perspective when people commonly try to avoid being in this situation or try to live in a safe area or period, but he tries to face it and he even asks for it. His strange statement seems to trigger the audience's spirit in different perspectives.

The next data can be seen in paragraph 13:

(5) Now, **I'm just happy that God has allowed me** to live in this period to see what is unfolding. **And I'm happy that He's allowed me** to be in Memphis.

Data (5) above repeats the words *I'm (just) happy that God / He has allowed me* at the beginning of the successive clauses. These words express King's gratitude to God, who has allowed him to live at the time when African Americans have gone through a long time of survival from discrimination.

King is grateful for he is able to see, join and support the struggle of the African Americans in Memphis. By expressing his gratitude, King is trying to imply that his fellow African Americans should also be grateful to God and should not complain all the time. Hence, the audience will be inspired and fired up to do something that can take the African Americans out of the long years of suffering.

The next data is taken from paragraph 14:

(6) **I can remember** – **I can remember** when Negroes were just going around as Ralph has said, so often, scratching where they didn't itch, and laughing when they were not tickled. But that day is all over. We mean business now, and we are determined to gain our rightful place in God's world.

The words that are repeated at the beginning of the clauses in data (6) above is *I can remember*. The words tell about a saying told by Ralph Abernathy, one of King's best friends, which King considers the memorable saying that sticks to his mind.

Ralph says that wherever and whenever African Americans are going around, they act as people who are not being themselves and do not have self-identity. Besides, King thinks everyone is the same in God's eyes and should be treated equally. Furthermore, King puts emphasis on it because it seems like leaving a mark in his mind.

The next data is obtained from paragraph 15:

(7) **We are saying** that we are determined to be men. We are determined to be people. **We are saying** -- **We are saying** that we are God's children ….

We are saying are the words repeated at the beginning of the clauses in data (7) above. These repeated words explain that King is trying to persuade the audience to avoid provoking any negative protests and arguments which will lead to violence.

By selecting the word *say* instead of other strong forms such as *claim, shout, cry* and so forth, King seems to avoid any trigger of sensitive responses and reactions. The word *say* seems to bring a neutral impression for King emphasizes that he will always keep on the track with his mission to fight without violence.

This data is acquired from paragraph 17:

(8) **The issue** is injustice. **The issue** is the refusal of Memphis to be fair and honest in its dealings with its public servants …

Data (8) repeats the words *the issue* at the beginning of the clauses. These repeated words emphasize the issue of injustice and the refusal of certain companies to be fair and honest toward African American sanitation workers.

These issues can be seen when the press brings to the surface a little violence which is only a window breaking caused by the sanitation workers rather than the struggle they have gone through. Moreover, Mayor Loeb, the mayor of Memphis, opposed the strike of the sanitation workers and

considered it an illegal strike under the state law. Hence, these issues make King eager to expose the true struggles that are seldom mentioned. He also wants to underline that people need to get the attention on the fact rather than to put the blame on them.

Data (9) is taken from paragraph 21:

(9) And we just went on before the dogs and we would look at them; **and we'd go** on before the water hoses and we would look at it, **and we'd just go** on singing … "Take 'em off," and they did; **and we would just go** in the paddy wagon singing….

In data (9) above, the words repeated at the beginning of the clauses are *and we would (just) go*. The words stand for the continuous struggles that have been done by the African Americans.

King wants to prove several struggles they have made successfully by mentioning several kinds of tough fights they have faced. Through these proofs, he also wants to create a feeling of trust that can be a motivation for the audience's spirit. No matter what happens, they would keep going on and not stop.

This data is taken from paragraph 22:

(10) If I lived in China or even Russia, or any totalitarian country, **maybe I could understand** some of these illegal injunctions. **Maybe I could understand** the denial of certain basic First Amendment privileges …

In data (10) above, what is repeated is the words *maybe I could understand* at the beginning of the clauses. These words stress King's implied response that he is intolerant toward illegal injunction happening in America.

King highlights that maybe he could understand why he is given the illegal injunctions if he lives in a totalitarian country for in this country all the people will completely bow to one power. By saying *maybe,* King seems not to completely agree with this situation. Implicitly, it can be assumed that King cannot tolerate this situation. He thinks that all people are equal and should not be under certain complete power over them so that they have the rights to fight the illegal injunction.

The next data occurs in paragraph 22:

(11) But **somewhere I read** of the freedom of assembly. **Somewhere I read** of the freedom of speech. **Somewhere I read** of the freedom of press. **Somewhere I read** that the greatness of America is the right to protest for right ….

What is repeated at the beginning of the clauses in data (11) above is the words *somewhere I read*. These words indicate King's criticism about the American Constitution.

King emphasizes this point especially the word *somewhere* as if he were uncertain where he has read them. Moreover, he believes an American must have read the official written rights and freedom. King emphasizes this point also to remind people that America has a constitution which guarantees the freedom of speech, assembly and press. Yet, he does not see the implementation of them.

The next data is also obtained from paragraph 22:

(12) And so just as I say, **we aren't going to let** dogs or water hoses turn us around, **we aren't going to let** any injunction turn us around. We are going on.

In data (12) above, the words *we aren't going to let* is repeated at the beginning of the clauses. These words mean whatever attempts mobilized to dismiss them would not work.

Although there are bunches of attempts to cancel their struggles, they would not let it happen. Therefore, King does not want the audience to weaken their spirit of struggling.

Data (13) below is taken from paragraph 23:

(13) **Somehow the preacher must** have a kind of fire shut up in his bones. And whenever injustice is around he must tell it. **Somehow the preacher must** be an Amos, and saith, "When God speaks who can but prophesy?" Again with Amos, "Let justice roll down like waters and righteousness like a mighty stream." **Somehow the preacher must** say with Jesus ….

What is repeated at the beginning of the clauses is the words *Somehow the preacher must* in data (13) above. These repeated words refer to the demands of a preacher who has a call from God to shout out the injustice if he sees it.

King wants to stress the point that being in ministry is an important calling. Besides, a preacher is demanded to understand clearly his / her calling from God for justice to help those who live under injustice. Moreover, a preacher must be able to relate the message from the Bible with what is happening in the society since a preacher will be the voice of the voiceless to cry out their longings and aspirations.

Data (14) is acquired from paragraph 24:

(14) And I want to commend the preachers, under the leadership of these noble men: James Lawson, one who has been in this struggle for many years; he's been to jail for struggling; he's been kicked out of Vanderbilt University for this struggle, but he's still going on, fighting for the rights of his people. Reverend Ralph Jackson, Billy Kiles; I could just go right on down the list, but time will not permit. But **I want to thank all of them**. And **I want you to thank them**, because so often, preachers aren't concerned about anything but themselves. And I'm always happy to see a relevant ministry.

The repetition can be seen from the words *I want to thank (all of) them* at the beginning of the clauses in this data. These words reveal King's gratitude to preachers such as James Lawson, Reverend Ralph Jackson and Billy Kiles who have been in the struggle for the rights of African Americans.

King has stated before that being in ministry is an important calling which includes supports for the rights of African Americans. Moreover, it is reflected by the names he mentions. However, he also sees that there are still many preachers who are only concerned about themselves. That is why King expresses his gratitude to those preachers because they can be considered the true preachers who want to sacrifice themselves.

This data is gained from paragraph 25:

(15) **It's all right to talk about** "long white robes over yonder," in all of its symbolism. But ultimately people want some suits and dresses and shoes to wear down here! **It's all right to talk about** "streets flowing with milk and honey," but God has commanded us to be concerned about the slums down here, and His children who can't eat three square meals a day. **It's all right to talk about** the new Jerusalem, but one day, God's preacher must talk about the new New York, the new Atlanta, the new Philadelphia, the new Los Angeles, the new Memphis, Tennessee....

In this data, King repeats *it's all right to talk about* at the beginning of the clauses. He is trying to say that it is completely fine to talk about dreams of great things but people need to be concerned about the reality.

King mentions that we may have a dream of wearing long white robes but the place is not suitable as it is in a dirty place. He adds that we may have a dream of abundant food but there are a lot of people who still cannot eat three square meals a day. King further adds that we may have a dream of a place that is a heaven on earth but there are many places where racial discrimination happens. King wants to emphasize that he has no problem about dreaming of great things. However, he pays more attention to the need for people to see the reality that many of the African Americans do not live properly.

The following data is taken from paragraph 27:

(16) [1]**We don't have to** argue with anybody. [1]**We don't have to** curse and go around acting bad with our words. [2]**We don't need** any bricks and bottles. [2]**We don't need** any Molotov cocktails. We just need to go around ....

Data (16) above has two repetitions of anaphora. The first repetition is the words *we don't have to*, while the second repetition is the words *we don't need*. Both repetitions are at the beginning of the

clauses. The first repeated words contain the unpleasant things that should not be done while the second mentions harmful materials that should not be brought in fighting for the rights.

King aspires that in struggling for the rights they should not commit any negative things such as violent acts, say bad words or bring harmful materials. He always reminds the audience to keep fighting without violence.

The next data is obtained from paragraph 28:

(17) And so, as a result of this, we are asking you tonight, to go out and tell your neighbors not to buy Coca-Cola in Memphis. Go by and tell them not to buy Sealtest milk. Tell them not to buy -- what is the other bread? -- Wonder Bread. And what is the other bread company, Jesse? Tell them not to buy Hart's bread. As Jesse Jackson has said, up to now, only the garbage men have been feeling pain; now we must kind of redistribute the pain. **We are choosing these companies because** they haven't been fair in their hiring policies; and **we are choosing them because** they can begin the process of saying they are going to support the needs and the rights of these men who are on strike ....

We are choosing these companies / them because are the repeated words that occur at the beginning of the clauses in data (17) above. These words note the reason for King's call for a boycott of Coca Cola, Sealtest milk, Wonder Bread and Hart's bread which are the white-run businesses to withdraw the economic support for the African Americans.

King mentions two agendas for withdrawing the economic support for the African Americans. One of them is by boycotting the companies mentioned because the employment practices are unfair due to discrimination. Through this boycott, the audience will indirectly share and feel the pain of the workers who have been unfairly treated. Moreover, hopefully it will give an effect on these white-run companies to begin to be fair, go and tell Mayor Loeb who does not care about the strike.

This data is taken from paragraph 37:

(18) **Let us** rise up tonight with a greater readiness. **Let us** stand with a greater determination. And **let us** move on in these powerful days ….

In data (18) above, the words *let us* are the words repeated at the beginning of the clauses. These words suggest persuasion and call from King to the audience.

In a persuasive way, King encourages the audience to do things that can bring them to gain their rights and also to make a better America. By saying *let us,* King wants the African Americans to fight together. This can stimulate the audience to do what they ought to do.

Data (19) below is acquired from paragraph 44:

(19) And **I want to say tonight** -- **I want to say tonight** that I am too happy that I didn't sneeze. Because if I ….

In data (19) above, the words *I want to say tonight* are repeated at the beginning of the clauses. Through these words, King tries to show that he really desires to utter his gratitude for not sneezing.

King expresses his deep desire to show his gratitude because he is still alive after being stabbed. It makes him happy so that he would be able to get involved in several struggles such as in 1960 when the African Americans had their 'sit-ins'. 'Sit-ins' itself was an organized direct action of protest in which the demonstrators sat and occupied an area and refused to move or leave until their demands were fulfilled. If he did sneeze, he would not be able to take part in those several struggles.

Data (20) is taken from paragraph 52:

(20) Now, **it doesn't matter**, now. **It really doesn't matter** what happens now. I left Atlanta ….

In data (20) above, the words *It (really) doesn't matter* are repeated at the beginning of the clauses. These words reveal how King responds to threats that may endanger his life; he says that he does not care about it.

Through this statement, King wants to encourage the audience; he is not concerned about the issues that may put him in danger. On the contrary, he thinks that the most essential thing for him is the struggles he has gone through and what he is doing.

The following data is also taken from paragraph 52:

(21) **And to be sure** that all of the bags were checked, **and to be sure** that nothing would be wrong with on the plane, we had to check out everything carefully ….

Data (21) repeats the words *and to be sure* at the beginning of the clauses. These words are said by a pilot on the plane when King is on his way to Memphis. The pilot tries to make sure that nothing will be unsafe for King.

This statement reveals the pilot's anticipation to ensure and protect King carefully after knowing there are issues of threats. Hence, it would prevent unwanted things to happen to King.

4.1.2.2 Anadiplosis

Anadiplosis is the repetition of the last word of a phrase, a clause, or a sentence which becomes the first word of the next. The first data of anadiplosis is taken from paragraph 13:

(22) And also in the human rights revolution, if something isn't **done**, and **done** in a hurry, to bring the colored peoples of the world out of their long years of poverty, their long years of hurt and neglect, the whole world is doomed. Now, I'm just happy that God has allowed me to live in this period to see what is unfolding. And I'm happy that He's allowed me to be in Memphis.

The word *done* with only one intervening word in between is repeated in data (22) above. Through this word, King tries to explain that an immediate action must be taken in relation with human rights revolution. If it is not acted, the world will be in trouble.

King wants to emphasize the human rights revolution and that something should be done as the solution of the racial discrimination.

The next data is obtained from paragraph 15:

(23) We are saying that **we are determined to be men**. **We are determined to be people**. We are saying -- We are saying that we are God's children. And that we are God's children, we don't have to live like we are forced to live.

In data (23) above, the words *we are determined to be men / people* are repeated at the end of the first clause and they are repeated at the beginning of the next clause. Through these words, King puts an emphasis on how African Americans see themselves who should be considered human beings just like the others.

King emphasizes the perspective of equality. He wants to tell them that they are men and people, which means that they are the same as the others, especially white people. Besides, he does not say that they are black, white or any other colours but they are men and people in general like all races.

Data (31) is also taken from paragraph 15:

(24) We are saying -- We are saying **that we are God's children**. And **that we are God's children**, we don't have to live like we are forced to live.

In data (24) above, the words *that we are God's children* are repeated at the end of the first clause and they are repeated at the beginning of the next clause. Through these words, King stresses the African Americans on the fact that are God's children.

King wants to motivate the audience that they are God's creatures who are made in God's image. That is why all human beings are considered God's children. Thus, King uses this statement to encourage the audience not to act like they are forced to live for their life is also a gift from God.

This data is obtained from paragraph 16:

(25) Now, what does all of this mean in this great period of history? It means that **we've got to stay together**. **We've got to stay together** and maintain unity ….

In data (25) above, the words *we've got to stay together* are repeated at the end of the first clause and they are repeated at the beginning of the next clause. Through these words, King emphasizes his demand that the audience should be united.

King calls the audience to struggle collectively; he does not want them to be disunited. He believes that by struggling together, they would succeed in their struggle.

This data is taken from paragraph 21:

(26) And every now and then we'd get in jail, and we'd see the jailers looking through the windows **being moved by our** prayers, and **being moved by our** words and our songs ….

In data (26) above, King repeats the words *being moved by our* at the end of the first clause and they are repeated at the beginning of the next clause. These words highlight the effect of spiritual power that can give a kind of impulsion to the jailers.

King underlines that there is a power of transphysics essence. This can give an impact and change people's affection, including the jailers. Through this we can see again that King tries to call the audience to fight without violence, which can also make the jailers sympathize with them.

The following data is taken from paragraph 23:

(27) Somehow the preacher must say with Jesus, "The Spirit of the Lord is upon me, because **he hath anointed me**," and **he's anointed me** to deal with the problems of the poor."

In this data, King repeats the words *he hath / he's anointed me* at the end of the first clause and he repeats them again at the beginning of the next clause. These words stress an excerpt from the Bible that is said by Jesus which King used as the theological approach about the calling from God to one who has been chosen spiritually to be the one who will be a blessing for the weak.

With his background as a pastor, King wants to highlight that the person who has a calling should be the one who will be a blessing for the weak. Besides, he also tries to motivate the audience, not only emotionally or physically but also spiritually.

4.1.2.3 Epistrophe

Epistrophe is the repetition at the end of the successive phrases, clauses, or sentences. The first data of epistrophe is taken from paragraph 2-8:

(28) [2] I would take my mental flight by Egypt and I would watch God's children in their magnificent trek from the dark dungeons of Egypt through, or rather across the Red Sea, through the wilderness on toward the Promised Land. And in spite of its magnificence, **I wouldn't stop there**.
[3] I would move on by Greece and take my mind to Mount Olympus …. But **I wouldn't stop there**.
[4] I would go on, even to the great heyday of the Roman Empire …. But **I wouldn't stop there**.
[5] I would even come up to the day of the Renaissance …. But **I wouldn't stop there**.
[6] And I would watch Martin Luther as he tacked his ninety-five theses on the door at the church of Wittenberg. But **I wouldn't stop there**.
[7] I would come on up even to 1863, and watch a vacillating President by the name of Abraham Lincoln finally come to the conclusion that he had to sign the Emancipation Proclamation. But **I wouldn't stop there**.
[8] I would even come up to the early thirties, and see a man grappling with the problems of the bankruptcy of his nation …. But **I wouldn't stop there**.

In data (28) above, the words *I wouldn't stop there* are repeated at the end of the clauses. These words indicate that King will never give up and the struggle will continue.

King emphasizes that if he had been in the periods of great historical events, he would never have stopped at that time. He even asks more than that to be given a chance to live when the African

Americans were struggling for equality. He tries to motivate the audience that they should never surrender.

  The next data is taken from paragraph 16:

(29) We've got to stay together and **maintain unity**. You know …. Now let us **maintain unity.**

  The repetition at the end of the clauses in data (29) above is the words *maintain unity*. King emphasizes his persuasion to stay and keep being together.

  King motivates the audience by persuading them to become united and struggle together so that they will have stronger power and broader capacity.

  Data (30) below is acquired from paragraph 18:

(30) Now we're going **to march again**, and we've got **to march again**, in order to put the issue where it is supposed to be -- and force everybody to see that there are thirteen hundred of God's children here suffering, sometimes going hungry, going through dark and dreary nights wondering how this thing is going to come out ....

  Through data (30) above, King repeats the words *to march again* at the end of the clauses. King obviously wants to stress one of his sustainable call to the audience to join the march.

  King has been in demonstrations several times. He is never weary to encourage the audience to continue struggling and not to stop at any point in joining the protest.

  This data is obtained from paragraph 39:

(31) They allowed me to read some of the mail that came in, and from all over the states and the world, kind letters came in. I read a few, but one of them **I will never forget**. I had received one from the President and the Vice-President. I've forgotten what those telegrams said. I'd received a visit and a letter from the Governor of New York, but I've forgotten what that letter said. But there was another letter that came from a little girl, a young girl who was a student at the White Plains High School. And I looked at that letter, and **I'll never forget it** ….

  In data (31) above, the words *I will / I'll never forget* are repeated at the end of the clauses. These words reveal something that King considers important and that he will always remember.

  King says that he gets a lot of letters when he is in hospital. He forgets what is said in the letters from important people. However, he remembers a letter from a little girl who says that she is very happy that King did not sneeze. These words seem to stick in King's mind so much that it leads him to think further what would have happened if he had sneezed. He would not be able to join the struggle ahead before he really died.

4.1.2.4 Scesis Onomaton

  Scesis onomaton is the repetition of a series of ideas which has synonymous phrases or statements in the successive word or clause. The first data of scesis onomaton is taken from paragraph 10:

(32) Now that's a strange statement to make, because **the world is all messed up**. **The nation is sick**. **Trouble is in the land**; **confusion all around**. That's a strange statement.

  In data (32), King repeats the words *the world is all messed up, the nation is sick, trouble is in the land, confusion all around* as a series of repeated ideas which has synonymous content. This series of repeated ideas emphasize on the issue of prevalent racial segregation.

  King tries to stress the occurrence of the issue of discrimination that happens in the society which seems to have been ignored so that it happens everywhere. King emphasizes that the entire nation of America have been unfair to American citizens particularly to those of African descent.
This data is obtained from paragraph 33:

(33) But Jesus immediately pulled that question from mid-air, and placed it on a dangerous curve between Jerusalem and Jericho. And he talked about a certain man, who fell among thieves. You remember that a Levite and a priest passed by on the other side. They didn't stop to help him. And finally a man of another race came by. He got down from his beast, decided not to be compassionate by proxy. But he got down with him, administered first aid, and helped the man in need. Jesus ended up saying, **this was the good man**, **this was the great man**, because he had the capacity to project the "I" into the "thou," and to be concerned about his brother.

In data (33) above, the words *this was the good man* and *this was the great man* are repeated as a series of repeated ideas which has synonymous content. These words refer to the Good Samaritan whom King regards as a good man or a great man in the Bible.

King uses this story as a parable to motivate the audience to give priority not only on themselves but also on others who are in need. He expects the audience to be concerned about other people as well. King regards the Good Samaritan as a good and kind figure to follow.

The data below is obtained from paragraph 56:

(34) Like anybody, I would like to live a **long life**. **Longevity** has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain ....

In data (34), King repeats the words *long life* or *longevity* which has synonymous words of a series of ideas. These repeated words emphasize prolonged existence that most people want.

King says that as a common man, he has a desire to live a long life. However, he is not concerned about it anymore even when his life is threatened. He emphasizes that he pay more attention on the struggle than on his own life.

4.1.2.5 Conduplicatio

Conduplicatio is the repetition of a preceding word, but it repeats a *key word* from a preceding phrase, clause, or sentence, at the beginning of the next. The first data of conduplicatio is taken from paragraph 13:

(35) And also in the human rights revolution, if something isn't done, and done in a hurry, to bring the colored peoples of the world out of **their long years** of poverty, **their long years** of hurt and neglect, the whole world is doomed ….

In data (35) above, King repeats the words *their long years* that are put in the middle of the clause and then repeated at the beginning of the next clause. These words refer to the length of time African Americans have gone through in suffering from discrimination.

King wants to show that they have had a long period of struggling. That is why he demands for something to be done right away so that it will bring them out of this long time suffering.

The next data is acquired from paragraph 39:

(36) It came out in the New York Times the next morning, that if I had merely sneezed, I would have died. Well, about four days later, **they allowed me**, after the operation, after my chest had been opened, and the blade had been taken out, to move around in the wheel chair in the hospital. **They allowed me** to read some of the mail that came in, and from all over the states and the world, kind letters came in ….

In data (36) above, the words *they allowed me* are repeated in the middle of the clause and they are also repeated at the beginning of the next clause. These repeated words explain the permission given to King after King undergoes the surgery.

King points out four days after the surgery, he is permitted to read several letters he has received. Due to his serious condition, namely that, he would have died, if he had merely sneezed.

4.1.2.6 Polyptoton
Polyptoton is the repetition of different forms of words but it is derived from the same root. The first data of polyptoton is obtained from paragraph 2:

(37) I would take my mental flight by Egypt and I would watch God's children in their **magnificent** trek from the dark dungeons of Egypt through, or rather across the Red Sea, through the wilderness on toward the Promised Land. And in spite of its **magnificence**, I wouldn't stop there.

In data (37) above, the words *magnificent* and *magnificence* from the root *magnificent* are repeated in the clauses. These words describe the beauty of historical events that happen in one period that King considers a great period.

King wants to emphasize that if only he had been able to live in that great period, as a common person he would have been happy. In reality, however, he does not regret to live in the current situation. Through this, he also wants to show the audience that he would do more and he would not stop.

The next data is taken from paragraph 16:

(38) You know, whenever Pharaoh wanted to prolong the period of **slavery** in Egypt, he had a favorite, favorite formula for doing it. What was that? He kept the **slaves** fighting among themselves. But whenever the **slaves** get together, something happens in Pharaoh's court, and he cannot hold the **slaves** in **slavery**. When the **slaves** get together, that's the beginning of getting out of **slavery**. Now let us maintain unity.

Slaves and *slavery* are the repeated words in data (38) from the root word *slave* in the clauses. These repeated words bring a negative meaning of being forced to work and bow to one power. King wants to tell the audience an analogy of the biblical story of Pharaoh and the slaves who finally get out of the slavery. It can be a motivation and representation of the injustice happening to African Americans and finally they can get out of it. Both being slaves under Pharaoh's reign and living in the discrimination society have a similarity which reveals an unpleasant treatment. Fortunately, at the end the slaves gain their freedoms and King also believes that they will also be free from the discrimination.

4.1.2.7 Epizeuxis
Epizeuxis is the repetition of one word or more without any words in between.
The first data of epizeuxis is taken from paragraph 16:

(39) You know, whenever Pharaoh wanted to prolong the period of slavery in Egypt, he had a **favorite**, **favorite** formula for doing it. What was that? He kept the slaves fighting among themselves. But whenever the slaves get together, something happens in Pharaoh's court, and he cannot hold the slaves in slavery. When the slaves get together, that's the beginning of getting out of slavery ….

The repetition without any words in between can be seen in the word *favorite* in data (39) above. King stresses what Pharaoh likes to do to trigger his slaves to fight among themselves.

King wants to encourage the audience by giving this example so that it will prevent them from being split. King also hopes that the audience will merge together and will not easily be provoked since King also highly believes in struggling without violence.

4.1.2.8 Symploce
Symploce is the repetition at the beginning of successive phrases, clauses, or sentences and another word or phrase is also repeated at the end of successive phrases, clauses, or sentences. The only data of symploce is taken from paragraph 39:

(40) I read a few, but one of them I will never forget. I had received one from the President and the Vice-President. **I've forgotten what** those telegrams **said**. I'd received a visit and a letter from the Governor of New York, but **I've forgotten what** that letter **said**. But there was another letter that

came from a little girl, a young girl who was a student at the White Plains High School. And I looked at that letter, and I'll never forget it ....

In the data above, King repeats the words *I've forgotten what* at the beginning of the successive clauses and another repetition of the word *said* at the end of the successive clauses. These words draw the attention to the letters King has received from the important people and he cannot recall their content anymore.

King emphasizes that it does not matter from whom he gets the letters but the content does matter. That is why he does not remember anymore what is in the letters sent by the important people. These letters may not contain special content but the letter the little girl has sent contains a very impressive message.

4.1.2.9 Epanalepsis

Epanalepsis is the repetition of the word or words at the beginning of a clause or sentence at the end. The first data of epanalepsis is taken from paragraph 36:

(41) **That's the question** before you tonight. Not, "If I stop to help the sanitation workers, what will happen to my job .... The question is, "If I do not stop to help the sanitation workers, what will happen to them?" **That's the question**.

The repetition at the beginning and at the end of the clauses in this data is shown in the words *that's the question*. By repeating these words, King wants to emphasize that the question he asks is very important.

King uses a Biblical story to make his audience avoid unselfishness. He pays attention to the question whether to help or not to help others and the consequences of each. He comes up with a question he considers the most crucial one namely if we do not help others, what is the consequence that will happen to them. That is the main point and question he emphasizes.

4.1.2.10 Antistasis

Antistasis is the repetition of words in opposite senses. The first data of antistasis is taken from paragraph 31:

(42) Now, let me say as I move to my conclusion that we've got to give ourselves to this struggle until the end. Nothing would be more tragic than to stop at this point in Memphis. We've got to see it through. And when we have our march, you need to be there. If it means leaving work, if it means leaving school -- be there. Be concerned about your brother. You may not be on strike. But either **we go up together**, or **we go down together.**

In data (42) above, King uses the repetition of the opposite words in the words *we go up together* and *we go down together*. He repeats the words that consist of a word that has the opposite meaning of the other, which is *up* and *down.* These words refer to King, who calls the audience to participate in the struggle.

King states that the participation of the audience is important for every single person has a role that will determine the struggle. King also warns them not to be selfish for their participation will pull more power rather than not joining at all.

4.2 Double-Featured Schematic Figures

4.2.1 Parallelism-Anaphora

Parallelism-Anaphora is a combination of two categories at once which are the repetition of parallel structures and also the repetition at the beginning of the successive clauses. The first data of Parallelism-Anaphora can be seen in paragraph 20:

(43) 1. Parallelism: **If we were** Baptist or some other denominations, **we had been immersed**. **If we were** Methodist, and some others, **we had been sprinkled**, but we knew water ….

2. Anaphora: **If we were** Baptist or some other denominations, we had been immersed. **If we were** Methodist, and some others, we had been sprinkled, but we knew water ….

In data (43) above, in the first category, the structure "If + S+ To Be" in the If clause and "S + Had + Been + V3" in the main clause of the open conditional clause are repeated. While in the second category, the words *If we were* are repeated at the beginning of the successive clauses. This data merely puts forward the past events of being Baptist, Methodist and the other kinds of denominations that exist. King wants to say whatever way is used in baptizing people, whether it is in Baptist by immersion or it is in Methodist by sprinkling, there is one thing in common, namely water. Water is the most essential element in baptism which symbolizes loyalty to God that African Americans are familiar with.

Moreover, in this paragraph, King also mentions a racist chief called Bull Connor, the Commissioner of Public Safety who leads the white police to disperse the African American demonstrators with fire hoses. King says that Bull Connor simply uses physical actions. Moreover, King says that Bull Connor forgets that there is a fire which cannot be put out by water. It is a fire of the spirits to struggle which will always go on whatever the white police do against them.

The next data can be seen in paragraph 31:

(44) **If it means leaving** work, **if it means leaving** school -- be there ….

Data (44) above repeats the parallel structure "If + S + V1 + -ing phrase" as the clause of the open conditional clause. This form is in the present tense and an imperative, which is used to give instructions in the present time. Moreover, this structure also repeats the words *if it means leaving* at the beginning of the successive clauses. This data emphasizes that it is highly recommended to join the march even though it means leaving work or school.

King asks the audience to take part in the march no matter what happens for struggling is much more important than working or studying at that time. It will be tragic if they prefer going to work or school because it means the struggle will stop.

Data (45) is acquired from paragraphs 35 and 36:

(45) 1. Parallelism: [35] "**If I stop** to help this man, **what will happen** to me?" But then the Good Samaritan came by. And he reversed the question: "**If I do not stop** to help this man, **what will happen** to him?"

[36] That's the question before you tonight. Not, "**If I stop** to help the sanitation workers, **what will happen** to my job. Not, "**If I stop** to help the sanitation workers **what will happen** to all of the hours that I usually spend in my office every day and every week as a pastor?" The question is not, "**If I stop** to help this man in need, **what will happen** to me?" The question is, "**If I do not stop** to help the sanitation workers, **what will happen** to them?" That's the question.

2. Anaphora: [35] "**If I stop to help** this man, what will happen to me?" But then the Good Samaritan came by. And he reversed the question: "**If I do not stop to help** this man, what will happen to him?"

[36] That's the question before you tonight. **Not, "If I stop to help the sanitation workers**, what will happen to my job. **Not, "If I stop to help the sanitation workers** what will happen to all of the hours that I usually spend in my office every day and every week as a pastor?" The question is not, "**If I stop to help** this man in need, what will happen to me?" The question is, "**If I do not stop to help** the sanitation workers, what will happen to them?" That's the question.

In data (45) above, King repeats two structures which are "If+ S + V1" in the If clause and "What + will + V1" in the main clause of an open conditional clause and the other form is "If+ S + do not + V1" in the If clause and "What + will + V1" in the main clause which is also an open conditional clause. Moreover, this data repeats the words *if I stop to help*, *if I do not stop to help* and *not*, *if I stop to help the sanitation workers* at the beginning of the successive clauses. These data reveals the fifty percent possible chances.

King wants to emphasize the open and equal possibility that may happen to ourselves and other people. In this context, whatever the choice given to everyone is, whether to help others or not in a certain situation, it will always have consequences. King further elaborates that if we choose not to help others, we might not face any trouble, but the other person might get a bad consequence. On the other hand, if we choose to help others, we might have some trouble, but the other person will be saved. King obviously encourages the audience not to be selfish.

The following data is taken from paragraphs 39 and 43-50:

(46) 1. Parallelism: **[39] if I had merely sneezed, I would have died.**

[43] if you had sneezed, you would have died.

[44] if I had sneezed, I wouldn't have been around here in 1960, when students all over the South started sitting-in at lunch counters.

[45] If I had sneezed, I wouldn't have been around here in 1961, when we decided to take a ride for freedom and ended segregation in inter-state travel.

[46] If I had sneezed, I wouldn't have been around here in 1962, when Negroes in Albany, Georgia, decided to straighten their backs up.

[47] If I had sneezed -- If I had sneezed I wouldn't have been in 1963, when the black people of Birmingham, Alabama, aroused the conscience of this nation, and brought into being the Civil Rights Bill.

[48] If I had sneezed, I wouldn't have had a chance later that year, in August, to try to tell America about a dream that I had had.

[49] If I had sneezed, I wouldn't have been in down Selma, Alabama, to see the great Movement there.

[50] If I had sneezed, I wouldn't have been in Memphis to see a community rally around those brothers and sisters who are suffering.

2. Anaphora: **[44] if I had sneezed, I wouldn't have** been around here in 1960, when students all over the South started sitting-in at lunch counters.

[45] If I had sneezed, I wouldn't have been around here in 1961, when we decided to take a ride for freedom and ended segregation in inter-state travel.

[46] If I had sneezed, I wouldn't have been around here in 1962, when Negroes in Albany, Georgia, decided to straighten their backs up.

[47] If I had sneezed -- If I had sneezed I wouldn't have been in 1963, when the black people of Birmingham, Alabama, aroused the conscience of this nation, and brought into being the Civil Rights Bill.

[48] If I had sneezed, I wouldn't have had a chance later that year, in August, to try to tell America about a dream that I had had.

[49] If I had sneezed, I wouldn't have been in down Selma, Alabama, to see the great Movement there.

[50] If I had sneezed, I wouldn't have been in Memphis to see a community rally around those brothers and sisters who are suffering.

In data (46) above, the structure that is repeated is "If+ S+ had+ V3" in the If clause and "S+ would + have + V3" in the main clause of the rejected conditional clause. Furthermore, this data repeats the words *if I had sneezed* and *I wouldn't have* at the beginning of the successive clauses. This repetition implies that what is stated refers to the past and is contrary to the fact.

King gives the specific facts of what he has been doing since 1960 when African Americans had the 'sit-ins', when busses travelling between states law had been integrated, when freedom movement in Albany when African Americans straightened their backs up, when the Civil Rights Bill was created, when "I have a dream" speech was delivered, when voting rights bill were passed into law

and when King delivered the speech "I've Been to the Mountaintop" in Memphis. The series of struggling King mentions and has gone through proves that he is all right with his condition although many people think he would have died even if he had only sneezed.

4.2.2 Anadiplosis-Anaphora

Anadiplosis-anaphora is a data that combines two categories at once which are the repetition of the last word of one phrase, clause, or sentence which becomes the first word of the next and also the repetition at the beginning of the successive clauses. The first data of anadiplosis-anaphora is taken from paragraph 28:

(47) 1. Anadiplosis: And so, as a result of this, we are asking you tonight, to go out and tell your neighbors not to buy Coca-Cola in Memphis. Go by and **tell them not to buy** Sealtest milk. **Tell them not to buy** -- what is the other bread? -- Wonder Bread ….

2. Anaphora: **Tell them not to buy** -- what is the other bread? -- Wonder Bread. And what is the other bread company, Jesse? **Tell them not to buy** Hart's bread. As Jesse Jackson has said ….

Data (47) above repeats the words *tell them not to buy* as repetition of the last word of one phrase, clause, or sentence which becomes the first word of the next and also the same words are repeated at the beginning of the other successive clauses. Through these repeated words, King tries to stress his call to the audience to tell the other African Americans to stop purchasing the products made by white companies.

King wants to persuade the audience to tell and pass on the persuasion to the other African Americans to stop buying several white-run companies that have been unfair in the hiring policies toward African American employees. In this way, he hopes he will be able to get rid of the unjust treatment toward the African Americans workers.

4.2.3 Anaphora- Antistasis

Anaphora-antistasis is a data that also combines two categories which are the repetition at the beginning of the successive clauses and repetition of a word that has the opposite meaning of the other word. The first data of anaphora-antistasis is obtained from paragraph 26:

(48) 1.Anaphora: Now the other thing we'll have to do is this: Always anchor our external direct action with the power of economic withdrawal. Now, **we are poor** people. Individually, **we are poor** when you compare us with white society in America. **We are poor**. Never stop and forget that collectively -- that means all of us together -- collectively we are richer than all the nations in the world ….

2. Antistasis: Now the other thing we'll have to do is this: Always anchor our external direct action with the power of economic withdrawal. Now, we are poor people. **Individually**, we are **poor** when you compare us with white society in America. We are poor. Never stop and forget that collectively -- that means all of us together -- **collectively** we are **richer** than all the nations in the world ….

In data (48) above, *we are poor* is repeated at the beginning of the clauses as the first category. The second category shows the two repetitions of the opposite meaning of the other word which are the words *individually* and *collectively*, and the other ones are *poor* and *richer*. These words point out the economic potency of African Americans especially when they become united.

King says that they are powerless in the economic aspect but he wants to emphasize that it only happens under a circumstance when they are only individuals while the whole white Americans are intact. Collectively, they are actually richer than most nations in the world. Moreover, in terms of withdrawing the economic support King wants to tell the audience that togetherness will create a power, including economic power.

5. CONCLUSION (AND RECOMMENDATION)

I would like to present a conclusion based on my findings after analysing the use of schematic figures in Martin Luther King Jr.'s speech *I've Been to the Mountaintop.* The analysis focuses on the use of repetition as a type of schematic figures.

From the analysis, I find that repetition is the most frequent figure in the speech. Besides, the words selected that are said more than once represent an important point. In my opinion, King uses repetition to show to the audience that an important point is being emphasized. The important point is emphasized to make it clearer, more memorable and interesting. Therefore, repetition as a schematic figure can be considered King's style, which is an effective strategy to catch the audience's attention.

Moreover, it is found out that the types of repetition King uses are exact and approximate repetition. In this speech, the exact repetition is more dominantly used. Through these types, I notice that the exact repetition emphasizes identical words or phrases which convey ideas of equal importance.

On the other hand, the approximate repetition, such as scesis onomaton, tends to repeat and link the same idea in the forms of different words or synonyms. Another thing worth noticing is that most of the approximate repetition in the data increase the weightiness of tone and mood of the important point so that they sound more crucial and serious. In this case, I think the words used in the approximate repetition mutually support each other.

The most dominant schematic figures used is lexical schemes or word repetition. A word is a single unit of language that is directly heard and received by the audience rather than structure. I think in receiving structure, the audience should go through a process of what the word means first. Besides, in my perspective, repeating words gives obvious repetition and it is more effective than repeating structure. In some cases, however, parallelism can create a balanced order of the structure and repeat the important idea at the same time. Such parallelism is not only in the structures but also in the words. Even though the structures and the words repeated are the same, I assume that the repeated word spontaneously and unconsciously comes up first in the audience's mind rather than the repeated structure. Hence, I can see that King tends to use more lexical schemes than grammatical schemes in order to make the important point catchier and more memorable.

In this analysis, it is shown that King uses variation of figures which are also categorized into single-featured schematic figures and double-featured schematic figures. He uses the simple figures and complicated ones. A single-featured schematic figure only requires one figure while a double-featured schematic figures requires a combination of two figures. From my analysis of the use of these varied figures, it is obvious that King wants to create a variation in his speech so that the content will not be monotonous and boring. There are 42 data of single-featured schematic figures and only 6 data of double-featured schematic figures. Hence, it is clear that the single-featured schematic figures are most frequently used. This is so because I think a single-featured schematic figures is simpler and easier to understand and deal with than a double-featured one.

Furthermore, out of the 42 data of single-featured schematic figures, there are 2 data of parallelism, 19 data of anaphora, 6 of anadiplosis, 4 of epistrophe, 3 of scesis onomaton, 2 of conduplicatio, 2 of polyptoton, 1 of epizeuxis, 1 of symploce, 1 of epanalepsis, and 1 of antistasis. In addition, out of the 6 data of double-featured figures, there are 4 data of parallelism-anaphora, 1 of anadiplosis-anaphora, and 1 of anaphora-antistasis. Through this distribution of data, we can see that the most dominant repetition is anaphora, both in the single-featured schematic figures and in the double-featured schematic figures, whereas the most infrequently used are polyptoton, epizeuxis, symploce, epanalepsis and antistasis.

Anaphora repeats an important point at the beginning of a clause or sentence as a start. Besides, it is the most familiar and popular term among them. The audience are directly given what is important as the opening. What has been emphasized at the beginning is said again in the following lines at the

beginning to remind the audience, especially when they are given long information after the repeated word is emphasized. I can imagine in certain situations King emphasizes an important idea with a certain intonation, and this enables the audience to predict what is coming next. In my opinion, any kind of repetition King uses has the same and basic purpose, which is to make an important point clearer, catchier and more memorable so that his purpose of using it can be achieved and fulfilled.

Out of the 6 data of parallelism, 5 of them are in the form of conditional clauses. These 5 data occur in the single-featured schematic figures and the double-featured schematic figures. Moreover, the 4 data of conditional clauses are combined with anaphora. Through this finding, I consider King is very skilful in using any kinds of repetitions and in merging them into a combination of words and structure repetition all at once. I can also see that he is thoughtful and competent in engaging the audience's attention. He is able to choose words that are going to be used and arranged into a certain position and structure repeatedly. This combination can heighten the emphasis of the message that is going to be conveyed. Therefore, it can be a more effective strategy to appeal to the audience's emotion.

Through the analysis, it is obvious that King has three purposes of using schematic figures, namely emphasizing an important point, giving motivation or encouragement, and persuading the audience. All the data certainly have the function of emphasizing the important point. In addition, some data have the function of giving motivation or encouragement and persuading the audience. Hence, giving motivation or encouragement and persuading the audience can be said to be an additional purpose while emphasizing the important point is the major and basic purpose.

Several data only provide a single purpose, which is the basic and major purpose, namely emphasizing an important point. However, the other data have several purposes at once. From my point of view, the purpose of emphasizing important points is more crucial than the other purposes. Emphasizing important points is the first requirement needed in order that the audience can interpret what King intends to convey. When the audience can understand what King wants to say, it means he successfully shares the same important point with the audience. Afterwards, the other purposes can be achieved and accepted, especially in the combination of several purposes. Therefore, this creates an interdependent relation among the purposes as they complete each other.

One of the issues of King's purposes that is worth noticing is the nonviolent struggle. I regard this issue as King's fundamental principle. Through the overall analysis, I can point out that King's way of trying to emphasize his commitment to fight without violence is the best and right way to do. He obviously wants to reflect a peaceful protest not only in the external physical form but also in the internal spiritual form. I think this leads to the reason for him to use a theological approach of the Christian belief which he completely relies on to motivate the audience. It is also supported by King's background as a pastor. Besides, I think the majority of the audience at that time are Christian so that the strategy is indeed very effective.

Last but not least, those who are interested in doing further researches on Stylistics and who want to take this topic to analyse, can still analyse the same speech as there are many other figures that have not been analysed yet. In my analysis, I only analyse the use of schematic figures and its purposes, while actually there are Tropic figures that can be analysed further. After doing the stylistics analysis, I realize that Stylistics is an interdisciplinary study which needs other supporting theories in order to make the analysis of schematic figures become clearer, more comprehensive, specific and complete.

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Kata Serapan Bahasa Hokkian dalam Bahasa Indonesia: Tinjauan Medan Makna

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ABSTRAK

Salah satu bukti dari adanya hubungan atau kontak suatu bangsa dengan bangsa lain adalah munculnya kata serapan. Kata serapan ini muncul karena tidak adanya kata yang mewakili konsep baru dalam bahasa penerima. Kata *bakmi, bakso, bihun, becak, kongkalikong* yang berasal dari bahasa Hokkian diserap ke dalam bahasa Indonesia karena tidak adanya kata dalam bahasa Indonesia yang mewakili konsep kata-kata tersebut. Selanjutnya, kata-kata tersebut digunakan dalam kehidupan sehari-hari sehingga tidak terasa lagi bahwa kata-kata tersebut sesungguhnya merupakan pinjaman dari bahasa asing karena mengalami penyesuaian fonetis, morfologis dan semantis di dalam bahasa Indonesia.Adanya kata-kata bahasa Hokkian yang masuk dalam perbendaharaan kata bahasa Indonesia menunjukkan adanya kontak antara orang Indonesia dengan orang Tiongkok. Sejumlah kata yang berasal dari bahasa Hokkian telah tercatat dalam Kamus Besar Bahasa Indonesia. Makalah ini akan mendata kata serapan apa saja dari bahasa Hokkian dan bahasa daerah lainnya di Tiongkok yang telah tercatat dalam Kamus Besar Bahasa Indonesia (KBBI). Kata serapan yang terjaring dari KBBI ini selanjutnya akan dikelompokkan ke dalam medan maknanya. Bertitik tolak dari kelompok-kelompok medan makna ini akan diungkapkan alasan terjadinya penyerapan.

Kata kunci: kata serapan, bahasa Hokkian, medan makna

1. PENGANTAR

Kata *bakmi, bakso, bihun, becak, kongkalikong*sering kita gunakan dalam kehidupan sehari-hari. Begitu seringnya kata-kata tersebut digunakan sehingga kita tidak dapat merasakan lagi bahwa sesungguhnya kata-kata tersebut berasal dari bahasa Hokkian, salah satu bahasa yang ada di Tiongkok bagian selatan. Diterima dan digunakannya suatu kata yang berasal dari bahasa asing dalam kehidupan sehari-hari pada suatu bangsa merupakan suatu perjalanan panjang dari hasil kontak antar bangsa. Bangsa Indonesia selama berabad-abad melakukan kontak dengan bangsa Arab, India, Portugis, Cina, Belanda, Inggris. Dalam kontak antarbangsa ini, terjadilah kontak bahasa yang seringkali menimbulkan interferensi atau penyimpangan dalam bahasa. Interferensi atau penyimpangan ini terjadi di bidang fonologis, gramatikal, dan leksikal (Weinreich, 1953: 1). Lambat laun ujaran-ujaran tersebut menyebar dan digunakan di berbagai kegiatan dalam kehidupan sehari-hari. Saat ujaran-ujaran atau kata-kata yang berasal dari bahasa asing tersebut digunakan oleh masyarakat dalam kehidupan sehari-hari tanpa disadari lagi dari mana asal usulnya, bagaimana bunyi dan makna asal yang dikandungnya, ujaran atau kata-kata asing tersebut telah berintegrasi atau menjadi bagian dari suatu bahasa (Mackey, 1968: 569). Kata asing tersebut masuk dalam ranah bahasa bersangkutan jika sudah diperlakukan sama dengan kata lain yang ada dalam suatu bahasa atau ketika kamus, institusi nasional, maupun penulis kenamaan telah menggunakannya (Grosjean, 1982: 334-335).

Kamus Besar Bahasa Indonesia terbitan Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan mendata kosakata yang ada dalam Bahasa Indonesia, termasuk kosakata serapan yang berasal dari bahasa asing, antara lain bahasa Arab, bahasa Portugis,

bahasa Cina, bahasa Belanda dan lain-lain. Beberapa kata serapan dalam Kamus Besar Bahasa Indonesia (KBBI) masih bisa diketahui asal usulnya karena dituliskan asal kata tersebut, misalnya *Cn* untuk kata yang berasal dari bahasa Cina.

Makalah ini akan mendata kata-kata dari bahasa Cina yang sebagian besar berasal dari bahasa Hokkian yang terdaftar dalam KBBI. Pelacakan kata serapan dari bahasa Cina dalam KBBI didasarkan pada daftar sejumlah kata serapan yang berasal dari bahasa Hokkian hasil penelitian etimologis para peneliti yang khusus meneliti asal usul kata serapan dalam bahasa Indonesia yang berasal dari bahasa Cina. Selanjutnya, kata-kata serapan dari bahasa Cina yang telah terjaring dari KKBI tersebut akan dikelompokkan menurut medan maknanya.

2. PENELITIAN SEBELUMNYA

Ada beberapa penelitian dan makalah yang membahas kata serapan dalam bahasa Indonesia, khususnya yang berasal dari bahasa Cina. Philip Leo mengadakan penelitian etimologis mengenai kata serapan dari bahasa Cina sejak tahun 1951 sampai tahun 1975. Penelitian ini telah mendata sekitar 322 kosakata serapan dari bahasa Cina disertai karakter Han. Penelitian etimologis besar selanjutnya dilakukan oleh Russell Jones yang mendata kata serapan yang ada dalam bahasa Indonesia dan bahasa Melayu (2007). Khusus mengenai kata serapan dari bahasa Cina, telah terdata 1186 kosakata dalam bahasa Indonesia yang sebagian besar (90%) berasal dari bahasa Hokkian.

Selain itu, juga ada beberapa tulisan yang mengangkat masalah mengenai kata serapan yang berasal dari bahasa Cina. I.Wibowo dalam "Sumbangan Masyarakat Cina bagi Pertumbuhan Kosakata Bahasa Indonesia" menyatakan ada dua tahap persebaran bahasa Cina, yaitu sebelum dan sesudah 1933. Persebaran pertama melalui jalur pergaulan, pertunjukkan dan publikasi, persebaran kedua melalui karya sastra sebagai akibat munculnya aliran Pujangga baru yang memberikan keleluasaan sesuai dengan cita rasa bahasa pengarang. Tulisan lainnya adalah karya Denys Lombard dalam 'Warisan Cina' dalam buku Nusa Jawa: Silang Budaya, bagian II: Jaringan Asia. Dalam tulisannya, melalui perspektif sejarah, Lombard secara singkat mencoba menggali dan mengungkapkan sumbangan bangsa Cina kepada bangsa Indonesia. Dari penuturannya, muncul sejumlah kosakata yang berasal dari bahasa Cina yang berkaitan dengan hal-hal yang dilakukan bangsa Cina di Indonesia. Misalnya di bidang pertanian, orang Cina menanam kacang hijau sekaligus mengolahnya menjadi berbagai macam makanan sehingga muncullah usaha kerajinan makanan yang diberi nama Cina, seperti *tauge, tahu, kecap, tausi*.

Terakhir, adalah makalah Hermina Sutami berjudul 'Menelusuri Sumbangan Kosakata Bahasa Cina dalam Bahasa Indonesia' (2016) membahas mengenai kata serapan dari bahasa Cina yang berintegrasi penuh dan berintegrasi tak penuh. Kata serapan bahasa Cina berintegrasi penuh adalah kata serapan yang digunakan semua penutur tanpa membedakan salah satu partisipannya memiliki darah Cina/Tionghoa atau tidak. Sebaliknya kata serapan berintegrasi tidak penuh, meskipun digunakan dalam bertutur dengan menggunakan bahasa Indonesia, tetapi hanya digunakan terhadap partisipan tertentu saja. Kata serapan berintegrasi tidak penuh ini terdiri dari kata serapan berintegrasi tidak penuh searah dan berintegrasi tidak penuh dua arah.

3. METODOLOGI

Makalah ini menjaring kata-kata serapan dari bahasa Cina yang sudah termuat dalam KBBI. Penjaringan kata-kata serapan ini dilakukan dengan cara membandingkan kosakata yang terdapat pada daftar kosakata hasil penelitian Russell Jones dengan kata serapan yang ada di KBBI. Selanjutnya, kata yang diperoleh dari hasil pemilahan tersebut dikelompokkan ke dalam medan maknanya. Medan

makna adalah jangkauan makna yang dimiliki oleh suatu kata. Jangkauan makna ini dapat melibatkan kata-kata lain yang memiliki jangkauan makna yang hampir berdekatan sehingga membentuk suatu kelompok kata. Dalam hubungannya dengan medan makna, Nida (1974:174) mengatakan "*a semantic domain consists essentially of a group of meanings (by no means restricted to those reflected in single words) which share certain semantic components.*" Unsur medan makna kata dapat dilihat dari segi bentuk/ukuran, tingkat-tingkat dalam hierarki, keanggotaan kata, kebermacaman kata, dan lingkungan kata yang semuanya dapat dikelompokkan menjadi entitas atau objek, kegiatan, abstraksi dan penghubung.

Bertitik tolak dari 1186 kosakata serapan dari bahasa Cina yang tercatat dalam penelitian Russel Jones dilakukan pengecekan pada kosakata yang terdapat dalam KBBI. Dari hasil pengecekan silang antara kosakata serapan bahasa Cina penelitian Russell Jones dengan kosakata dalam KBBI ditemukan 294 kosakata serapan yang berasal dari bahasa Cina yang termuat dalam KBBI. Kosakata serapan yang tercatat dalam kamus merupakan kosakata yang berasal dari bahasa asing yang sudah berintegrasi dengan suatu bahasa. Dengan demikian, 294 kosakata yang sebagian besar berasal dari bahasa Hokkian sudah berintegrasi atau sudah menjadi bagian dari kosakata bahasa Indonesia. Selanjutnya, 294 kosakata serapan tersebut dikelompokkan dalam entitas atau objek, kegiatan, abstraksi dan penghubung (Nida, 1974). Tahap selanjutnya adalah mengelompokkan ulang kosakata yang sudah dikelompokkan dalam medan makna berdasarkan medan makna Nida dengan cara menyatukan beberapa medan makna yang masih berkaitan di dalamnya. Misalnya kelompok kosakata yang termasuk dalam bahan yang diproses terdiri dari makanan, makanan kecil (manisan), minuman, bahan makanan, bumbu dijadikan satu dalam kelompok makanan dan minuman. Ke dalam kelompok makanan dan minuman ini juga dimasukkan kelompok kata yang medan maknanya masih berkaitan, yaitu buah, sayur, peralatan dapur dan wadah, cara memasak, pelaku. Pengelompokkan ulang kosakata yang maknanya saling berkaitan dilakukan untuk mengetahui medan makna dari kosakata apa yang memiliki jumlah terbanyak. Langkah selanjutnya adalah melihat alasan apa yang membuat kosakata bahasa Cina dapat diterima dalam kosakata bahasa Indonesia.

4. ANALISIS

Dari hasil pengelompokkan ulang medan makna kosakata ditemukan bahwa medan makna makanan dan minuman menempati urutan teratas dengan jumlah 59 kosakata atau sebesar 20.4 % dari 294 kosakata serapan yang termuat dalam KBBI. Selanjutnya medan makna bangunan dan kesenian masing-masing berjumlah 34 kosakata atau 11.56%. Medan makna uang dan surat berharga sebanyak 25 kosakata atau 8.50%, medan makna pelaku sebanyak 20 kosakata atau 6.80%, pakaian dan kain 19 kosakata atau 6.46%, medan makna perbuatan terdiri dari 16 kosakata atau 5.44%, medan makna obat dan penyakit berjumlah 15 kosakata atau 5.10%, medan makna alam dan medan makna kendaraan masing-masing sebanyak 14 kosakata atau 4.76%. Medan makna hubungan kekerabatan berjumlah 13 kosakata atau 4.42%. Medan makna peristiwa terdiri dari 8 kosakata atau 2.72%, medan makna barang yang dihisap, supranatural, dan abstrak masing-masing terdiri dari 6 kosakata atau 2.04%, medan makna ukuran terdiri dari 5 kosakata atau 1.70%.

Tabel 1 Penggolongan Medan Makna

Medan Makna	Jumlah Kosakata	Persentase
makanan dan minuman	59	20.4
bangunan	34	11.56
kesenian	34	11.56
uang dan surat berharga	25	8.50
pelaku	20	6.80
pakaian dan kain	19	6.46
perbuatan	16	5.44
obat dan penyakit	15	5.10
alam	14	4.76
kendaraan	14	4.76
hubungan kekerabatan	13	4.42
peristiwa	8	2.72
barang yang dihisap	6	2.04
supranatural	6	2.04
abstrak	6	2.04
ukuran	5	1.70

Dari penggolongan 294 kosakata serapan bahasa Cina, kelompok kosakata medan makna makanan dan minuman yang tertinggi, yaitu 59 kosakata, yang terendah adalah ukuran yaitu sebanyak 5 kosakata.

Kosakata bahasa Cina yang diserap ke dalam bahasa Indonesia sebagian besar adalah serapan murni (*loanwords*). Dalam serapan murni terjadi pemasukan secara morfemis tanpa usaha mengganti atau menyulih dengan kata dan pola-pola yang ada pada bahasa yang menyerapnya (Haugen, 1972). Misalnya kosakata 菜心 [ts'ai sim] dari bahas Hokkian diserap ke dalam bahasa Indonesia menjadi caisim [caisim]. Seiring dengan terjadinya kontak dengan masyarakat pengguna bahasa lain, dalam hal ini bangsa Cina, muncul konsep baru yang sebelumnya tidak ada dalam bahasa Indonesia. Dalam tulisannya yang berjudul "Warisan Cina", Lombard menjelaskan orang-orang Cina yang menetap di Nusantara (Indonesia) telah membuka perkebunan tebu sekaligus membuka usaha untuk mengolah tebu menjadi gula dan arak. Selain itu, sejumlah sayur yang berasal dari Cina juga dibudidayakan di Indonesia, misalnya *lobak, pecai, caisim* serta buah-buahan, seperti *lengkeng, leci*. Kacang hijau dan produk olahannya seperti *tauge*, *tahu, taosi* juga diperkenalkan pula di Indonesia. Demikian pula dengan *mi, pangsit, bakso, lumpia, bacang, soto* merupakan makanan yang juga diperkenalkan di Indonesia termasuk *anglo*, alat untuk memasak yang terbuat dari tembikar dengan bahan bakar arang.

Bangsa Cina memperkenalkan sejumlah konsep tersebut di atas (*lobak, pecai, caisim, lengkeng, leci, tauge*, *tahu, taosi, mi, pangsit, bakso, lumpia, bacang, soto, anglo*) yang sebelumnya tidak ada dalam bahasa Indonesia. Masuknya kosakata yang berasal dari suatu bahasa asing ke dalam perbendaharaan kosakata bahasa Indonesia adalah karena tidak adanya kosakata yang mewakili konsep benda tersebut (Marcellino 1990: 71). Misalnya '*mi*' adalah makanan yang terbuat dari tepung gandum yang bentuknya panjang-panjang seperti tali. Konsep makanan yang berbentuk panjang-panjang seperti tali ini tidak terdapat dalam perbendaharaan bahasa Indonesia. Oleh karena itu, kosakata *mi* diserap ke dalam bahasa Indonesia. Secara linguistis, masuknya kosakata asing ke dalam kosakata suatu bahasa disebabkan karena tidak adanya konsep kosakata bahasa asing tersebut di dalam suatu bahasa. Namun, bagaimana konsep itu bisa diterima oleh masyarakat penutur dan selanjutnya melanggengkan keberadaan kosakata asing tersebut.

Keberterimaan konsep asing ini dalam masyarakat penerima juga memiliki alasan dan latar belakang yang bersifat nonlinguistis. Misalnya kosakata *lobak, pecai, caisim* mengacu pada jenis

sayuran. Jenis sayuran ini mudah ditanam di beberapa daerah di Indonesia, terutama daerah yang berhawa sejuk. Tanaman ini dapat memberikan keuntungan karena dapat cepat dipanen dan dijual di pasar. Tanaman ini pun dapat diolah dengan sangat mudah menjadi masakan yang lezat dan bergizi. Dengan demikian, unsur-unsur nonlinguistis seperti adanya daya jual, kepraktisan, yang dalam hal ini mudah dimasak tanpa perlu beragam bumbu, cukup ditumis dengan bawang putih dan sedikit garam jadilah makanan yang tentu saja lezat rasanya. Alasan-alasan ini yang membuat *lobak, pecai, caisim* dapat diterima oleh penutur bahasa Indonesia. Hal ini berarti kosakata *lobak, pecai, caisim* terus digunakan dalam kehidupan sehari-hari. Buah lengkeng dan leci juga diperkenalkan bangsa Cina kepada orang Indonesia. Daging buah lengkeng dan leci yang berwarna putih terasa manis dan segar. Kelezatan rasa buah ini membuat buah lengkeng dan leci diterima oleh masyarakat Indonesia. Hal ini membuat kosakata *lengkeng* dan *leci* dikenal dan digunakan sehari-hari oleh mayarakat Indonesia.

Kosakata *mi, pangsit, bakso* adalah makanan-makanan yang juga diperkenalkan oleh orang Cina. Mi terbuat dari adonan tepung gandum yang dibentuk panjang-panjang seperti tali. Pangsit dibuat dari adonan tepung terigu yang dibentuk menjadi potongan segi empat kecil yang tipis. Campuran udang dan ayam yang dicincang halus dibungkus oleh potongan segi empat kecil yang tipis tersebut. Bakso bentuknya bulat kecil seperti bola, terbuat dari daging yang dicincang halus. Mi, pangsit, dan bakso termasuk makanan ringan yang biasanya dimasak memakai kuah. Jenis makanan ringan ini mudah dibuat, tidak membutuhkan banyak bumbu untuk mengolahnya. Makanan jenis ini begitu selesai dimasak biasanya dimakan saat masih hangat sehingga membuat tubuh terasa segar dan nyaman. Dengan demikian kosakata *mi, pangsit, bakso* dapat diterima dan tetap digunakan dalam kehidupan sehari-hari masyarakat Indonesia karena beberapa unsur nonlinguistis yang mendukungnya yaitu kepraktisan saat memasaknya, dan tentu saja lezat rasanya. Kosakata *anglo* mengacu pada sejenis kompor terbuat dari tembikar dengan arang sebagai bahan bakarnya. Memasak dengan menggunakan kompor tembikar seperti ini lebih praktis dan membuat dapur lebih bersih daripada menggunakan tungku kayu. Dua hal nonlinguistis inilah yaitu kepraktisan dan kerapihan yang mendukung diterimanya kosakata ini dalam bahasa Indonesia.

Kosakata *kelenteng* mengacu pada bangunan khas Cina yang di dalamnya terdapat sejumlah patung, dupa bertangkai serta lilin. Bangunan ini merupakan tempat beribadah khusus orang Cina penganut Budha dan Konfusianis. Meskipun dalam Bahasa Indonesia sudah ada kosakata *mesjid, surau* yang mengacu pada tempat untuk beribadah, namun tentu saja kosakata *kelenteng* tidak bisa dipertukarkan dengan kosakata *mesjid* atau *surau* karena adanya perbedaan, misalnya dalam menjalankan tata cara peribadatan. Dengan demikian, kosakata *kelenteng* ini diterima ke dalam bahasa Indonesia adalah karena alasan keagamaan. Demikian pula dengan kosakata k*ongkoan*. Kosakata ini mengacu pada tempat organisasi sosial komunitas Cina dalam mengkoordinir masalah sosial dan keagamaan kelompoknya. Organisasi ini tidak hanya mengkoordinir masalah sosial dan agama kelompok komunitas Cina di suatu wilayah, namun juga berfungsi sebagai penyimpanan arsip pernikahan dan kematian, buku catatan keuangan organisasi keagamaan dan kelenteng, dokumen yang berkaitan dengan pendidikan, dan tempat pertemuan para pengurusnya. Tidak ada kosakata dalam bahasa Indonesia yang dapat menggantikan jangkauan makna yang dicakup dalam konsep kongkoan. Namun, kosakata ini dapat diterima dalam perbendaharaan bahasa Indonesia karena suatu bentuk kegiatan organisasi khas orang Cina.

Dalam hal kesenian, *barongsai* seringkali dipertunjukkan pada perayaan *capgome*. Barongsai adalah seni pertunjukan rakyat berupa tiruan binatang buas (singa dan sebagainya) yang digerak-gerakkan oleh orang yang berada di dalamnya. Pertunjukan barongsai ini seringkali ditampilkan dalam perayaan capgome. Capgome adalah hari raya tahun baru Cina yang berlangsung pada tanggal 15 bulan satu. Kosakata *barongsai* dan *capgome* telah menjadi bagian kosakata bahasa Indonesia karena kedua kosakata ini mencakup konsep mengenai seni dan tradisi Cina yang tidak dapat dipertukarkan dengan

kosakata bahasa Indonesia yang mencakup seni dan tradisi. Dengan demikian kosakata ini masuk ke dalam bahasa Indonesia karena unsur budaya yang terkandung di dalamnya.

Kosakata *congsam* mengacu pada model pakaian wanita. Baju khas wanita cina ini dibuat sedemikian rupa sehingga saat dikenakan benar-benar mengikuti bentuk tubuh si pemakai. Model baju ini sangat sederhana, tidak banyak lipatan atau lipit-lipit. Model yang sederhana dan mengikuti bentuk tubuh ini justru membuat si pemakai terlihat rapi. Apalagi baju model ini biasanya terbuat dari kain sutra dengan warna-warna yang cemerlang, justru membuat si pemakai terlihat indah dan cemerlang. Beberapa unsur nonlinguistis, seperti kerapihan dan keindahan yang ditampilkan si pemakai saat mengenakan baju ini membuat congsam disukai para wanita dan gadis-gadis remaja. Unsur-unsur ini antara lain membuat kosakata *congsam* diserap ke dalam Indonesia dan digunakan dalam kehidupan sehari-hari.

Jika wanita mengenakan baju congsam, kaum pria mengenakan baju khas Cina yang disebut dengan sebutan takwa. Bagian leher dari baju takwa ini tertutup tinggi dengan kancing sampai ke bagian leher. Pada bagian depan bawah baju takwa ini terdapat dua buah saku. Meskipun baju ini longgar, tapi bagian lehernya tertutup tinggi dengan kancing sampai leher. Baju dengan bagian leher tertutup kancing membuat si pemakai terlihat rapih. Model praktis, rasa nyaman tapi tetap rapih saat memakai baju model ini merupakan unsur-unsur nonlinguistis yang membuat kosakata *takwa* menjadi bagian dalam bahasa Indonesia.

5. PENUTUP

Diterimanya suatu kosakata asing ke dalam bahasa Indonesia adalah karena ketiadaan konsep kosakata asing tersebut di dalam bahasa Indonesia. Selain faktor linguistis, faktor nonlinguistis juga mempengaruhi terjadinya penyerapan kosakata asing, misalnya faktor kepraktisan, kerapihan serta keindahan saat benda tersebut digunakan membuat benda itu disukai oleh pemakainya. Hal ini akan membuat kosakata asing yang mencakup konsep benda tersebut dapat diterima oleh masyarakat Indonesia dan digunakan dalam kehidupan sehari-hari. Pemakaian yang ajeg dari kosakata asing tersebut membuat si pemakai tidak lagi merasakan keasingannya. Sejumlah kosakata asing telah dianggap sebagai bagian dari perbendaharaan bahasa Indonesia saat kosakata asing tersebut masuk tercatat dalam kamus. KBBI telah mencatat 294 kosakata dari bahasa Cina yang mayoritas berasal dari bahasa Hokkian. Kosakata terbanyak adalah kosakata mengenai makanan dan minuman. Seiring dengan berjalannya waktu dan berkembangnya teknologi, beberapa kosakata sudah tidak dipergunakan lagi (lihat Sutami, 2016: lampiran kosakata). Meskipun sudah jarang dipergunakan, namun kosakata tersebut masih tersimpan dalam kamus. Ini berarti kosakata tersebut masih menjadi bagian dari perbendaharaan kosakata bahasa Indonesia. Tersimpannya kosakata bahasa Cina dalam kamus bahasa Indonesia menunjukkan bahwa pernah terjadi kontak antara bangsa Cina dengan bangsa Indonesia.

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Lampiran

Medan Makna Kata Serapan Bahasa Cina

Medan Makna	Submedan Makna	Kosakata	Jumlah	
Makanan dan Minuman	buah	*kingkit, lengkeng, lici*	3	
	sayur	*caisim, kucai, lobak, lokio, taoge, pecai*	6	
	umbi	*singkong*	1	
	makanan	*bacang, bakpao, cang, kue ku, bakmi, bakso, tahu, pangsit, bakpia, bakwan, lumpia, puyunghai, swike, tahu pong, capcai, cah, kimlo, soto*	18	
	makanan kecil (manisan)	*kana, tangkue, kuaci, kue*	4	
	bahan makanan	*bihun, misoa, kuetiao, mi, sohun, hunkue*	6	
	bumbu	*ebi, jintan, juhi, angkak, taosi/taoci, kecap, taoco*	7	
	cara memasak	*tim*	1	
	pelaku memasak	*compoh*	1	
	peralatan dapur dan wadah	*anglo, kalo, kipsiau, langseng, cawan, teko/tekoan,*	6	
	minuman	*teh, ceng, cincau, ciu, samsu, sekoteng*	6	
		Total		59
Bangunan	fungsi bangunan	*kelenteng, tokong, kongkoan, suhian, kit, toko, panglong, kangka, kongsi*	9	
	bagian bangunan	*banji, loteng, pangkin, anglung, kelangkan, langkan*	6	
	bangunan nontempat tinggal	*bong, sentiong, lio*	3	
	bahan bangunan	*cat, engkah, kah, siongka, ubin*	5	
	peralatan bangunan	*kenceng, incar*	2	
	peralatan rumah	*lonceng/loceng, kemoceng, sosi, tong, kang, tahang, loak, pengki, bangking*	9	
		Total		34
Kesenian	kesenian rakyat	[barong]*sai, potehi, cokek, liangliong, liong, ting*	6	
	seni bela diri	*kuntau, kungfu*	2	
	gerakan bela diri	*tiam, ginkang*	2	
	peralatan bela diri	*tikpi, toya*	2	
	guru silat	*suhu*	1	
	kegiatan perayaan	*cengbeng, imlek, pecun, capgome, cingge, konyan*	6	
	peralatan perayaan	*long, hio, loleng, nyolo, tanglung*	5	
	pemuka agama	*boksu, caima*	2	
	permainan	*angkong, capjiki, ceki, koa, pakau, pi, po, tepo,*	8	
		Total		34
Uang dan Surat Berharga	nilai uang	*ceban, ceceng, gocap, gotun, cepek, cepeng, gobang, gopek, ji, jicap, jicap go, ngopek, nopek, picis*	14	
	fungsi/kegunaan uang	*angpau, hugin/hunjin, teyan, tekte, tiap*	5	
	pelaku bisnis	*cukong, taipan, taikong, tauke*	4	
	perbuatan	*calui*	1	
	surat izin	*ongji*	1	
		Total		25
Pelaku	pekerja kasar	*amah, tobang, tukang,*	3	

	pelacur	*baktau, comblang, cabo, lotong,/loki, makaopo, bohsia, gongli*	7	
	jagoan	*cempiang, samseng*	2	
	penjaga	*centeng, potia, tekoh*	3	
	perantau	*singkek, huakiau, kiaupa, kimantu*	4	
	juru petak	*kiwi*	1	
		Total		20
Pakaian dan kain	jenis pakaian	*oto, ceongsam, takwa/tekua*	3	
	perlengkapan berpakaian	*bakiak/cakiak, opau/paopao, kepang, taucang, angkin, gincu, giwang, tongsit*	8	
	bagian pakaian	*nia*	1	
	jenis kain	*kuntuan, lokcuan, pangsi, topo, kimka, punjut*	6	
	bahan pembuat kain	*gim*	1	
		Total		19
Perbuatan	komunikasi	*kongkalikong, kongko*	2	
	peralatan komunikasi	*bak, honji, mopit, pit*	4	
	kata-kata komunikasi	*ancoa, kamsia, bangsat, siuh, cialat, soe, gua, lu*	8	
	sosial	*samseng, banci*	2	
		Total		16
Obat dan penyakit	jenis obat	*kolesom, koyok, poo, ginseng, jinsom*	5	
	dosis obat	*tiap*	1	
	nama penyakit	*loksun, taiko, pehong*	3	
	akibat penyakit	*bopeng, bopok, cemeh, pece*	4	
	dokter	*sinse*	1	
	cara pemeriksaan	*bongmeh*	1	
		Total		15
Alam	tanaman	*culan, hia*	2	
	binatang	*pi, kuya, mua, pauhi, kecoak, bangsat*	6	
	batu/tanah	*cioko, giok, kaolin*	3	
	bencana alam	*taifun*	1	
	tempat	*jepun, tongsan*	2	
		Total		14
Kendaraan	darat	*becak, kio, lancia, angkong*	4	
	air	*cunia, sampan, jung, tongkang, wangkang*	5	
	peralatan kendaraan	*jok, kampuh, kelong*	3	
	juru mudi	*cincu, tekong*	2	
		Total		14
Hubungan kekerabatan	pria	*apek, encek, empek, ko/koh,/engkoh, engkong, akew*	6	
	wanita	*acik, taci, sioca, amah, amoi, encim, nyonya*	7	
		Total		13
Peristiwa	emosi	*koteng, cuak, keki, ciut*	4	
	gerakan	*kia-kia , empo, soja, ciak*	4	
		Total		8

Barang yang dihisap	jenis yang dihisap	*anghun, lisong*	2	
	candu	*tengkoh, jicing*	2	
	peralatan merokok	*honcoe*	1	
	wadah candu	*hap*	1	
		Total		6
Supranatural	dewa	*toapekong*	1	
	ramalan	*pakpui, patka, hoki, fengsui, jelangkung*	5	
		Total		6
Abstrak	kebenaran	*cengli*	1	
	keberuntungan	*cengki, kangtau*	2	
	kehebatan	*jitu, lihai*	2	
	kerugian	*loksek*	1	
		Total		6
Ukuran	alat ukuran	*dacin, swipoa*	2	
	satuan ukuran	*cun, ci, hu*	3	
		Total		5
		Total Seluruhnya		294

Adolescent Resiliency of Chinese Benteng Community: Indigenous Perspective

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ABSTRACT

Poverty, violence, substance abuse, family dissonance, and illness represent a few potential vulnerability such as the case of Cina Benteng Community. They who succeeded in their lives, in spite of their adversities, has been identified as a resilient community (Dewi & Marat, 2011). That meant they possessed strengths and benefiting from the protective factors that helped them to survive. Furthe research found that adolescence resilience of Cina Benteng has found seven dimension of risk factors to be a handle to become reilient people (Dewi & Marat, 2013). In the reserach, using focus group discussion (FGD) found seven dimensions: flood, free sex, drug use, bullying traffic jam, pickpoketing, adn negative information via social network.

The aim of this study is to verify resiliency questionnaire contains seven dimensions. Method: Participants are 336 students (157 male ,and 175 female) from 3 schools with similar charactheristics, namely the Cina Benteng Community which is predominanlty Buddhist. The age ranges of 12-19 years. The results: adolescent resilience questionnaire consist of 70 items, and after testing it with Confirmatory Factor Analysis (CFA) there are 61 valid items. The 61 items confirm of its dimensions at first orders stage.

 Key Words: *Adolescent, Resilience, Cina Benteng Community, Indigenous Perspective*

1. INTRODUCTION

The term resilience is associated with the ability to bounce back or recover from adverse conditions. A resilient individual is identified by having the ability to do a good deed. Resilient, according to Reivich and Shatte (2002), is the capacity of the person who is able to survive, rise and adapt in a difficult condition. Glicken (2006), explained that resilient is the ability to rise above hardship and avoids negativity which usually holds back any success. Grotberg (1995) expressed that resilient is an important quality for humans, who are able to cope and become strong, even change their poor fate. Studying resilience is important since understanding human capacity for positive adaptation.

Resilient as a concept has several meanings. According to Kirby and Fraser (cited in Ungar 2008). First of all, a person who grew up well despite their difficult and suffering situation. Secondly, resilient can refer to the ability to take control during a stressful period. Someone who is strong or resilient could show their capability or competence when it comes to dealing with something threatening their well being. Thirdly, resilient positively refers to trauma recovery.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Resiliency is the ability to adapt positively towards certain condition and situation that is difficult. Rutts (cited in Unger 2013) focuses on: (a) contextual and social trajectories development, and (b) critical change identification, and which scope of environment leads to a certain journey that leads to a person well being and goodness. According to what has been mentioned above, the need to proof these theories are high. As to why and how human respond to difficulties and suffering differently.

History of Cina Benteng

Ethnic Chinese are spread out in some cities in Indonesia. The latest population census in 2010 notes that there are approximately 2.8 million Chinese Indonesians (Franciska, cited in Arif, 2015).The most well-known ones are Cina Medan (based in Medan, North Sumatera), Cina Bangka (in Bangka), Cina Jawa (in Semarang and Surabaya) and Cina Singkawang (West Kalimantan). There are also some smaller Chinese groups such as Cina Benteng, based in Tangerang (a greater area of Jakarta), Banten province. In the 1900s, Arif (2014), Cina Benteng gave significant contribution to the Dutch colonialism in Tangerang. It then created anger from the pribumi and an ethnic clash between the pribumi and Cina Benteng occurred in 1946.

Culture and Resiliency

Michael Ungar (2012) expressed highly on culture specifically the role of context. Culture in terms of context becomes the main source for the specific study on reliance within the Chinese Benteng Community in their daily lives dealing with constant change. Teenagers in Chinese Benteng Community, as individuals cannot be separated from their social identity as a minority which suffers from suffering and unpleasant conditions. Chinese Benteng Community is a group of people who has culturally integrated with the local people (*pribumi*). They no longer feel different because they have assured themselves to be a part of one integrated Indonesia. The Chinese Benteng community has a unique characteristic. Their physical appearance is not very different from any locals. They are both physically alike with dark tan skin, large eyes, and commonly cannot speak Chinese (Kijm, 2007). A certain community which is from Tangerang area has a certain uniqueness or characteristic. This Chinese ethnicity has a low social economy, which is very different to the rest of the Chinese ethnics in Indonesia

This marks our third research regarding the matter. Our previous study showcases different result under different study: Our first study: family resilience and value system in Chinese Benteng Community, with qualitative approach (Dewi & Marat, 2011). Result of the study show that: (a) family resilience has influenced the teenagers in a very high level and has tendency to become resilient. (b) strategies and abilities that a family own also influences the outcome of their child (teenagers). In this case our part as researchers argues that this is mainly caused by the given economic condition the parents have. This directly affect the education and job opportunities. Although the lack of this opportunity is made up with the fact that most teenagers in the Chinese Benteng Community doesn't go through the struggles that normally urban teenagers faces specifically in Jakarta. Even though they both live under the same metropolitan city.

Second study: we continues to conduct the same study with a different approach, which is through an indigenous psychology approach. Indigenous psychology approach offers a new set of attempt in terms of instrument construction context and measurements. Kim (2006) expressed that there has been many new critics for psychologies researchers (majority from East Asia) which has studied in the West (North America – Europe). Once returned to their own country and attempted to apply and

develop psychology there, they would often face many difficulties. They would start to question the validity from the university they studied in regarding applicability from psychologies theories.

These researchers would then conclude that each culture needs to be studies separately according to their characteristics. Including ecology, history, philosophy, and religion background that are under psychologies elements. Definition of indigenous psychological according to Kim and Berry (1993) is a scientific study about behavior and human mentality that has an Indigenous characteristics. It does not come from an outside environment and designed specifically to its own community. This approach supports a variety of discussion about knowledge, expertise, and confidence. All within its own traits according to their own context. Theory, concept and methodology, are developed indigenously costumed with the psychologies phenomena which are contextual.

In this second study, we questioned some of the factors that are faced daily amongst this community, especially in the teenagers under difficult situation (risk factors). The purpose is to describe resiliency that are occurring amongst teenagers in the Chinese Benteng Community. We offer a new approach in the context of instrument construction and attribute psychologies measurement.

The method used is psychology construct exploration resiliency with an Indigenous Psychology approach. A survey method is used to collect sample data exploration, using an instrument open ended questionnaire with a resiliency theme. Open ended questionnaire has been used many times in different type of research within the scope of indigenous psychologies approach (Kim&Yamaguchi,1995) (Kim&Park,2005) Research in Indonesia (UGM : Trust, happiness, rage) Using an FGD (Focus Group Discussion) method towards Chinese Benteng teenagers has resulted in 7 risk factors.

Risk factors are included flood, drugs usage, free sex, bullying, traffic jam, theft, negative information through social media. Items are in the form of open question : What are the factors that can make you strive under difficult situations? Qualitative answers coming from these subjects will then be categorized based on certain keywords in line with similar respond, and meaning.

We analyze these data in two type of process. First Open Coding second is categorizing an axial coding. The process of categorizing is conducted using each subject's answer that has similarities. This process starts from a larger scope of categorization to the smallest.

Third Study Marat & Dewi (2016) was conduct developing a measurement tool in a study for Resiliency Teenagers with an Indigenous Psychologies approach. We expect the outcome will be able to help identify the dynamics within the resilience scope amongst the teenagers which are contextual based. (Chinese Benteng Community).

3. METHODOLOGY

Participants are 336 students (157 male and 175 female) from 3 schools with similar characteristics, namely the Cina Benteng community which is predominantly Buddhist. The age ranges of 12-19 years. We use data collection tehnique are convinence sampling tehnique.

4. FINDING/DISCUSSION/ANALYSIS

Using an FGD (Focus Group Discussion) method towards Chinese Benteng teenagers has resulted in 7 risk factors. Risk factors are included flood, drugs usage, free sex, bullying, traffic jam, theft, negative information through social media. Items are in the form of open question : What are the factors that can make you strive under difficult situations? Qualitative answers coming from these subjects will then be categorized based on certain keywords in line with similar respond, and meaning. We analyze these data in two type of process. First Open Coding second is categorizing an axial coding. The process of categorizing is conducted using each subject's answer that has similarities. This process

starts from a larger scope of categorization to the smallest. Third study was conduct developing a measurement tool in a study for Resiliency Teenagers with an Indigenous Psychologies approach. We expect the outcome will be able to help identify the dynamics within the resilience scope amongst the teenagers which are contextual based (Chinese Benteng Community).

5. CONCLUSION (AND RECOMMENDATION)

The scale of resiliency which is constructed through indigenous psychologies based approach has the degree of the study show that of internal reliable consistency and its construction validity can be accepted as psychometrics. The resiliency scale shows that there is a high coefficient reliability internal construction (factors and aspect are within alpha cronbah = 0,72-0.86). Showing that those scales have a certain reliability which is satisfying. It has the tendency to stabilized and confident enough on the measurement result. We found that the coefficient rehabilitation within the internal construction is high. Although further test in a confirmatory way needed to proceed (CFA = confirmatory factor analysis).

Furthermore we will conduct an unidimensional confirmatory analysis because the resiliency measurement tools are still in the early stages. The purpose of this analysis is to find out whether each dimensional aspect measure one dimension alone. Teenage resiliency is a construct psychology which has a strong contextual element in it, therefore the resilience measurement from the community sample from the chinese benteng community is expected to use an indigenous psychologies measurement tool approach.

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Thematic Choice Used By College Students And Media Language In Creating Advertising Slogans: A Systemic Functional Approach

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ABSTRACT

Thematic choice provides clues as to how ESL learners organize information and shape their advertising slogans. The purposes of the study were 1) to investigate the types and the functions of each theme used by ESL learner in their advertising slogans 2) To specifically examine and to compare their use of thematisation with that of the professional advertiser. The primary data for this study comprised 10 advertising slogans created by students taking business correspondence class at higher school of foreign language Teknokrat Lampung in tertiary level. The thematisation in these advertising slogans was compared with the thematisation in 10 advertising slogans form The Jakarta Post in August 2016.

The analysis was conducted based on the principles of thematic structure as proposed by Halliday & Matthiessen (2004), Bloor & Bloor (1995), and Eggins (1994). The study employed qualitative method. The results showed that ESL learners lack knowledge in how themes function in ordering information and building up the framework of an advertising slogan. The implications of this study suggest that EFL Learners should understand how themes function in ordering information is important in designing an advertising slogan. Moreover, it could be used lecturers to improve teaching material in business correspondence class.

Key Word: Thematic Choice, Systemic Functional Approach, Advertisement Slogan.

1. INTRODUCTION

Becoming highly educated and skilled graduates is a part of the vision of the state minister for research and technology in 2015-2019. The blueprint is envisioned to *"Terwujudnya pendidikan tinggi yang bermutu serta kemampuan iptek dan inovasi untuk mendukung daya saing bangsa"* released in 2005. A qualified high school means the schools that foster knowledge, educated, and skilled graduates. Further, science and technology & innovation competencies mean the human resource, high school's competencies in doing research and implementing science and technology. While national competitiveness is as a contribution of science and technology and high school in economy issues. In addition, one of the vision of the blueprint of ASEAN Economic Community 2025 declared that widen ASEAN people-to-people, institutional, and infrastructure connectivity through ASEAN and sub-regional cooperation projects that facilitate movement of capital as well as skilled labor and talents. It is expected that high school graduates become independent with an emphasis on entrepreneurship. After they have pursued their degree they become skilled workers who are able to work based on the industries needed for example, the skill in creating an advertising slogan.

Based on the previous explanation, it is very important to provide a thorough analysis of the thematic choice used by ESL Learners in creating advertising slogans. Purba (2013) argues that language use in the text of advertisement has a powerful influence over people and their behaviors. Approach that concern on this is systemic functional grammar. Studying on systemic functional grammar (SFG) has become a great attention

among researchers in Asia especially thematisation (Hawes & Thomas 2012, Wei 2016, Fetzer 2008, Potter 2016, Purba 2013). Thematisation is a major aspect of 'how speakers construct their messages in a way which makes them fit smoothly into the unfolding language event' (Thompson, 2004:141). Further Halliday (2014) stated that the theme is the element that serves as the point of departure of the message; it is what locates and orients the clause within its context. While professional advertiser may have acquired the ability to produce a good advertising slogan by putting the right kind of information in theme position, ESL learners are yet to learn how to use themes appropriately in their English output, so that the reader is always aware of what the key concepts are and how they are being developed. A good advertising slogan can attract the target markets to be aware of the product, and then to stimulate them to buy it. As a result, it has a beneficial effect to increase the sale of products (Nugraha, 2010)

To sum up, this study becomes important since the researcher expects that this study will be useful not only for the students but also for the lecturer, So that the texture aspect of writing can be achieved by both the writer and reader. By comparing thematic choices in college students slogan and media language, aims to investigate how to investigate the types and the functions of each theme used by ESL Learners in their advertisement slogans and to examine and to compare the differences and similarities of themes used by ESL Learners and professional advertiser in their advertisement slogans. It specifically intends to answer the following two questions:

1) What are the types and the functions of each theme used by ESL Learners in their advertisement slogans?
2) What are the differences and similarities of themes used by ESL Learners and professional advertiser in their advertisement slogans?

## 2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

In recent years, there have been many great number of works on theme in different context but it is very few studies that have developed and studied teaching material informed by theme, especially how to organize the information in an advertising slogan. Some current studies come with various labels of thematic structure. They are thematic realization (Purba 2013), theme choice (Hawes & Thomas 2012, Wei 2016, Hasselgard 2004 and Liu & Tucker 2015), and theme zone (Fetzer 2008). Wei (2016) conducted a study to examine the differences between the thematic choices made by Chinese college students and English native speaker and discuss the pedagogical implications based on the differences found. The findings revealed that Chinese college students lack knowledge in how theme functions in ordering information and building up the framework of a text. A research conducted by Fetzer (2008) further examined the connectedness between a theme zone and its function in discourse considering especially its definition and deliminations. Besides, it classified theme zones into marked and unmarked configurations with respect to (1) genre, (2) mode and (sequential status). And it also systematized the results and demonstrated that a context-based investigation of theme zones adds further evidence for the dialogical nature of language and language use.

In another study, Pamungkas (2009) explored the psychological subject as the theme and rheme of the slogan, the kinds and element of theme, the mood, and the meaning of slogans based on field, tenor, mode and the theme and rheme of the slogan. The results revealed that psychological subject always exists in a clause especially in slogan, but not for logical and grammatical ones, there were two kinds of theme: topical and textual themes, mood influences the theme of slogan while, the study on thematic realization has been conducted by Purba (2013). He tried to find out the varieties of thematic progression used in car advertisements, to investigate the realization of theme and rheme in car advertisements. The findings showed that the thematic structures are unmarked theme, marked theme, simple theme, and multiple theme. Marked themes are used by expensive price cars. He added that the dominant theme of the three metafunctions is the topical theme with emphasis on participant and process which aimed at engaging the readers to read and to take action in buying the advertised products.

These studies reveal that thematic choice determined the meaning of the advertising slogan. Further, thematic choice provides clues as to how ESL learners organize information and shape their advertising slogans.

2.1 CONCEPTUAL FRAMEWORK

This study is grounded in systemic functional grammar approach, which draws heavily on the work of Halliday (1985, 1994, 2014). He stated that functional grammars view language as a resource for making meaning. These grammars attempt to describe language in actual use and so focus on texts and their contexts. Furthermore, they are not only concerned with structure but also with how those structures construct meaning. Eggins (1994:2) added that systemic functional linguistic is an approach which helps linguists to analyze and explain how meanings are made in everyday linguistic interactions.

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                    ┌─────────────────┐
                    │  Metafunction   │
                    └─────────────────┘
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Ideational

Language is used to organize, understand and express our perceptions of the world and of our consciousness

Interpersonal

Language is used to enable us to participate in communicative acts with other people, to take roles and to express and understand feelings, attitude and judgments

Textual

Language is used to relate what is said (written) to the rest of the text and to other linguistic events

Halliday (1985), Halliday & Matthisessen (2004, 2014), Bloor & Bloor (2004), Gerot and Wignell (1995), Eggins (2004) and Deterding, D. & Poedjosoedarmo, G. (2001)

Deterding and Poedjosoedarmo (2001:106) point out that textual meaning is expressed by thematic structure (the identity of theme, what we are talking about, and rheme, what we are saying about it). In addition (Bloor & Bloor, 2004) defines that thematic structure operates at the level of clause and all full clauses have thematic structure. Also, Halliday (1994:37) stated that the Prague school of linguists use the term 'Theme' as the label for this function. The theme is the element which serves as the point of departure of the message; it is that which the clause is concerned. The reminder of the message, the part in which the theme is developed, is called in Prague school terminology the rheme.

Figure 2 Framework of Types & Element of theme
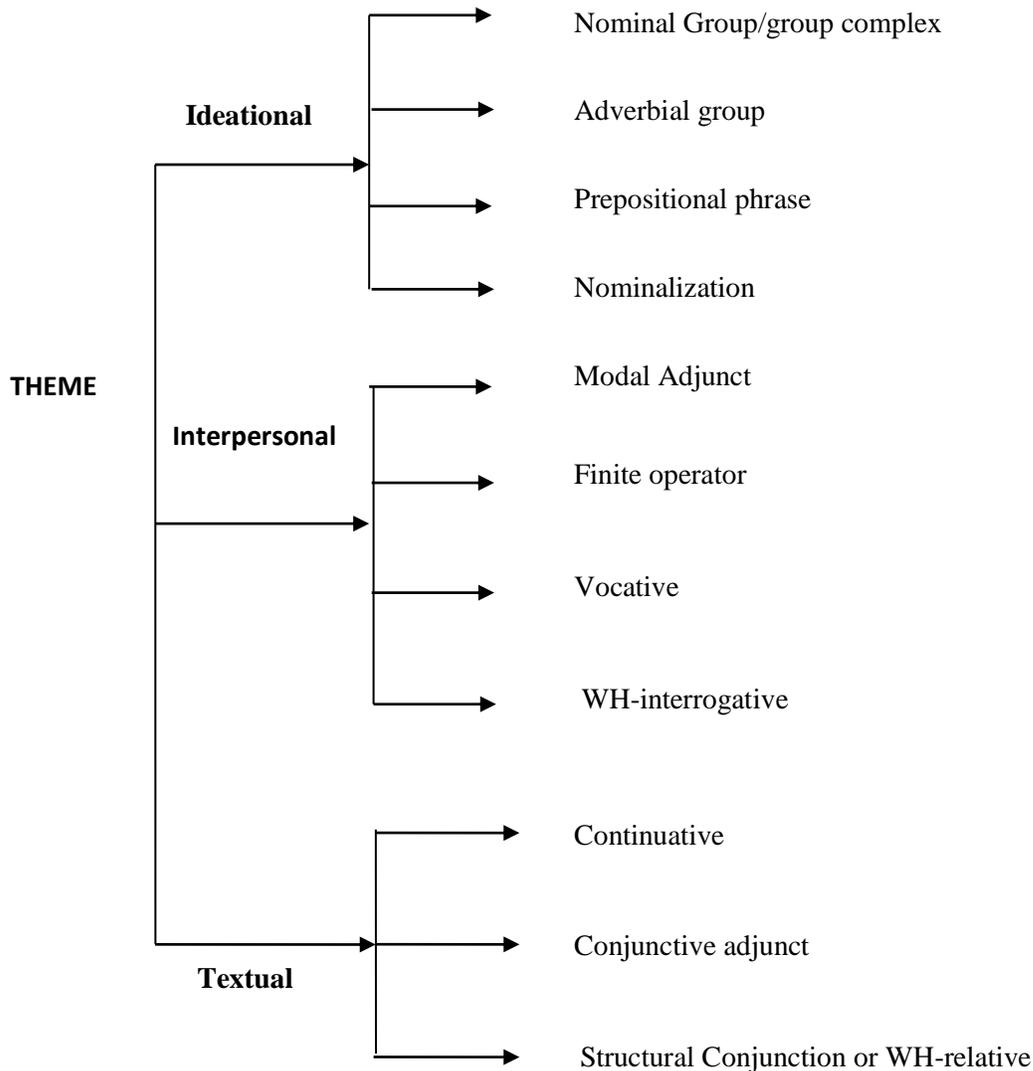
2.2 ADVERTISING AS A GENRE

A genre can be defined as a particular type of text which is derived from the language usage in special purposes, either spoken or written (Gerot and Wignell, 1994: 17). It means that a genre is a kind of category of discourse (spoken or written) which is differentiated by the linguistic features or structures used in constructing the message of a text. In this case, the text must have the same particular elements by which a genre has been built by the discourse community (interpersonal schemata), i.e. social purposes, stages (schematic structures), and linguistic features (Gerot and Wignell, 1994: 17).

There are seven types of text based on their purposes for using language according to Butt *et al.* (1995: 17), i.e. narrative, recount, report, discussion, explanation, exposition, and procedure. It can be shown in the framework of genre below:
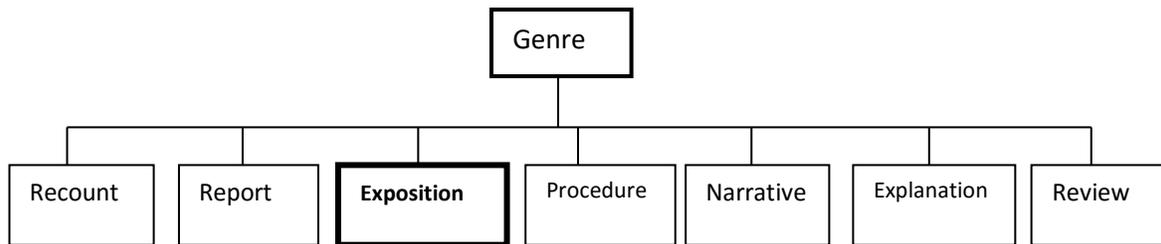
Figure 3. Types of Text (Adapted from Gerot & Wignel, 1994, But et al 2003)

A text of advertisement, which is an object on this research, belongs to exposition text because it functions to advance an argument or put forward a point of view, in this case to inform and promote products, services, or ideas. This kind of text has a schematic structure which consists of thesis and arguments that in systemic functional grammar, subsequently, are named Theme and Rheme. It also has special linguistic features according to Jefkins in Munandar (1994: 228) as follows;

1. Advertisement must be written in attractive way that has selling power to the target audience (the reader).
2. There is a repetition, either the linguistic features in the text of advertisement or the advertisement itself.
3. The message has to be immediately explored by exploiting words maximally in text.
4. There is avoidance on using unfamiliar vocabularies that can make ambiguities in meaning.
5. The term of words, sentence structures, and paragraphs must be brief, sharp, and simple that can make the advertisement is easy to read and easy to get the whole information.

As explained above, the text of advertisement consists of particular characteristics as a genre, so that we need some kinds of theory of systemic functional grammar, i.e. the theory of thematic structure and the theory of cohesion on analyzing it. Advertising slogans are short, memorable groups of words used in advertising campaigns. The advertising phrases are means of drawing attention to one distinctive feature (an aspect of a product). The purpose is to emphasize a phrase that an entity wishes to be remembered by; particularly, for marketing a specific corporate image; or, connection to a business product or consumer base.

3. METHODOLOGY

This study was conducted at higher school of foreign language TEKNOKRAT Lampung. Further, the study was carried out during event semester in academic year 2015-2016. The data were taken from the EFL learner's last project or assignment from business correspondence class. It was in form of advertising slogans. Later, the researcher investigated the types and the function of each theme, then examined them and compared their use of thematisation with that of the professional advertiser taken from media language. That was *Jakarta post* Newspaper in September 2016.

In doing this research, there were several steps that used. *First*, the writer comprised 10 advertising slogans created by students taking business correspondence class and 10 advertising slogans form The Jakarta Post in August 2016 as the comparison. *Then*, after all data collected, those data were classified using systemic functional grammar point of view focusing on thematic choice. After that, the writer conducted descriptive analyses on the theme-rheme division in each slogan. *Finally*, the writer concluded the result of the analysis.

4. ANALYSIS
4.1 College Student's advertising Slogans
4.1.1 Simple Theme and Ideational unmarked Theme

Data (1)

Kripik Pe'U

Taste it and Feel it

Analysis	*Taste*	*it and feel it*
Theme Type	Predicator (process as theme)	
Theme & Rheme	Theme	Rheme
Mood	Imperative	

The data above consists of element of theme and rheme. The theme of that slogan is the word *taste* while the rheme is *it and feel the sensation*. Further, that slogan makes the process 'taste' as the important message or starting point. It means the advertiser asked the customer to taste the product. While *it and feel the sensation it and feel the sensation* as the information that explained by the theme. Further, the theme of this slogan has different type that is verbal as the theme. It is sometimes called as *predicator*. To conclude, this kind of slogan makes the verbal process *taste* as the theme of that slogan. It means that the company asks the consumer to taste then to buy its product. That is *Kripik Pe'U*. Moreover, there is interesting point that the writer found. It was about the type of theme. Based on the analysis, the theme is not only in form of ideational, textual or interpersonal theme but also can be in form of *process* (verbal).

Data (2)

Happy Puding

Make you feel happy everyday

Analysis	*Happy Pudding* *make you feel happy everyday*	
Theme Type	Ideational theme/ topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Imperative	

The advertising slogan above shows that it does not have a theme. In another word, it has only one element that is Rheme. Yet, as the present writer explained before that a clause as message must consist of Theme and Rheme. Thus, this case can be analyzed that the theme of this kind of slogan does not contain at the slogan explicitly but it refers to the name of product (*subject of fille*r). That is **Happy Pudding**. To sum up, it can be concluded that advertising slogan talks about the product (happy pudding) that used an ideational theme as the type. It suggested viewers to buy and eat its product that always make the customers happy. So that, after reading this advertising slogan the writer hoped that the reader would choose the product.

Data (2)

Ciki Chitata

Taste it and feel the sensation

Analysis	*Taste it and feel the sensation*	
Theme Type	Predicator (process as theme)	
Theme & Rheme	Theme	Rheme
Mood	Imperative	

The form of this advertising has the element of theme and rheme. The theme of that slogan is the word *taste* while the rheme is *it and feel the sensation*. Further, the theme of this slogan has different type that is verbal (process) as the theme. It is sometimes called as Predicator. To conclude, this kind of slogan makes the verbal process *taste* as the theme of that slogan. It means that the company asks the consumer to buy its product such as Ciki Chitata. Further, there is also interesting point that the writer found. It was about the type of theme. The theme is not only in form of ideational, textual or interpersonal theme but also can be in form of *process* (verbal).

Data (4)

Kree-Pix

It's delicious, It's crispy and a make

Analysis	*It*	*'s delicious, It's crispy and a make*
Theme Type	Ideational theme/topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

Based on the data (4) above, the form of this advertising has the element of theme and rheme. The theme of that slogan is '**It**'. The advertiser placed *It* as the important thing or starting point of the message. It refers *Kree- Pix.* While the rheme is *'s delicious. It's crispy and a make*. It describes the theme *It*. Further, the theme of this slogan is categorized as an ideational unmarked theme. To conclude, the advertiser informed the buyer to focus on the name of product. It is *Kree- Pix*.

4.2 Advertising Slogans from The Jakarta Post
4.2.1 Simple Theme, Ideational marked and unmarked Theme

Data (5)

WRP Body Shape

Burn Fat Get Shape

Analysis	*WRP Body Shape*	*Burn Fat Get Shape*
Theme Type	Ideational theme/ topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

The data shows that it does not have a theme. In other word, it has only one element that is Rheme. Yet, as the present writer explained before that a clause as message must consist of Theme and Rheme. Thus, this case can be analyzed that the theme of this kind of slogan does not contain at the slogan explicitly but it refers to the name of product (*subject of fille*r). That is **WRP Body Shape**. To sum up, it can be concluded that advertising slogan talks about the product (WRP Body Shape) that used an ideational theme as the type. It informed viewers that this product can burn fat get shape. In addition, this slogan can persuade the consumer to buy the product.

Data (6)

Coca Cola

It's the real thing coke

Analysis	*It*	*'s the real thing coke*
Theme Type	Ideational theme/ topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

According to the data above, the form of this advertising has the element of theme and rheme. The theme of that slogan is '**It**'. The advertiser placed **It** as the important thing or starting point of the message. It refers **Coca-cola.** While the rheme is *'s the real thing coke*. It describes the theme *It*. Further, the theme of this slogan is categorized as an ideational unmarked theme. To conclude, the advertiser informed the buyer to focus on the name of product. It is **Coca-cola** .

Data (7)

You C1000

Healthy Inside, Fresh Outside

Analysis	*You C1000*	*Healthy Inside, Fresh Outside*
Theme Type	Ideational theme/topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

The data above shows that it does not have a theme. In other word, it has only one element that is Rheme. Yet, as the present writer explained before that a clause as message must consist of Theme and Rheme. Thus, this case can be analyzed that the theme of this kind of slogan does not contain at the slogan explicitly but it refers to the name of product (*subject of fille*r). That is **You C1000**. To sum up, it can be concluded that advertising slogan talks about the product (You C1000) that used an ideational theme as the type. It informed viewers that this product is healthy inside and fresh outside. In addition, this slogan can persuade the consumer to buy the product.

Data (8)

Magnum

For Pleasure Seekers

Analysis	**Magnum**	for pleasure seekers
Theme Type	Ideational theme/ Topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

The data shows that it does not have a theme. In other word, it has only one element that is Rheme. Yet, as the present writer explained before that a clause as message must consist of Theme and Rheme. Thus, this case can be analyzed that the theme of this kind of slogan does not contain at the slogan explicitly but it refers to the name of product (*subject of fille*r). That is **Magnum**. To sum up, it can be concluded that advertising slogan talks about

the product (magnum) that used an ideational theme as the type. It informed viewers that this product is for pleasure seekes. In addition, this slogan can persuade the consumer to buy the product.

Data (9)

Silverqueen Chunky

The Biggest Chunkies Silverqueen Ever

Analysis	**Silverqueen Chunky** *The Biggest Chunkies Silverqueen Ever*	
Theme Type	Ideational theme/topical (unmarked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

The data shows that it does not have a theme. In other word, it has only one element that is Rheme. Yet, as the present writer explained before that a clause as message must consist of Theme and Rheme. Thus, this case can be analyzed that the theme of this kind of slogan does not contain at the slogan explicitly but it refers to the name of product (*subject of fille*r). That is **Silverqueen Chunky**. To sum up, it can be concluded that advertising slogan talks about the product (Silverqueen Chunky) that used an ideational theme as the type. It informed viewers that this product is *The Biggest Chunkies Silverqueen Ever*. In addition, this slogan can persuade the consumer to buy the product.

Data (10)

Air Asia

Now everyone can fly

Analysis	*Now*	*everyone can fly*
Theme Type	Ideational theme/topical (marked)	
Theme & Rheme	Theme	Rheme
Mood	Declarative	

The mood of advertising slogan above is declarative. Based on the structure of clause as a message, this slogan consists of theme and rheme. In addition, this slogan is categorized as simple theme since it has only one theme. the element of theme is filled by ideational marked. It is in form of adverbial *now*. Meanwhile, the rheme of this slogan is *everyone can fly*. The advertiser placed the theme *now* as the important point in that slogan and rheme explained the theme talk about. It can be concluded that now or this moment the consumer can enjoy *Air Asia* flight.

5 CONCLUSION

This paper examined the advertising slogans created by ESL Learners, comparing their use of thematisation with that of *The Jakarta Post*. There were 20 advertising in a total. There was 10 advertising slogans created by ESL learners and there was 10 advertising slogans created by professional advertiser. The present writer found only simple theme in both discussions. The study concluded that the advertising slogans created by ESL learner were less various in placing kind of theme. It was only unmarked theme found. Meanwhile, the advertising slogans created by professional advertiser were more various. There were two types of theme found. They were ideational marked and unmarked themes. Moreover, one problem involved students' placing new information in theme which ought more properly to be in Rheme. Last, there were some similarities

and differences between advertising slogans created by ESL learners and advertising slogans created by professional advertiser.

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"Kata" dalam Hubungannya dengan Ejaan Hanyu Pinyin (汉语拼音)

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Universitas Indonesia

1. Pengantar

Jika kita mempertentangkan bahasa lisan dengan bahasa tulis, maka bahasa lisan merupakan bahasa pertama yang dikuasai manusia. Dengan kata lain, sebelum melakukan komunikasi melalui tulisan, manusia sudah berkomunikasi melalui bahasa lisan. Orang yang buta aksara pun dapat berkomunikasi secara lisan. Pertanyaannya adalah ketika orang buta aksara berbicara, satuan lingual apa yang mendasari ujarannya: kata, morfem atau leksem? Pertanyaan yang sama ditujukan kepada anak kecil yang belum belajar baca-tulis. Walaupun belum mengenal aksara, misalnya aksara Latin atau aksara Han (汉文字), secara intuitif kedua jenis penutur bahasa ini dapat memisahkan sebuah kata dari kata lain dengan menggunakan alat suprasegmental berupa jeda. Setelah belajar baca tulis, pasti tidak terjadi kekacauan batas kata saat bicara karena sudah terbiasa dengan batas kata yang berupa jeda tersebut.

Namun, ketika menuliskan ujaran ke dalam huruf Latin timbul kebingungan apakah [san pən şu] 'tiga buah buku' dituliskan menjadi tiga kata *san ben shu* atau dua kata *sanben shu*? Kemajuan budaya pada ribuan tahun lalu membuat orang Han menuliskan ujaran ke dalam grafem[1] yang kita kenal dengan nama Hanzi 汉字 atau karakter Han; sedangkan orang Yunani menuliskannya ke dalam grafem yang dikenal sebagai huruf Latin. Karakter Han tidak dibentuk berdasarkan bunyi, sedangkan kata dalam aksara Latin disusun berdasarkan gabungan bunyi. Di sini tampak bahwa pembentukan kata dalam Bahasa Mandarin berbeda dengan Bahasa Indonesia dan Bahasa Inggris. Lalu, timbul pertanyaan, apa satuan lingual dalam bahasa lisan Bahasa Mandarin: morfem atau kata?

Pertanyaan di atas menjadi pertanyaan dasar dalam makalah ini sebelum menghubungkan kata dengan ejaan yang digunakan dalam bahasa tulis. Penutur Bahasa Indonesia, Bahasa Inggris atau bahasa yang berhuruf Latin lainnya tidak menemui kesukaran bila diminta menuliskan batas kata. Akan tetapi tidak demikian dengan penutur bahasa berkarakter Han, seperti Bahasa Mandarin. Kekaburan batas kata tampak dari beragamnya pentranskripsian Bahasa Mandarin ke dalam Ejaan Hanyu Pinyin. Mengapa hal itu terjadi? Apakah betul bahwa orang Tiongkok yang berbahasa Mandarin tidak mengenal konsep "kata", seperti yang dikatakan oleh Chao Yuen Ren (1968) sehingga terjadi beberapa jenis penulisan kata di dalam huruf Latin?

Makalah ini akan membicarakan konsep "kata" dalam Bahasa Mandarin yang dikaitkan dengan pentranskripsian bunyi-bunyi Bahasa Mandarin ke dalam Ejaan Hanyu Pinyin yang menggunakan huruf Latin.

2. Satuan lingual "kata" dalam penelitian bahasa

Dunia linguistik dan ortografi di dunia sudah berabad-abad "dikuasai" oleh linguistik Eropa dan Amerika yang berasal-usul dari tradisi penelitian Bahasa Yunani dan Bahasa Latin yang menghasilkan

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[1] Graf adalah satuan terkecil dalam aksara yang belum ditentukan statusnya, sedangkan grafem adalah satuan terkecil dalam aksara yang mengambarkan fonem, suku kata atau morfem, bergantung pada sistem tulisan dari sebuah bahasa (Harimurti dan Sutami 2005:82).

Tata Bahasa Yunani Latin. Tata Bahasa Yunani Latin ini menjadi kerangka penelitian bahasa-bahasa di dunia, termasuk Bahasa Indonesia dan Bahasa Mandarin. Sebelum kemerdekaan Indonesia, buku tata bahasa Bahasa Melayu berjudul *Kitab jang Menjatakan Djalan Bahasa Melajoe* karya R. Sasrasuganda diterbitkan oleh G.C.T. van Dorp tahun 1910. Buku tata bahasa itu ditulis menggunakan kerangka Tata Bahasa Yunani-Latin. Buku tata bahasa klasik Bahasa Mandarin pertama berjudul *Ma Shi Wentong* 马 氏文通, ditulis oleh Ma Jianzhong 马建忠. Buku ini diterbitkan tahun 1898 setelah linguistik sebagai ilmu dari Barat mulai dipelajari pada masa dinasti Qing pemerintahan kaisar Guang Xu 光绪[2] yang terkenal dengan Reformasi 100 hari.

Dalam perkembangannya Tata bahasa Yunani-Latin kemudian digunakan untuk meneliti bahasa-bahasa Roman (Italia, Spanyol, Prancis, Portugis), bahasa-bahasa Germania (Inggris, Belanda, Jerman, bahasa Skandinavia), bahasa-bahasa suku Indian di Amerika, bahasa-bahasa Afrika dan Asia. Tata Bahasa Yunani Latin itu lalu menjadi dasar ilmu dalam meneliti bahasa, yang kita kenal dengan nama "linguistik". Seperti kita ketahui, pembidangan dalam linguistik sudah semakin kompleks, ada mikrolinguistik yang mencakup linguistik murni dan makrolinguistik yang mencakup bidang terapan dan bidang interdisipliner. Satuan lingual yang menjadi topik makalah ini—kata—berada pada bidang mikrolinguistik dengan subbidang morfologi.

Penelitian morfologi sampai dewasa ini selalu menggunakan teori dari linguistik Barat dengan satuan terbesarnya adalah kata. Penelitian terhadap bahasa apa pun di bidang morfologi akan beranjak dari satuan lingual yang bernama kata dan morfem. Akan tetapi, kata dan morfem juga bersinggungan dengan leksem yang berada dalam bidang leksikon (Packard 2000: 284-309). Dalam makalah ini, kaitan antara "kata" dan Ejaan Hanyu Pinyin akan dibicarakan dengan bertitik tolak dari konsep kata dan morfem.

Pendapat Chao Yuen Ren (1968) bahwa Bahasa Mandarin tidak mengenal konsep kata (词), melainkan karakter (字), tampaknya didasarkan pada unsur visual (tulis) yang berupa karakter. Dalam bahasa tulis, penulisan karakter Han tidak menunjukkan batas karakter. Setiap karakter ditulis secara mandiri, tidak ditempelkan pada karakter lain. Tidak mengherankan Chao Yuen Ren punya pendapat demikian.

Pada Bahasa Indonesia, Bahasa Inggris atau bahasa-bahasa yang menggunakan huruf Latin, huruf-huruf akan ditulis berdekatan (tanpa dipisahkan oleh spasi) untuk membentuk "kata". Batas antarkata dalam bahasa lisan dan bahasa tulis dalam bahasa yang gunakan huruf Latin tidak berbeda. Secara lisan, jeda merupakan pemarkah awal dan akhir sebuah kata, yang bila dituliskan ke dalam huruf Latin akan didahului oleh spasi. Dalam fonologi tanda kesenyapan # merupakan batas kata, misalnya frase #belajar# Bahasa# Indonesia# terdiri dari tiga kata. Sebuah grup lawak terkenal sekitar 30 tahun lalu memenggal syair lagu *Bengawan Solo* ke dalam kata-kata yang tidak lazim kita dengar: *Benga-wanso-loriwayat-muin...*yang berasal dari penggalan "Bengawan Solo riwayatmu ini...". Permainan pemenggalan kata di atas menunjukkan jeda adalah pembatas kata dalam bahasa lisan. Bagaimana dengan Bahasa Mandarin? Apakah "kata" merupakan satuan lingual

3. Kata dan Morfem dalam Bahasa Mandarin

Dalam morfologi, morfem merupakan satuan bahasa terkecil yang bermakna dan tidak dapat dibagi lagi ke dalam makna yang lebih kecil lagi. Kata adalah satuan bahasa yang dapat berdiri sendiri

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[2] Kaisar Guang Xu 光绪 terkenal dengan pembaharuan politik dan pendidikan yang dijalankannya dengan dibantu oleh Kang You Wei 康有为 dan Liang Qi Zhao 梁啟赵. Pembaharuan yang hanya berlangsung 103 hari itu dinamakan Pembaharuan 100 hari 戊戌变法 digagalkan oleh ibu suri Ci Xi 慈禧.

dan dapat bergerak secara bebas dalam klausa dan kalimat. Karena kebebasannya itu, kata, misalnya *buku,* dapat berpindah posisi menempati beberapa fungsi seperti tampak pada contoh di bawah ini.

(1)   Adik membeli buku di toko buku.   (fungsi O)
(2)   Buku itu sudah kuberikan kepadanya.   (fungsi S)
(3)   buku yang baru kubeli.....   (fungsi inti/induk)
(4)   siapa yang mendapat hadiah buku........   (fungsi pewatas)

Tampak mobilitas kata di dalam klausa dan kalimat cukup tinggi. Lalu, apakah "kata" menjadi satuan lingual dasar Bahasa Indonesia, juga demikian dalam bahasa Mandarin? Jika benar demikian, kata *mǐ* 'beras' 米 dalam *mǐfàn* 'nasi' 米饭 mengapa ditulis menjadi satu kata *mifan* bukan dua kata *mi fan*? Bukankah *mǐ* merupakan "kata" sehingga tidak harus menempel pada *fan?* Perhatikan gejala serupa berikut ini.

(5)   shǒu 'tangan' 手   dan   shǒubiǎo 'jam tangan'
(6)   xiǎo 'kecil' 小   dan   xiǎoxīn 'hati-hati' 小心
(7)   rén 'orang' 人   dan   rénkǒu 'penduduk' 人口
(8)   zhǐ 'kertas' 纸   dan   zhǐzhāng 'kertas' 纸张

Shǒu 'tangan' 手, *xiǎo* 'kecil' 小, *rén* 'orang' 人 dan *zhǐ* 'kertas' 纸   pada contoh (5-8) di atas merupakan kata, tetapi mengapa ditulis menyatu dengan kata di belakangnya? Dari contoh di atas timbul keraguan apakah benar "kata" merupakan satuan lingual terkecil dalam kalimat. Jika benar, mengapa ditulis menjadi satu kata pada kata *shǒubiǎo, xiǎoxīn, rénkǒu* dan *zhǐzhāng*, mengapa bukan dua kata *shǒu* dan *biǎo, xiǎo* dan *xīn, rén* dan *kǒu, zhǐ* dan *zhāng*? Hal itu menunjukkan bahwa konsep "kata" sebagai satuan bebas yang mandiri tidak dapat diterapkan sebagai satuan terkecil dalam ujaran. Jika menggunakan konsep "morfem", penjelasannya adalah rangkaian sebelah kiri pada contoh (5-8) adalah kata tunggal yang terdiri dari satu morfem bebas; rangkaian sebelah kanan merupakan kata majemuk yang terdiri dari dua buah morfem.

kata tunggal, 1 morfem bebas   kata majemuk, 2 morfem
(5)   shǒu 'tangan' 手   dan   shǒubiǎo 'jam tangan'
(6)   xiǎo 'kecil' 小   dan   xiǎoxīn 'hati-hati' 小心
(7)   rén 'orang' 人   dan   rénkǒu 'penduduk' 人口
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Jika menggunakan konsep morfem, penjelasannya adalah rangkaian sebelah kiri pada contoh (5-8) adalah kata tunggal yang terdiri dari satu morfem bebas; rangkaian sebelah kanan merupakan kata majemuk yang terdiri dari dua buah morfem:

1 morfem bebas, kata tunggal   2 morfem, kata majemuk,
(5)   shǒu 'tangan' 手   dan   shǒubiǎo 'jam tangan' 手表

(6)   xiǎo 'kecil' 小   dan   xiǎoxīn 'hati-hati' 小心
(7)   rén 'orang' 人   dan   rénkǒu 'penduduk' 人口
(8)   zhǐ 'kertas' 纸   dan   zhǐzhāng 'kertas' 纸张

Dalam literatur morfologi dengan Model Penataan *(Item of Arragement),* morfem bergabung dengan morfem membentuk kata. Morfem terdiri dari morfem bebas dan morfem terikat. Morfem bebas berpotensi menjadi kata; morfem terikat harus bergabung dengan morfem bebas atau morfem terikat lainnya untuk menjadi kata, disebut kata majemuk. Lima kata di atas yang merupakan gabungan morfem dapat dijelaskan demikian:

(5)   morfem bebas shǒu + morfem bebas biǎo → kata majemuk shǒubiǎo 'jam tangan' 手表
(6)   morfem bebas xiǎo + morfem bebas xīn → kata majemuk xiǎoxīn 'hati-hati' 小心
(7)   morfem bebas rén + morfem bebas kǒu → kata majemuk rénkǒu 'penduduk' 人口
(8)   morfem bebas zhǐ + morfem terikat zhāng → kata majemuk zhǐzhāng 'kertas' 纸张

Beberapa contoh lain yang menunjukkan gabungan morfem yang lebih variatif:

(9)   morfem terikat zī 资 + morfem terikat liào 料→ kata majemuk zīliào 'bahan' 资料
(10)   morfem terikat kè 客 + morfem bebas rén 人→ kata majemuk kèren 'tamu' 客人
(11)   morfem terikat (sufiks) chū 初+ morfem bebas sān 三 → kata kompleks chūsān 'tanggal 3' 初三
(12)   morfem terikat hái 孩 + morfem terikat (sufiks) zǐ 子→ kata kompleks háizi 孩子

Dengan menggunakan satuan dasar morfem menuliskan karakter Han menjadi "kata" di dalam Ejaan Hanyu Pinyin menjadi lebih dapat dipertanggungjawabkan secara morfologis.

4.   Ejaan Hanyu Pinyin 汉语拼音

Kegiatan mentranskripsikan Bahasa Mandarin lisan ke dalam ortografi menghasilkan banyak ejaan, di antaranya Ejaan Hanyu Pinyin 汉语拼音 merupakan ejaan resmi RRT. Ketidaksamaan penulisan kata disebabkan oleh karena makna dijadikan dasar penentuan kata.

4.1   Makna sebagai dasar ortografi

Salah satu buku petunjuk penggunaan Hanyu Pinyin adalah buku berjudul *Chinese Romanization: Pronunciation & Orthography* 汉语拼音和证词法（Yin & Marry Felley 1990）. Buku ini memberikan kata pengantar yang menarik ketika penulisnya membandingkan penulisan nama negara Tiongkok dan Amerika dari bentuk lisan ke dalam bentuk tulis.

> And orthography is simply the natural meter [matter] of our everyday speech. We say "Zhonghua Renmin Gongheguo" (the People's Republic of China), not "Zhong Huaren Mingong Heguo"; orthography is as simple and natural as this.
>
> In English, no one writes "United States of America" as "Unitedstatesofamerica" or as "U Ni Ted States of A Me Ri Ca" (Yin &Marry Felly 1990:6-7)

Penulis buku di atas hanya menyebutkan bahwa ejaan bersifat sederhana dan alami tanpa menjelaskan apa yang dimaksud dengan "natural". Ditambahkannya pula

> But when Chinese speakers write in Pinyin, they frequently make mistakes like these. This happens because they are used to the traditional Chinese character system, which does not indicate word boundaries. Humorous mistake of these sorts can be seen on shop signs all over Beijing—whole strings of words written in one unbroken line, or else carefully dissected into syllables. These mistakes are

symptoms of "word blindness", a disease that can be cured by the simple but powerful medicine of orthography." (Yin &Marry Felly 1990:7)

Mengapa kesalahan dalam menulis huruf Latin seringkali salah? Hendaknya diingat bahwa orang Tiongkok tidak mengenal huruf Latin sebelum kedatangan orang Barat ke negara itu. Mereka tidak menulis dalam huruf Latin, karakter Han merupakan sarana tulis sehari-hari di negara itu. Huruf Latin dipelajari guna mempelajari Bahasa Inggris atau bahasa IndoEropa lainnya. Tidak mengherankan huruf Latin merupakan "barang baru" pada abad 17.

Dalam memberi petunjuk bagaimana menuliskan karakter Han ke dalam Ejaan Hanyu Pinyin, buku di atas menggunakan kesatuan makna sebagai dasar penyatuan dua buah karakter Han. Karakter 工人阶级 ditulis menjadi dua kata *gōngrén* dan *jiējí* karena kedua kata itu merupakan kata bebas *(independent words)* dan terbentuk dari dua satuan bebas, yaitu 工人 dan 阶级. Tetapi 无轨电车 juga dituliskan menjadi dua kata *wúguǐ* dan *diànchē* walaupun 无轨 merupakan *semi-dependent word* (Yin &Marry Felly 1990:134). Ketidakkonsistenan sudut pandang tampak tidak digabungkannya *wúguǐ* dan *diànchē* menjadi satu kata *wúguǐdiànchē* mengingat *wúguǐ* walaupun bermakna tetapi merupakan morfem terikat.

Konsep makna merupakan hal yang kurang sahih karena makna dapat diinterpretasikan lebih dari satu. Makalah ini meyakini konsep morfem merupakan titik awal menyatukan atau memisahkan dua karakter Han.

4.2 Morfem sebagai dasar ortografi

Dengan berpegang pada pandangan bahwa satuan lingual dasar adalah morfem yang terdiri dari morfem bebas dan morfem terikat, maka dapat dilakukan penyatuan dua karakter menjadi satu kata atau tidak. Keterikatan sebuah karakter dengan karakter lain menjadi kriteria penentuan kata. "Kata" sulit dijadikan dasar satuan ortografis, karena Bahasa Mandarin modern cenderung bersifat polisilabis. Bila dua buah kata tunggal bergabung, yang dihasilkan adalah frase.

Perbedaan antara kata majemuk dan frase adalah frase dapat diperluas sedangkan kata majemuk tidak dapat diperluas. Kata majemuk ditulis sebagai 1 kata, sama dengan penulisan kata tunggal. Frase merupakan gabungan dua kata, karena itu ditulis terpisah. Contoh:

	kata majemuk	frase
(13)	xuéxiào → *xué wǒ de xiào	xīn shū → xīn mǎide shū
	学校　　　　学 我 的 校	新 书　　　新 买 的 书
(14)	chīlì → *chī hěn duō lì	chī fàn → chī Zhōngguó fàn
	吃力　　吃 很 多 力	吃 饭　　吃 中 国 饭
(15)	kànfǎ → *kàn xīn de fǎ	kàn diànyǐng → kàn Zhōngguó diànyǐng
	看法　　看 新 的 法	看 电 影　　看 中 国 电 影
(16)	huídá → *huí tā de dá	huí jiā → huí shéide jiā
	回答　　回 他 的 答	回 家　　回 谁 的 家

Pembeda kata majemuk dan frase adalah spasi; kata majemuk tanpa spasi, frase menggunakan spasi. Selanjutnya akan dipaparkan status morfologis kelas kata dan afiks Bahasa Mandarin.

A. Nomina, verba, ajektiva merupakan kata yang terdiri dari morfem bebas dan morfem terikat. Sebagai morfem bebas, ketiga kelas kata ini berpotensi menjadi kata tunggal. Sebagai morfem terikat, ketiga kelas kata ini harus bergabung dengan morfem lain untuk menjadi kata majemuk. Penggolong benda merupakan morfem bebas .

B. Numeralia dan pronomina merupakan kata yang terdiri dari morfem bebas.
C. Adverbia dan preposisi merupakan kata yang terdiri dari morfem bebas, tetapi menjadi pendamping nomina (bagi peposisi) dan verba (bagi adverbia).
D. Konjungsi merupakan kata yang terdiri dari morfem bebas yang berposisi di antara dua nomina, pronomina, verba, ajektiva.
E. Interjeksi, interogativa merupakan kata yang terdiri dari morfem bebas.
F. Partikel struktural (的得地) merupakan morfem terikat. Partikel tanya, perintah, perubahan situasi (吗呢吧 了) merupakan morfem terikat.
G. Afiks merupakan morfem terikat.

Berdasarkan ketentuan di atas, dapat disimak penulisan kalimat berbahasa Mandarin di bawah ini.

(17) 我们在学校门口人见面。Wǒmen zài xuéxiào ménkǒur jiànmiàn.
(18) 她刚刚来。Tā gānggāng lái.
(19) 我们的那个英文老师 叫张东。Wǒmende nà ge Yīngwén lǎoshī jiào Zhāng Dōng.
(20) 昨天他买三本很有意思的小说。Zuótiān Tā mǎi sān běn hěn yǒu yìside xiǎoshuō.

Ketaatasaan penulisan dalam Hanyu Pinyin dapat dilakukan dengan menentukan status morfologis sebuah karakter Han.

5. Kesimpulan

Ketidakkonsistenan penulisan karakter Han ke dalam Ejaan Hanyu Pinyin menunjukkan belum mantapnya teori yang mendasari penyusunan ejaan itu. Sebagai orang yang mempelajari Bahasa Mandarin melalui Ejaan Hanyu Pinyin, berbagai macam penulisan ini membuat penulis melakukan penelitian yang didasarkan pada satuan ujaran dalam bahasa lisan. Melalui satuan ujaran ini, yakni morfem, dapat ditentukan bentuk kata sebagai kata tunggal atau kata majemuk.

Penentuan partikel sebagai morfem terikat didasarkan pada kenyataan bahwa morfem itu tidak dapat menjadi morfem bebas. Indikatornya adalah partikel (的得地了着者) tidak dapat berdiri sendiri sebagai jawaban pertanyaan atau sebagai interogativa. Penggolong benda merupakan morfem bebas karena pada dasarnya penggolong benda merupakan nomina.

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THE PORTRAYAL OF PROTAGONISTS IN KAFKA'S *THE METAMORPHOSIS* AND ABE'S *THE FACE OF ANOTHER* THROUGH SARTRE'S CONCEPT OF ALIENATION

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ABSTRACT

This paper analyses two novels, namely *The Metamorphosis* by Czech author Franz Kafka, and *The Face of Another* by Kobo Abe from Japan. The main focus of the analysis is the portrayal of protagonists in both novels using French philosopher Jean Paul-Sartre's concept of alienation as the approach. The two novels revolve around an alienated individual. Both protagonists experience alienation because of their physical appearance. However, their characteristics also cause them to feel alienated. The way one protagonist deals with alienation differs with that of the other's. Gregor in *The Metamorphosis* is overall helpless due to the fact that he is not physically a human anymore whereas the unnamed protagonist of *The Face of Another* tries to rebuild his connection with people by wearing a lifelike mask that he creates himself. In the end, both protagonists cannot overcome their alienation. The portrayals of the protagonists in both novels correspond with one of Sartre's central claims that alienation comes from within an individual who has the awareness of being judged by others and sees one's own self the way others see one.

Key words: alienation, portrayal, characteristic

1. INTRODUCTION

Humans possess an inherent capability of questioning everything around them. Back in the ancient times prior to Common Era, a number of great thinkers of the Western World such as Socrates, Plato, and Aristotle contemplated, from their own different perspectives, the meaning of the universe and all that exists in it. Their philosophical views influenced many modern schools of thought, including existentialism. In general, existentialism focuses on the individual existence and freedom in searching for the meaning of life, which will be elaborated more in the next chapter.

Many writers reflect the philosophy of existentialism in their works, although most of them never pigeonhole themselves as existentialists – one of them is Czech writer Franz Kafka. He is considered by many one of the most influential writers of the twentieth century. The surreal and enigmatic realm of his fictions and the clarity of his style make Kafka a major figure of modern literature. His name has lent itself to the English term "Kafkaesque," which is widely used to refer to something that has the absurd and nightmarish qualities of his writing ("Franz Kafka Biography", 2015). His work has influenced many critically acclaimed writers, including Albert Camus, Gabriel García Márquez, and Haruki Murakami.

Similar to Kafka, Japanese writer Kobo Abe is an important figure in contemporary literature whose writings also echo the idea of existentialism. Abe's works have been often compared to those of Kafka and Samuel Beckett for their surreal and grotesque images of the contemporary society ("Kobo Abe facts", 2010). Before his death in 1993, Abe earned prestigious Japanese literary awards, namely the Akutagawa Prize, the Yomiuri prize, and the Tanizaki prize ("Abe Kobo", 2015). His works have all been best sellers in Japan; some of them have been translated into English, and adapted into full-feature films.

The majority of both Kafka's and Abe's works have the recurring theme of alienation ("Kobo Abe facts", 2010), which is one of the main issues of existentialism that will be discussed in Chapter Two. There are several concepts of alienation in philosophy; therefore, it is important to clarify that the concept used in this thesis is the one by Jean-Paul Sartre, which will also be explained in the next chapter. Sartre's concept of alienation is reflected in Kafka's most famous novella *The Metamorphosis* (1915), which tells the story of a man who, upon discovering he has transformed into an insect, is more concerned about not being able to work than solving the mystery of his transformation. It is also evident in Abe's critically acclaimed novel *The Face of Another* (1964), which revolves around a scientist with a deformed face who creates a life-like mask to cope with human estrangement.

Not only do Kafka and Abe share similarities in their theme of alienation, but they also share strength in the portrayal of the protagonists. Portrayal, which is the way an author presents a character (Kenney, 1966), is distinctive in both Kafka's and Abe's works. Kafka's typical protagonist is confused, hopeless, guilt-ridden, frustrated, and lacking in understanding of their surreal world. Abe's typical protagonist, on the other hand, is a persistent individual who attempts to rationalise the absurdity of the world (Keffer, n.d.).

Thus, this thesis analyses the portrayal of the protagonists of Franz Kafka's *The Metamorphosis* and Kobo Abe's *The Face of Another* using Sartre's concept of alienation.

Statement of the Problem
The problems to analyse in this study are:
1. How do the authors portray the protagonists?
2. What are the purposes of the authors in creating such protagonists?

Purpose of the Study
Based on the statements of the problem above, this study is done:
1. To reveal the characteristics of the protagonists.
2. To reveal the purposes of the authors in creating such protagonists.

2. THEORETICAL FRAMEWORK
Existentialism
Existentialism is a philosophical movement that emerged in the 20th century and was inspired by European philosophers Søren Kierkegaard and Friedrich Nietzsche. Neither Kierkegaard nor Nietzsche used the term existentialism in their work; however, they shared the notion that humans determine the meaning of their own existence through acts of will. Thus, existentialism emphasizes on the existence, freedom, and choice of individuals in defining their meaning in life ("Existentialism", n.d.).

With the existence of human as an individual as its primary focus, existentialism deals with issues that revolve around particular matters that affect an individual's life. The existentialist issues are divided into six basic themes (Lavine, 1985). The first theme is existence precedes essence, which means that the essence of human life is not predetermined before human existence. The second one is anxiety, which is the fear of the meaninglessness of human existence. The third one is absurdity, which refers to the illogical nature of life. The fourth one is nothingness, which is when nothing can define human existence. The fifth one is alienation, which is when one is estranged from others. Finally, the last theme is death, which is the end of human existence.

Alienation and Shame
The existentialist theme that will be discussed in this thesis is alienation. Broadly speaking, it refers to "an individual's estrangement from the traditional community and others in general" (Davachi, 2010). French existentialist Jean-Paul Sartre has further expanded the concept of alienation in his book, *Being and Nothingness*.

The alienation he refers to is not only an estrangement from others but also from one's own self, and it is a consequence of shame.

Before explaining Sartre's argument about the relationship between alienation and shame, it is important to distinguish shame in a broader sense from the Sartrean shame. Shame in general is "a painful feeling of humiliation or distress caused by the consciousness of wrong or foolish behavior" ("Shame," def. 1, 2016), whereas shame according to Sartre (1943) is explained as follows:

> By the mere appearance of the other, I am put in the position of passing judgment on myself as an object, for it is as an object that I appear to the other... I could feel irritation, or anger before it as a bad trait of myself which gives to my expression an ugliness or baseness which I do not have, but I could not be touched to the quick. Shame is by nature recognition. I recognise that I am as the others see me. There is however no question of a comparison between what I am for myself and what I am for the other as if I found in myself, in the mode of being for itself, an equivalent of what I am for the other. (p. 222)

Thus, shame in the Sartrean term is a form of consciousness in an individual. To feel shame is to be aware of the presence of others. It is an acknowledgement that others exist and have the capability to look at an individual and judge him, which Sartre refers to as "the look" (p. 252).

Furthermore, Sartre believes that shame means to accept the fact that one is an object that the other looks at and forms opinions about (as cited in Zahavi, 2010, p. 213). This acceptance is the result of a relationship between one and the other where one is concerned about the other's judgment (as cited in Zahavi, 2010, p. 214). In other words, shame occurs if one cares about the opinions that the other forms about him. Moreover, whether the judgment of the other is positive or not makes no difference (as cited in Zahavi, 2010, p. 214). As Sartre writes, "Pure shame is not a feeling of being this or that guilty object but in general of being an object; that is, of recognizing myself in this degraded, fixed and dependent being which I am for the Other" (p. 288). Therefore, it is the way the other judges an individual as such that is shame-inducing.

Being judged this way and objectified by others is what alienates an individual. As Sartre puts it, "The alienation of myself is the fact of being-looked-at" (p. 263). It is inevitable that others form an opinion about an individual based on what they see. However, what is seen is not exactly what an individual is as it is only part of the possibilities of the self (p. 267). The possibilities of the self here simply mean that an individual is a complex human being – an individual does not solely consist of a few characteristics. For example, one may be a cheerful and humorous individual, but it does not negate the possibility that one also has insecurities and unhappiness. When others only see one as cheerful and humorous, and one is aware of this judgment toward oneself as well as seeing oneself the way others see one, one experiences shame. This shame alienates one from both oneself and others, as one is seen by others as something that is not the self as a whole, yet one sees oneself the same way as others see one.

Thus, to reiterate, shame is an individual's consciousness or awareness of the presence of others. It is when one acknowledges that one is an object of judgment by the other, and when one sees one's own self the way others see him. The feeling of shame leads to alienation or the estrangement from others and one's own self, as what others see is only a fragment of the possibilities of the self. In other words, the alienation is caused from an internal factor, as shame occurs from within an individual. This concept of alienation is the basis of the approach used to analyse the portrayal of the protagonists in both novels.

3. METHODOLOGY

I use library research that includes reading and understanding the primary texts, which are the novels, and other references, in order to make an objective and non-superficial analysis in the process of the study. Next,

I analyse the portrayal of the protagonist in each of the novels. Lastly, I draw some conclusions from my analysis.

4. ANALYSIS
The Metamorphosis

The protagonist of *The Metamorphosis* is Gregor Samsa, a travelling salesman who is the only son as well as the breadwinner of the Samsa family. He mysteriously metamorphoses into an enormous insect, which leads to him being alienated by his family. However, he experiences not only alienation that is directly caused by his appearance, but also alienation as an indirect consequence of his characteristics. The author portrays him as someone who cares about others and is willing to do what others expect him to do. His characteristics provoke a feeling of shame, which eventually causes him to be estranged from his own family and himself. I will now provide an analysis of his characteristics and how each induces shame that results in alienation.

a. Selfless

Gregor's first characteristic is selfless. The word *selfless* means "thinking more about the needs, happiness, etc. of other people than about your own" ("Selfless", 2010). This characteristic is evident in the way he prioritizes his family's well-being over his own. At the beginning of the story, after finding himself metamorphosed into an insect, Gregor expresses his discontentment of his job as a travelling salesman, saying that it is "exhausting" and "much more irritating than doing actual business in the office" (Kafka, 1995, p. 89). Moreover, he describes the job as having the "trouble of constant travelling, of worrying about train connections, the bed and irregular meals, casual acquaintances that are always new and never become intimate friends" (p. 89-90). In other words, Gregor finds the job unpleasant as he has to travel constantly, which prevents him from having healthy diet and, more importantly, from developing real friendships with other people. Therefore, he wants to quit his job. However, he suppresses his own desire to do so. Instead of quitting his job immediately, he continues working to pay his parents' debt to the chief whom Gregor works for. Gregor's thought when he wakes up as an insect is: "If I didn't have to hold my hand because of my parents I'd have given notice long ago… once I've saved enough money to pay back my parents' debt to him – that should take another five or six years – I'll do it without fail. I'll cut myself completely loose then" (p. 90). Evidently, Gregor plans to quit, but only after he has enough money to pay back his parents' debt. If he were not selfless, he could resign to free himself of the burdensome job. But what happens is that he stays committed to his work even though he is unhappy with it. He does not let his discontentment of his job get in the way of his family's needs, which indicates that his family is more important to him than his own self – in other words, he is selfless.

Besides trying to meet his family's needs, he wants to make his sister Grete happy. Gregor has a close relationship with Grete, as evident in the following quotation:

> With his sister alone had he remained intimate, and it was a secret plan of his that she, who loved music, unlike himself, and could play movingly on the violin, should be sent next year to study at the Conservatorium, despite the great expense that would entail, which must be made up in some other way. During his brief visits home the Conservatorium was often mentioned in the talks he had with his sister, but always merely a beautiful dream which could never come true, and his parents discouraged even these innocent references to it; yet Gregor had made up his mind firmly about it and meant to announce the fact with due solemnity on Christmas Day. (p. 111)

As can be seen from the quotation above, Gregor truly cares about his sister. He wants her dream of going to a music school to come true, and he is ready to deal with the expensive cost of the school admission and tuition. In order to make it happen, he works hard as a travelling salesman even though he is not content with his job. He suppresses his own desire to quit the job because if he does, he will not be able to make his sister's dream come true. Again, Gregor puts aside his own happiness in order to make others happy, which shows how selfless he is.

Furthermore, Gregor's selflessness is evident from his thoughts: he still cares about his family even though they abandon him. Initially, when they find out that Gregor has metamorphosed into an insect, his family, especially his sister, makes some efforts to take care of him even though Gregor's appearance horrifies them. However, as the story progresses, they care less and less about Gregor as his metamorphosis causes inconveniences to them. Eventually, his sister decides that they should get rid of him – a decision that Gregor himself "held to even more strongly than his sister" (p. 135). Gregor's thought of her sister's decision shows his selflessness; he is willing to be removed from the family so that they do not have to go through the troubles of living with a huge insect.

However, Gregor does not leave, which contradicts his own thought of leaving his family. This contradiction prevents him from taking actions of selflessness, which makes the characteristic only evident in his intentions or thoughts, but not in his actions. In my opinion, this contradiction can be explained as follows: On one hand, he is more than willing to be removed from the family so that they will no longer have to deal with the inconveniences that his metamorphosis causes. On the other hand, he cannot leave the house because his condition as an insect prevents him from leaving. It is said that he does not eat for days as he loses his appetite and at some point gets injured from being thrown objects, which implies that he does not have the physical strength to crawl out of his house and disappear. Besides, he stays because he wants to remind himself that he is human. All the belongings in his room are a reminder that he is human. In the middle of the story, his family decides to clear Gregor's room out of all the furniture and other belongings, as they do not see his need of them now that he is no longer human. Initially, Gregor accepts their plan, but then he changes his mind, as quoted: "Did he really want his warm room, so comfortably fitted with old family furniture, to be turned into a naked den in which he would certainly be able to crawl unhampered in all directions but at the price of shedding simultaneously all the recollection of his human background?" (p. 118). And finally, he thinks that "nothing should be taken out of his room; everything must stay as it was" (p. 118). His wish that his room should stay the same indicates that he clings to it as a reminder of his human identity. Consequently, he cannot leave his family because of his condition – physically trapped in an insect body and mentally attached to his human identity – although he wants his family to live normally without the troubles of taking care of a giant insect.

Thus, at this point, Gregor's selflessness is only evident in his intentions or thoughts, but not in his actions, because of the aforementioned contradiction. Moreover, considering how frightening his physical form is, it is difficult for him to do something for his family without startling them. In other words, he becomes passive in showing his selflessness compared to the time when he tries to go back to work in order to fulfill his family's needs. Nevertheless, in my opinion, he is still selfless because in his last moments Gregor still loves his family, as can be seen from the following quotation:

> Soon he made the discovery that he was unable to stir a limb. This did not surprise him, rather it seemed unnatural that he should ever actually have been able to move on these feeble little legs. Otherwise he felt relatively comfortable. True, his whole body was aching, but it seemed that the pain was gradually growing less and would finally pass away. The rotting apple in his back and the inflamed area around it, all covered with soft dust, already hardly troubled him. He thought of his family with tenderness and love. The decision that he must disappear was one that he held to even more strongly than his sister, if that were possible. In this state of vacant and peaceful meditation he remained until the tower clock struck three in the morning. The first broadening of light in the world outside the window entered his consciousness once more. Then his head sank to the floor of its own accord and from his nostrils came the last flicker of his breath. (p. 135)

The way he peacefully succumbs to death can be interpreted as his last effort of making his family's life better. He accepts that death is the only way for him to disappear, which is what the family wants. Thus, his death emphasizes his selflessness.

As can be seen from the elaboration above, Gregor is selfless, which means that he always puts his family before himself; he cares more about their needs and happiness than his own. It is natural for him to be concerned with his family, especially since his family depends on him. Realizing that his family depends on him implies that he has the awareness that he is an object of judgment of his family. The awareness that others judge an individual is what Sartre's concept of shame is about. Shame causes one to be alienated from others because what others see in an individual is only a fragment of the possibilities of the self (Sartre, 1943). Furthermore, shame also alienates one from one's own self as one sees oneself as what others see him.

In Gregor's case, he experiences alienation before and after his metamorphosis. It is implied that since the time before his metamorphosis, Gregor has been selfless; yet, his family take his selflessness for granted, as can be seen in the following quotation:

> …He had set to work with unusual ardour and almost overnight had become a commercial traveller instead of a little clerk, with of course much greater chances of getting money, and his success was immediately translated into good round coin which he could lay on the table for his amazed and happy family. These had been fine times, and they had never recurred, at least not with the same sense of glory, although later on Gregor had earned so much money that he was able to meet the expenses of the wholse household and did so. They had simply got used to it, both the family and Gregor; the money was gratefully accepted and gladly given, but there was no special uprush of warm feeling. (Kafka, 1995, p. 110-111)

His family is so used to Gregor being a successful breadwinner that they fail to consider the possibilities of Gregor as an individual – the possibilities of Gregor feeling unhappy with his life, or feeling lonely because he has no friends, and so on. They only see him as a breadwinner, but not a complex human being with his own needs. As a result, Gregor is alienated from both his family and himself. After his metamorphosis, Gregor experiences another alienation that is caused by his physical form. His family sees him as a frightening, troublesome creature, as indicated from how they are frightened with his presence and how they eventually decide to get rid of him. Gregor, who experiences shame, also sees himself that way. Both he and his family unknowingly deny the possibilities of Gregor as an individual, which causes him to be alienated.

b. Dutiful

Gregor's second characteristic is dutiful. The definition of *dutiful* is "doing everything that you are expected to do; willing to obey and to show respect" ("Dutiful", 2010). His dutifulness is evident in his action of keeping his job as a travelling salesman in order to pay his parents' debt. His father is old and unemployed; therefore, as the only son and breadwinner of the family, he is aware of his family's expectation, which is for him to provide for the family and to pay the debt.

As mentioned previously, Gregor finds the job tiresome; he expresses his discontentment at the beginning of the story. However, he continues to be a dedicated worker as shown from the way he insists on going to work despite his metamorphosis. His immediate thought when he wakes up as an insect is, "I'd better get up, since my train goes at five" (Kafka, 1995, p. 90). Besides, he never questions the mystery of his metamorphosis in the first place. It seems that his physical form does not concern him; what matters is that he should go to work. Clearly, his mind is set on doing his duty, which shows how dutiful he is.

When the chief clerk comes into his apartment to inquire him of his tardiness, Gregor's mother defends him as quoted: "'He's not well,' said his mother to the visitor, while his father was still speaking through the door, 'he's not well, sir, believe me. What else would make him miss a train! The boy thinks nothing but his work'" (p. 95). In other words, Gregor, as seen by another character, which in this case is his mother, is such a dedicated worker that the only explanation to his tardiness must be illness. Gregor's dutifulness is further revealed through his own speech to the chief clerk while trying to convince him not to fire him as quoted: "You see, sir, I'm not obstinate, and I'm willing to work; travelling is a hard life, but I couldn't live without it… I'm

loyally bound to the chief, you know that very well. Besides, I have to provide for my parents and my sister" (p. 101). Moreover, as mentioned in the narrator's direct comment, back when Gregor's father's business goes bankrupt, Gregor's only desire is "to do his utmost to help the family to forget as soon as possible the catastrophe that had overwhelmed the business and thrown them all into a state of complete despair"; therefore, he "had set to work with unusual ardour and almost overnight had become a commercial traveler" (p. 111). It proves that he is willing to do what he is expected to do as the son and the breadwinner of the family – in other words, he is dutiful.

When one is dutiful, it is natural that one has the awareness of what others expect from oneself and of what others see one as. Since it is in Gregor's nature to be dutiful, it means that he has the aforementioned awareness. Again, this awareness is known as shame in Sartrean term. Shame is when one sees one's own self the way others perceive him (Sartre, 1943). When he is physically transformed, Gregor cannot fulfill his duty as the breadwinner of the family anymore; besides, his condition makes his family's life difficult. Therefore, his family sees him as a burden, as shown from the fact that they want to get rid of him. Because Gregor experiences shame, he sees himself the way his family see him, a burden. This alienates him because he is denied from the possibilities of himself as an individual who constantly puts others before himself and does everything he is expected to do even though he has his own needs.

Based on the analysis above, Kafka portrays Gregor as a character who accepts what others perceive of him. The perceptions of others about himself affect his relationship with other people as well as his actions. In relation to Sartre's theory, Gregor's portrayal illustrates how an individual experience the feeling of shame that eventually results in alienation. Shame makes Gregor see himself the way others see him, which leads to alienation because what others see is only a part of the possibilities of the self. Thus, in my opinion, the purpose of Kafka creating a character like Gregor is to show that alienation can come from within an individual.

The Face of Another

The protagonist or the narrator of *The Face of Another* is an unnamed scientist who experiences a laboratory accident at work, which leaves his face covered with severe keloid scars. This disfigurement causes the narrator to feel alienated by his wife and people in general. He narrates the story, which is intended to be read by his wife, through a set of three notebooks coded by colours: black, white, and grey. The black notebook introduces his initial experiences of alienation; the white notebook tells the process of him creating a mask as a way to deal with alienation; the grey notebook is about him living under the disguise of the mask. Besides the alienation that is a direct result of his appearance, the narrator also experiences alienation that is an indirect consequence of his characteristics. The author portrays him as an obsessive and observant person. His characteristics provoke a feeling of shame, which eventually causes him to be estranged from his wife and other people.

I will now provide an analysis of his characteristics and how each of them induces shame that results in alienation.

a. Obsessive

The narrator's first characteristic is obsessive. The definition of *obsessive* is "thinking too much about one particular person or thing, in a way that is not normal" ("Obsessive", 2010). Based on the definition, being obsessive does not necessarily mean that one is thinking too much about something that one likes – thinking too much about something that one dislikes or disagrees with can also be considered an obsessive manner.

The narrator is obsessed with face and mask. Although face and mask are two different things, they seem simultaneously interchangeable for the narrator. He loses his face; therefore, he needs a mask to be his new face. Before he decides to create a mask, he believes that face is not the essence of a person, as quoted below:

> I can hardly believe the face is so important to a man's existence. A man's worth should be gauged by
> the content of his work, possibly the convolutions of the surface of the brain have something to do

> with it, but his face certainly does not. If the loss of a face can cause conspicuous change in the scale
> of evaluation, it may well be owing to a fundamental emptiness of content. (Abe, 2003, p. 15-16)

His strong disagreement shows his developing an obsessive manner towards face. People's alienating behaviour towards him makes him realise that a face has an important role that exceeds his initial thought. He keeps thinking about the role of face in the society, tottering between people's and his own conviction about it. When he meets Doctor K, a specialist in artificial organs, K argues that "man's soul is in his skin" (p. 26) and that injured people are more concerned with their looks than their lives. Furthermore, he adds that the expression of his face is the roadway between people. The following quotation shows the narrator's thought of K's argument:

> It was K's idea that faces were a roadway between men. When I reflected on it now, if I had been
> struck with a rather unfortunate impression of K, it was not because of his complacency nor his
> insistence on medical treatment, but apparently because of this thought. If one accepted such reasoning,
> I who had lost my face was destined to be shut up forever in a solitary cell… with no roadway… and
> so a mask became invested with a terribly profound meaning… even I recognize that a roadway
> between people is necessary… But I wonder if the face alone is the one and only roadway. I cannot
> believe it. (p. 30-31)

Although he cannot accept the idea that face is an important means of connecting with people, the quotation above emphasizes his preoccupation by the notion, which suggests his gradual obsession with face. He expresses his disagreement with the notion, but he cannot deny the necessity of connecting with people. Since the face is what connects people, he thinks about creating a life-like mask.

During the initial process of his planning to make a mask, he goes to a Noh[3] mask exhibition. His decision to go to the exhibition highlights his obsession with face and mask. He becomes fixated with the expression of the masks he sees there, as quoted below:

> Then suddenly I had to face a dreadful hypothesis. Why in heaven's name did early Noh mask makers,
> trying to go beyond the limits of expression, end up with the skull? It was doubtless not simply to
> suppress expression. So far as escaping from ordinary expression was concerned, any mask would do
> that. If I really wanted a difference, I suppose it was that the Noh mask aimed in a negative direction,
> in contrast to the ordinary mask which attempts escape in a positive direction… But wasn't there in
> the radical method of the Noh mask some fundamental principle which made the face an empty
> container, some law applicable to every mask, every expression, every face? The face is made by
> someone else; it is not oneself that chooses it… yes, that may be right. A monster is a creation, so we
> can call a man a monster too. And the Creator seems not to be the sender but somehow the receiver of
> this letter we call expression. (p. 70)

As can be seen from the quotation above, he continues to think about mask to the point where he is troubled by the way Noh masks look. He then questions the principles behind Noh masks and compares them with regular masks. His train of thought shows his obsession with face and mask.

His obsession is further shown when he fantasises about the mass production of masks and its effects on the society. The following quotation is an excerpt of the long and elaborate details of his fantasy:

> In the first place, the mask was itself a serious act of violence against the custom of the world.
> Whether arson and murder would be more destructive than a mask could not be answered with pure
> common sense. To put it succinctly, it would be best to begin mass production of an elaborate mask,
> like the one used for myself, and presuppose a public opinion that in time would be favourable. In all
> likelihood, masks would attain fantastic popularity, my factory would grow larger and larger, and even
> working full time it would be unable to meet the demand. Some people would suddenly vanish. Others
> would be broken into two or three people. Personal identification would be pointless, police
> photographs ineffective, and pictures of prospective marriage partners torn up and thrown away.

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[3] Noh: a form of classical Japanese musical drama from the fourteenth century that utilizes masks ("Introducing the world of Noh", n.d.)

Strangers would be confused with acquaintances, and the very idea of an alibi would collapse. Unable to suspect others, unable to believe in others, one would have to live in a suspended state, a state of bankrupt human relations, as if one were looking into a mirror that reflects nothing. (p. 161-162)

The elaborate dystopian fantasy shows that he thinks too much about the mask. Then he concludes his fantasy by stating that a mask is destructive and "equivalent to premeditated murder" (p. 167). Although he tends to view the mask from a negative viewpoint, he continues to be fixated on it, which shows that he is an obsessive person.

Finally, realising the importance of face in the society makes the narrator obsessed with face and mask. His obsession leads him to the awareness that the face is an object of judgment of people. The aforementioned awareness is what Sartre refers to as shame, which according to him is the cause of alienation. It alienates an individual because when one experiences shame, one sees oneself the way others see him, and what others see in an individual is only a part of the possibilities of the self.

In the narrator's case, he is alienated primarily because of his deformed face. People's alienating towards him after the laboratory accident proves that the face has an important role in social interaction. The narrator is against the idea, but he becomes obsessed with it, as evident from the way he keeps thinking about it too much. His obsession eventually leads to his reluctant acceptance of the importance of face, which implies that he is aware of the fact that people judge his looks, or in other words, he experiences shame. By seeing himself the way others see him, he subconsciously denies himself from the possibilities of him as a complex individual that he believes to be worth more than his looks. Thus, he experiences alienation that is an indirect result of his obsessiveness.

b. Observant

The narrator's second characteristic is observant. The meaning of observant is "paying strict attention" ("Observant," def. 1, 2016). He is mostly observant about two things, which are human face and people's behaviour towards him. The quotations provided in the following analysis are mostly lengthy as it is necessary to quote them as they are to show the narrator's being observant.

First, the narrator is observant about face. As I have discussed previously, he is obsessed with face; therefore, it is natural that he pays attention to it and its significance in the society. His being observant about face is shown through his thought as quoted:

I want some sign of a completely human relationship – the lines are indistinct – call it heart or soul. Because this association is far more complex than a relationship between animals, who express themselves by their odors alone, I suppose facial expression is an adequate communicating roadway… Isn't it a preconception derived from habit to suppose that the soul and the heart are in the same category and can be only negotiated only through the face? Isn't it common to find a single poem or a book or record that communicates with the heart far more profoundly than a hundred years of scanning faces? If a face were indispensible, a blind man couldn't know such things as human characteristics, could he? I am more concerned about intercourse between human beings narrowing and stereotyped by too much dependence on the habit of faces. Actually, a good example is the stupid prejudice about the color of skin. To judge the soul's roadway according to the color of a face is something describable only as an attitude which disregards the soul.

EXCURSUS: When I read this over now, I suppose I did not want to be bound by my face, but I had apparently been making transparent self-justifications. For example, I was first attracted to you through your face. And even now, when I think of the distance between us, the measure of it is the remoteness of your expression and nothing else. (p. 31-32)

The quotation above shows his observation on how face determines the relationship between people. His being observant is also evident in his thoughts when he starts planning to create a mask as follows:

First of all, the transparent substance in the skin is a type of horny albumen called ceratin, which contains very small fluorescent bodies. For the handling of the edge line I decided that I should have to make the thickness of the flange no larger, if possible, than a small wrinkle… And so I decided to begin tests, in a corner of the laboratory, on the elasticity of flat epithelial cells… However, the procurement of a model and general procedure seemed impossible to manage technically. For the

> model – that is, the taking of a first impression, to reproduce skin details – I should have to borrow someone else's face, no matter how disagreeable this might be. Of course just a little skin surface with some oil and sweat gland would do. (p. 35)

His paying attention to the details of skin while planning to make his mask shows how observant he is. Working in a scientific field requires being observant; as a scientist, it comes naturally for the narrator to be observant in creating the mask. He observes the details of skin to make his mask as realistic as possible, and he is careful and precise in the process of creating the mask. The way he is observant about his mask highlights a contradiction within him: he opposes the notion that the face is the roadway to connect with people; yet, he wants to be accepted by the society.

As I have mentioned before, the narrator acknowledges the fact that connecting with people is a necessity, and that, although it is against his conviction, the face has an important role in social interactions. Consequently, it makes him pay attention to how people behave when they meet him. In the black notebook, when he looks for an apartment for his hideaway, he encounters a girl who appears to be scared of his appearance:

> …some little girl about primary-school age, playing in front of the entryway, had taken one look at me – I must have appeared something out of a nightmare – and begun sobbing. Of course the
> superintendent was stupidly affable, doubtless because it was his business…
> No, the affability wasn't confined to the superintendent… unfortunately, almost everybody I met gave me, ungrudging, only affability. As long as things did not go any further, everyone put up a fine show. And that was to be expected. If they did not want to look at me at least they had to be affable, I suppose. (p. 10)

As can be seen from his thoughts above, he has experienced similar encounters with other people beside the little girl. He notices how they are friendly towards him only when they make small interactions, which suggests that he is observant. Moreover, the narrator pays careful attention to his wife, as it is their relationship that matters the most to him. There are several instances of how he observes his wife's behaviour – one of them is quoted below:

> …that day too you greeted me with your usual unobtrusive consideration, or better, unobtrusive pity. Our silence, of course, was quite routine too… how long would this silence, like some broken instrument, go on between us? Even the everyday exchange of pleasantries and gossip had petered out, leaving at best an elementary, sign-like conversation, absolutely minimal… The silence was painful for me, but how much more distressing it must have been for you… You quickly regulated the fire in the stove and at once withdrew to the kitchen, and as soon you had brought a hot towel you went to check on the hot water in the bath. You had not abandoned me, but neither did you stay close to me. (p. 84-85)

Evidently, he notices in detail how his wife keeps a distance from him ever since the laboratory accident. He realises that his appearance must be the cause of his wife's alienating behaviour towards him, although it may not be her intention to behave in such a way. The way he notices it shows his being observant.

Being observant causes the narrator to be aware of the importance of face in connecting with people. He becomes aware of the fact that face is an object judgment in the society. In other words, he has the Sartrean shame. When he experiences shame, he sees oneself the way others see him, and what others see in in him is only a part of the possibilities of the him as an individual.

Besides obsessiveness, the narrator's observant trait is the source of alienation he experiences. At first the narrator appears to be comfortable with the way he looks after the accident as he has conviction that a person's worth is not determined by his looks. However, he cannot help but notice how people towards him – the way they stare at him, or the way they are hesitant to look at him when they talk to him, or the way they look uncomfortable when they are around him. These behaviours cause the narrator to feel alienated; they give the impression that the narrator is a monster. However, it is actually the shame that comes from being observant that alienates him from himself. Because when he feels shame, he sees himself the way other people see him – he views himself as a monster, although he has possibilities as a complex individual.

Based on the analysis above, Abe depicts the narrator as a character who refuses to accept what others perceive of him. However, the perceptions of others about himself affect his actions and his relationship with

people. In regard of   Sartre's concept of alienation, the narrator's portrayal illustrates how an individual experiences alienation that is a result of shame. Shame makes the narrator sees himself the way others see him. Since what others see is only a part of the possibilities of the self, it eventually leads to alienation. Hence, in my opinion, the purpose of Abe in creating such character is to show that alienation can come from within an individual.

5. CONCLUSION

Based on the analyses of the protagonists of *The Metamorphosis* and *The Face of Another* I present in this thesis, I will now provide a number of conclusions. As I have stated in the beginning, the purpose of the analysis is to show how the authors portray the protagonists and what the purpose of the authors is in creating such characters.

First, we follow the story of Gregor Samsa in *The Metamorphosis*, which begins with Gregor waking up as a giant insect. He is a static character with selflessness and dutifulness as his major traits. Instead of questioning the mystery of his physical transformation, he desperately tries to get back to work so that he can provide for his family. He prioritises his family's well-being than his own as he is a selfless person. Besides being selfless, he is also a dutiful son and breadwinner; he tries his best to meet his family's needs despite his discontentment of his job. Upon discovering Gregor's metamorphosis, his family isolates him because of his frightening physical form; they isolate him in his room as they cannot bear the sight of him. Thus, Gregor experiences alienation that is by his physical appearance. However, he also experiences a different kind of alienation, one that is actually a non-direct consequence of his characteristics, and it is not only estrangement from others but also from his own self. His selflessness and dutifulness come with an awareness that he is an object of judgment by his family, and make him sees himself the way his family sees him, which in Sartrean term is known as shame. Because of the metamorphosis, Gregor's family sees him as a worthless, horrifying creature. Moreover, prior to Gregor's metamorphosis, they only see him as the breadwinner of the family. By seeing him that way, they deny the possibilities of Gregor as a complex individual, which alienates Gregor.

Next, in *The Face of Another*, we follow a nameless scientist with a deformed face who narrates the story. He is a static character portrayed as an obsessive and observant person. As an observant individual, he notices how people, including his own wife, behave in an alienating way towards him after the accident that costs him his face. The way people alienate him makes him obsessed with face and its significance in the society. Then the narrator creates a new face to cope with his alienation. Although his appearance is the obvious, visible cause of his alienation from others, his being obsessive and observant also alienates him from both others and himself. From the way people behave towards him, he is aware that people judge him and see him as a monster, which indicates that he has the Sartrean shame. He sees himself the way people see him even though he personally believes that a man's worth is not determined by his looks. Thus, he experiences alienation that is actually caused by his own characteristics.

The purpose of the authors in creating such characters is to illustrate how alienation comes from within an individual. Both stories show how the protagonists are being estranged by the people around them because of the outer part of the individual, which is their physical appearance. However, if analysed with Sartre's concept of alienation, the source of alienation is actually from the inner part of the individual. Their characteristics induce shame, which means they realise that they are judged by others and see themselves the way others see them. The feeling of shame eventually leads to alienation, which affects an individual in determining one's own existence. As depicted in the novels, alienation overwhelms the protagonists without them realising it. Being estranged from others, Gregor gradually loses his will to live, and the narrator becomes consumed by a conviction that is against his own. Thus, in my opinion, it is an implication that humans have a subconscious need for connecting with others, and that the existence of others has an impact on an individual's existence.

The Metamorphosis and *The Face of Another* share some similarities. Both novels revolve around individuals who experience alienation. Moreover, the alienation they experience is a consequence of not only their appearances, but also their characteristics; in the Sartrean term, both protagonists experience shame, which leads to alienation. Furthermore, both protagonists share a similar fate: they end up alone and cannot overcome their alienation. Gregor dies on his own inside his room; the narrator is left alone by his wife.

Besides similarities, there is also a contrast between the two novels. The difference lies in how the protagonists deal with alienation. Gregor is helpless as he is trapped in his insect body whereas the narrator tries to overcome it by creating a mask, although he eventually fails to achieve his goal, which is to connect with his wife and other people.

Finally, in my opinion, *The Metamorphosis* is better than *The Face of Another*. In terms of its relevance with Sartre's concept of alienation, *The Metamorphosis* depicts Sartrean shame more aptly. Gregor is an individual who willingly accepts what others think of him whereas the narrator of *The Face of Another* constantly denies other people's opinion of him. More generally speaking, the absurd nature of the first novel leaves more spaces for the readers to explore and interpret aspects of the story, such as the reason as to why Gregor metamorphoses, why he takes the physical form of an insect, what the significance of the painting in Gregor's room is, and so on. In that way, it is more involving for the readers on a personal level. However, it is undeniable that *The Face of Another* also has its own room for interpretations. Nonetheless, it is more realistic; therefore, the interpretations are more limited. Furthermore, in terms of universality, *The Metamorphosis* is more universal. Although it is written with European background, international readers will find it easy to relate themselves to the novel. *The Face of Another*, on the other hand, contains a few aspects that are specific to Japanese culture so that the readers from outside the culture will need to acquire additional knowledge to grasp the context and essence of the story better.

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Yang Logis dan Yang Tidak Logis dalam Bahasa Indonesia

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ABSTRACT

A widely held assumption among ordinary people is that a logical language is a good language because it enables its speakers to think logically. As a result, there have been attempts to make languages, including Indonesian, to become logical. A logical language is a language that reflects logical reasoning. Logical reasoning is usually connected with a systematic grammar and the use of linguistic forms with logical meaning. This writing will show that any attempt to make Indonesian to become a logical language is doomed to failure because grammar in any language, including Indonesian grammar, does not form a neat system and the use of linguistic forms reflects the way the speakers think which is not always logical scientifically. To support the argument this writing will discuss cases of supposedly illogical linguistic forms in Indonesian (such as the use of the words *pemberian* 'gift' and *pembelajar* 'learner'), proposals to make them logical, and problems arising from those proposals.

Key Words: Indonesian, logical language, systematic

1. PENDAHULUAN

Diskusi-diskusi tentang bahasa Indonesia yang ditujukan untuk orang awam yang bukan ahli bahasa, seperti terdapat dalam surat kabar, majalah, dan buku-buku populer, pada umumnya berkisar pada penggunaan bahasa Indonesia yang baik dan benar. Bahasa Indonesia yang baik adalah bahasa yang digunakan sesuai dengan situasinya dan bahasa Indonesia yang benar adalah bahasa Indonesia yang kaidah-kaidahnya sesuai dengan tata bahasa Indonesia baku. Dalam kaitannya dengan bahasa Indonesia yang benar ada anggapan umum bahwa bahasa Indonesia yang benar adalah bahasa yang logis. Kelogisan di sini biasanya dihubungkan dengan dua hal, yaitu kesistematisan bentuk bahasa dan kelogisan makna bentuk bahasa.

Contoh bentuk bahasa yang sistematis adalah *perusakan* (Ruskhan 2007: 86). Kesistematisan bentuk ini didasarkan pada salah satu kaidah tata bahasa Indonesia yang menyatakan bahwa imbuhan *peng—an* yang bergabung dengan bentuk dasar yang diawali dengan bunyi [r] menjadi *pe—an*. Dengan demikian, penggabungan *peng—an* dengan bentuk dasar *rusak* menghasilkan bentuk *perusakan*. Kata *pengrusakan* yang sering digunakan orang dianggap tidak sistematis karena *peng—an* pada kata tersebut tidak menjadi *pe—an*. Contoh bentuk bahasa yang logis maknanya adalah ungkapan *mengejar kemajuan* (Ruskhan 2007:132). Makna ungkapan ini dianggap logis karena dalam hidup yang ingin kita dapatkan kemajuan. Kalau kita tertinggal, kita akan berusaha mengejar kemajuan. Akan tetapi, untuk mendapatkan kemajuan banyak orang yang menggunakan ungkapan *mengejar ketertinggalan*. Ungkapan ini dianggap tidak logis karena mengandung makna bahwa yang ingin didapatkan adalah ketertinggalan, bukan kemajuan.

Ada anggapan umum bahwa bahasa yang tidak logis mencerminkan cara berpikir yang tidak logis. Dengan demikian, penutur yang menggunakan bentuk-bentuk bahasa tersebut dianggap mempunyai cara berpikir yang tidak logis. Atas dasar cara pandang bahasa seperti ini, banyak orang yang mencoba mencari bentuk-bentuk bahasa Indonesia (kata, frasa, dan kalimat), misalnya kata *penglepasan* dan ungkapan *mengejar ketertinggalan*, yang sering digunakan, tetapi dianggap tidak logis. Sesudah menunjukkan ketidaklogisannya, mereka menyarankan bentuk penggantinya yang dianggap logis, yaitu *pelepasan* dan *mengejar kemajuan*.

Dalam tulisan ini saya ingin menunjukkan bahwa usaha-usaha untuk melogiskan bentuk-bentuk yang dianggap tidak logis dalam bahasa Indonesia akan menemui kegagalan karena bahasa apa pun, termasuk bahasa Indonesia, tidak membentuk sistem yang rapi dan bahasa mencerminkan cara berpikir penuturnya yang secara ilmiah tidak selalu logis.

2. TINJAUAN PUSTAKA

Pembahassan tentang bentuk-bentuk bahasa yang dianggap tidak logis dapt ditemukan terutama dalam artikel-artikel kebahasaan yang muncul dalam surat kabar atau majalah, seperti harian *Kompas* dan majalah *Tempo*. Penulis artikel kebahasaan kebanyakan dari kalangan wartawan dan sastrawan. Ada juga penulis yang merupakan ahli bahasa, dua di antaranya yang paling dikenal adalah J.S. Badudu dan Anton M. Moeliono. Banyak artikel kebahasaan yang tersebar dalam berbagai media massa telah dibukukan. J.S. Badudu, misalnya, mengumpulkan tulisan-tulisannya dalam seri buku *Inilah Bahasa Indonesia yang Benar* (Badudu 1983, 1986, 1989, 1995). Anton M. Moeliono juga mengumpulkan tulisan-tulisannya dalam *Santun Bahasa* (1986). Artikel-artikel kebahasaan dari berbagai penulis yang terbit dalam harian *Kompas* juga diterbitkan dalam bentuk buku (Simanungkalit, ed. 2006), demikian pula artikel-artikel yang terbit dalam majalah *Tempo* (Bujono dan Chudori, ed. 2008).

3. METODOLOGI

Untuk keperluan tulisan ini, langkah-langkah penelitian yang saya lakukan adalah sebagai berikut. Pertama, saya mengumpulkan sejumlah bentuk bahasa yang dianggap tidak logis dan bentuk padanannya yang dianggap logis dari tulisan-tulisan yang membahas bahasa Indonesia. Kedua, bentuk-bentuk bahasa tersebut selanjutnya diklasifikasikan atas dua kategori, yaitu berdasarkan keteraturan atau kesistematisan pembentukannya dan berdasarkan maknanya. Ketiga, dari setiap kategori tersebut akan dibahas beberapa bentuk bahasa. Pembahasan akan difokuskan pada masalah-masalah yang muncul apabila bentuk-bentuk yang dianggap logis tersebut diterapkan secara konsisten dalam pengembangan bahasa Indonesia.

4. PEMBAHASAN

Seperti disebutkan di atas, kelogisan bahasa biasanya dikaitkan dengan dua hal, yaitu kesistematisan atau keteraturan kaidah tata bahasa dan kelogisan makna bentuk bahasa. Bahasa yang bentuk-bentuknya (kalimat, frasa, dan kata) sesuai dengan kaidah tata bahasa yang berlaku dan mengungkapkan makna yang logis dianggap sebagai bahasa yang logis, sedangkan bahasa yang bentuk-bentuknya dianggap tidak sesuai dengan kaidah bahasa Indonesia dan maknanya dianggap tidak logis dianggap sebagai bahasa yang tidak logis. Berikut ini akan dibahas bentuk-bentuk bahasa yang dianggap tidak logis dan bentuk-bentuk penggantinya yang dianggap logis.

4. 1. Bentuk-Bentuk yang tidak Sesuai dengan Kaidah Tata Bahasa Indonesia

Ada dua jenis bentuk bahasa yang biasanya dianggap tidak logis. Yang pertama adalah bentuk yang tidak sesuai dengan kaidah umum tata bahasa Indonesia dan yang kedua adalah bentuk yang tidak sesuai dengan kaidah tata bahasa Indonesia yang diinginkan oleh perencana bahasa, yaitu orang atau lembaga yang berusaha mengatur bahasa sesuai dengan keinginannya. Kedua jenis bentuk yang dianggap tidak logis ini bisa bertumpang tindih sehingga dalam beberapa kasus sulit dipisahkan. Contoh jenis yang pertama adalah kata *penglihatan*, *mempunyai*, dan *pembelajar*. Contoh jenis yang kedua adalah *memenangkan* 'menang dalam' *mengolahragakan* 'menyebabkan berolah raga', dan *pemberian* 'sesuatu yang diberikan'.

Kata *penglihatan*, *mempunyai*, dan *pembelajar* dianggap sebagai kata-kata yang pembentukannya tidak sesuai dengan kaidah tata bahasa Indonesia yang umum berlaku. Kata *penglihatan* dianggap melanggar kaidah

perubahan bunyi: *peng—an* berubah menjadi *pe—an* apabila bergabung dengan bentuk dasar yang diawali dengan bunyi [l] sehingga bentuk yang benar seharusnya *pelihatan*, bukan *penglihatan* (Hae 2015). Kata *mempunyai* juga dianggap melanggar kaidah perubahan bunyi: *meng-* menjadi *me-* apabila bergabung dengan bentuk dasar yang diawali bunyi [p] dan bunyi [p] tersebut menjadi [m], seperti dalam kata *memukul* dari *meng- + pukul*. Dengan demikian, *meng- + punyai* seharusnya menjadi *memunyai*, bukan *mempunyai* (Eko Endarmoko (2014) melaporkan bahwa Kompas.com berkali-kali memakai kata *memunyai*, bukan *mempunyai*, selama periode 11/6/2008-17/5/2014). Pada pembentukan kata *pembelajar* kaidah yang dilanggar adalah makna hasil pembentukannya. Kata dengan *peng-* mempunyai makna 'orang meng-'. *Pembelajar* seharusnya bermakna 'orang yang membelajarkan' atau 'guru' (Moeliono 2004: 223), tetapi banyak orang yang menafsirkan kata tersebut sebagai 'orang yang belajar' atau 'siswa'.

Kata *memenangkan* 'menang dalam' *mengolahragakan* 'membuat berolah raga', dan *pemberian* 'sesuatu yang diberikan' dianggap tidak logis karena pembentukannya tidak sesuai dengan kaidah tata bahasa yang diinginkan oleh perencana bahasa. Untuk dua kata yang pertama, masalahnya dikaitkan dengan fungsi akhiran *–kan* dalam bahasa Indonesia. Akhiran ini mempunyai sejumlah fungsi, di antaranya membentuk verb kausatif yang bermakna 'membuat menjadi' (misalnya *menjatuhkan* 'membuat jatuh'), membentuk kata kerja aplikatif, yaitu kata kerja transitif yang berpadanan dengan kata kerja intransitif yang diikuti preposisi (misalnya *membicarakan* yang berpadanan dengan kata kerja intransitif *berbicara tentang*), dan verba ditransitif yang bermakna 'melakukan untuk orang lain' (misalnya *membelikan* 'membeli untuk'). Akhiran *–kan* dalam *memenangkan* yang bermakna 'menang dalam' berfungsi untuk membentuk verba aplikatif. Kata *memenangkan* juga dapat bermakna 'membuat menang'; dalam hal ini *–kan* berfungsi untuk membentuk verba kausatif. Sejumlah perencana bahasa menganggap bahwa *–kan* yang berfungsi untuk membentuk verba aplikatif sebagai kesalahan (misalnya Moeliono 2008:172). Kata yang dianggap benar untuk makna 'menang dalam' adalah *memenangi* (bandingkan dengan kata *menghadiri* yang bermakna 'hadir dalam').

Kata *mengolahragakan* dalam ungkapan *mengolahragakan masyarakat* dianggap kurang cermat karena ungkapan tersebut bermakna 'membuat masyarakat jadi olah raga'. Untuk menyatakan 'membuat masyarakat berolah raga' bentuk yang dianggap benar adalah *memperolahragakan masyarakat*. Ungkapan lain yang pembentukannya sama adalah *mempertemukan mempelai* 'membuat mempelai bertemu' (Sugono 2007: 2).

Kata *pemberian* yang bermakna 'sesuatu yang diberikan' dianggap salah karena *peng—an* bermakna 'proses meng-' sehingga *pemberian* bermakna 'proses memberikan' (bandingkan dengan *penulisan* 'proses menulis' dan *pembuatan* 'proses membuat'). Untuk makna 'sesuatu yang diberikan' bentuk yang dianggap benar adalah *berian* (bandingkan dengan *tulisan* 'sesuatu yang ditulis' dan *kiriman* 'sesuatu yang dikirim) (Sugono 2007:82).

Dari pembahasan keenam contoh di atas, tampak ada upaya dari menyeragamkan kaidah tata bahasa Indonesia. Apa yang terjadi apabila penyeragaman tersebut dilakukan secara konsisten?

Proses pembentukan kata *penglihatan* dan *mempunyai*, seperti dijelaskan di atas tidak mengikuti kaidah perubahan bunyi yang umum atau dengan kata lain merupakan kekecualian. Penyeragaman kaidah berarti penghilangan kekecualian. Apabila kata *penglihatan* dan *mempunyai* dalam rangka penyeragaman kaidah digantikan *pelihatan* dan *memunyai*, bentuk-bentuk lain yang merupakan kekecualian juga harus digantikan bentuk-bentuk yang dianggap logis. Masalahnya, jumlah kekecualian dalam bahasa apa pun, termasuk bahasa Indonesia, apabila diteliti secara mendalam jumlahnya bisa ratusan bahkan ribuan. Misalnya, kata *mengepel* yang bentuk dasarnya adalah *pel* sebetulnya merupakan kekecualian karena menurut kaidah pembentukan kata dengan awalan *meng-*, bentuk yang logis adalah **memel* yang tidak digunakan. Contoh lain adalah kata *mestabilkan*. Bentuk logisnya seharusnya **menytabilkan* yang justru tidak digunakan. Bandingkan dengan kata **mensetujui* yang tidak logis dengan bentuk logisnya *menyutujui*. Apabila bentuk-bentuk seperti *mengepel* dan *menstabilkan* dilogiskan menjadi *memel* dan *menytabilkan*, bahasa yang kita gunakan bukannya menjadi efektif, tetapi malah membingungkan.

Dalam kaitannya dengan kata *pembelajar* yang oleh kebanyakan penutur ditafsirkan bermakna 'orang yang belajar, siswa', perencana bahasa seharusnya berusaha memahami mengapa kata tersebut tidak bermakna 'orang yang membelajarkan, guru'. Yang menarik, ada banyak kata yang maknanya tidak logis, tetapi jarang atau tidak dipermasalahkan, seperti *pembesar* 'orang besar (kekuasaannya), *pengusaha* 'orang yang mempunyai usaha', dan *penanggung jawab* 'orang yang bertanggung jawab'. Secara logis, *pembesar* 'orang yang membesarkan', *pengusaha* 'orang yang mengusahakan', dan *penanggung jawab* 'orang yang *menanggung jawab'.

Penggantian kata *memenangkan* 'menang dalam' dengan *memenangi* dengan alasan bahwa akhiran *-kan* mempunyai makna kausatif 'membuat jadi' akan menimbulkan kebingungan pada penutur karena banyak sekali akhiran *-kan* yang tidak bermakna kausatif, seperti *-kan* dalam *memerlukan*, *membicarakan*, dan *mendaftarkan*. Akhiran *-kan* ini secara konsisten harus diganti dengan *-i* menjadi *memerlui*, *membicarai*, dan *mendaftari*.

Seperti dijelaskan di atas, ungkapan *mengolahragakan masyarakat* dianggap sebagai bentuk yang tidak logis karena maknanya adalah 'membuat masyarakat jadi olah raga' sehingga ungkapan ini diganti menjadi *memperolahragakan masyarakat*, ungkapan yang terdengar aneh dan jarang digunakan. Bagaimana dengan bentuk *mengembangkan masyarakat*, *mengumpulkan siswa*, dan *menggerakkan masyarakat*? Apabila bentuk-bentuk tersebut diganti menjadi *memperkembangkan masyarakat*, *memperkumpulkan siswa*, dan *mempergerakkan masyarakat*, saya kira banyak penutur bahasa Indonesia yang akan mengalami kebingungan dalam memahami ungkapan-ungkapan tersebut.

Yang terakhir adalah upaya untuk mengganti kata *pemberian* 'sesuatu yang diberikan' dengan kata *berian*. Ini juga akan menimbulkan masalah pemahaman pada penutur. Imbuhan *peng—an* di samping dapat bermakna 'proses *meng-*' pada banyak kata dapat bermakna 'sesuatu yang *di-* atau hasil *meng-*'. Misalnya, *penghasilan* berarti 'sesuatu yang dihasilkan', *pengalaman* 'sesuatu yang dialami', dan *peninggalan* 'sesuatu yang ditinggalkan'. *Peng—an* dalam kata-kata ini hanya bermakna hasil, tidak dapat bermakna proses. Mengganti kata-kata ini dengan *hasilan*, *alaman*, dan *tinggalan* akan membingungkan penutur bahasa Indonesia.

Penyeragaman kaidah tata bahasa bertentangan dengan sifat bahasa yang bervariasi. Pada umumnya, bentuk bahasa dalam bahasa apa pun dapat mempunyai lebih dari satu makna atau fungsi dan sebuah makna atau fungsi dapat diungkapkan dengan lebih dari satu bentuk. Dalam semantik kita mengenal hubungan makna polisemi: sebuah kata dapat mempunyai beberapa makna yang berhubungan. Misalnya kata *dapat* mempunyai makna 'memperoleh' dan 'mampu'. Kita juga mengenal hubungan makna sinonimi. Kata yang berbeda mempunyai makna yang sama atau mirip. Kata *dapat*, misalnya, bersinionim dengan kata *bisa* dan *mampu*. Oleh karena itu, menyeragamkan bahasa merupakan hal yang mustakhil.

Sebelum menutup bagian ini, ada baiknya kita melihat bagaimana bentuk-bentuk bahasa yang merupakan kekecualian atau yang dianggap tidak mengikuti kaidah umum dalam bahasa lain diperlakukan. Bahasa Inggris, bahasa yang mempunyai kedudukan terkuat sekarang ini, mempunyai banyak sekali bentuk-bentuk yang tidak teratur atau kekecualian. Misalnya, pembentukan nomina jamak dengan *-en* (*oxen* dari *ox* 'sapi') atau tanpa perubahan bentuk (*sheep* dari *sheep* 'domba); ada pembentukan verba kalau lampau dengan perubahan vokal (*wrote* 'menulis' dari *write*) atau perubahan bentuk yang sama sekali berbeda (*went* 'pergi' dari *go*). Setahu saya secara umum tidak ada upaya untuk mengubah bentuk-bentuk tersebut menjadi teratur, misalnya *go* menjadi *goed*.

4.2. Bentuk-Bentuk dengan Makna yang tidak Logis

Ada banyak bentuk bahasa yang maknanya dianggap tidak logis. Bentuk-bentuk tersebut dapat dibagi berdasarkan proses kognitif yang mendasarinya, yaitu bentuk bahasa berbasis metafora, bentuk bahasa berbasis metonimi, dan bentuk bahasa berbasis kesantunan. Contoh bentuk bahasa berbasis metafora adalah ungkapan *mengejar ketinggalan*. Contoh bentuk bahasa berbasis metonimi adalah kata *busway*, dan contoh bentuk bahasa berbasis kesopanan adalah *Kepada Bapak Rektor dipersilakan maju ke depan*.

Ungkapan *mengejar ketertinggalan* merupakan ungkapan yang muncul melalui metafora, yaitu proses memahami suatu hal melalui hal lain (Lakoff and Johnson 2003 [1980]:5). Ketertinggalan sebagai sesuatu yang abstrak dipahami sebagai benda konkret yang bergerak sehingga dapat kita kejar. Ungkapan ini dianggap sebagai bentuk bahasa yang maknanya tidak logis. Ketidaklogisannya terletak pada maknanya. Kalau kita mengejar sesuatu, misalnya, bus, yang akan kita dapatkan adalah bus. Dengan demikian, kalau kita mengejar ketertinggalan, yang akan kita dapatkan adalah ketertinggalan. Padahal, ketika kita menggunakan ungkapan *mengejar ketertinggalan*, yang kita inginkan adalah menjadi maju atau yang ingin kita dapatkan adalah kemajuan. Karena dianggap tidak logis, ungkapan ini disarankan untuk diganti dengan ungkapan *mengejar kemajuan* (Ruskhan 2007:131-132).

Kata *busway* yang mengacu pada bus di Jakarta yang mempunyai jalur khusus. Kata *busway* dari bahasa Inggris bermakna 'jalur bus'. Munculnya kata *busway* yang bermakna 'jalur bus' menjadi bermakna 'bus' merupakan gejala metonimi, yaitu penggunaan unsur bahasa yang mengacu pada suatu hal untuk mengacu pada hal lain (Lakoff and Johnson 2003 [1980]:36). Dalam hal ini kata yang mengacu pada jalur bus digunakan untuk mengacu pada bus. Penggunaan kata *busway* yang mengacu pada bus dianggap tidak logis karena kata tersebut jelas-jelas bermakna 'jalur bus'. Agar menjadi logis, kata *busway* yang mengacu pada bus disarankan untuk diganti dengan kata *bus transjakarta* karena bus ini dikelola oleh PT Transjakarta (Parera 2008:30).

Kalimat yang subjeknya didahului preposisi, seperti *Kepada Bapak Rektor dipersilakan maju ke depan*. sering digunakan pembawa acara. Kalimat tersebut tentu dapat diucapkan tanpa preposisi kepada: *Bapak Rektor dipersilakan maju ke depan*. Akan tetapi, pembawa acara biasanya lebih menyukai kalimat yang subjeknya didahului preposisi daripada kalimat yang subjeknya tidak didahului preposisi. Adanya preposisi tampaknya membuat kalimat terasa lebih santun. Akan tetapi, kalimat yang subjeknya didahului preposisi dianggap tidak logis karena mencerminkan cara berpikir yang tidak jernih (Dardjowidjojo 2004:352: yang dipersilakan maju ke depan bukan kepada Bapak Rektor, tetapi Bapak Rektor. Agar menjadi kalimat yang logis, preposisi *kepada* dalam kalimat tersebut harus dihilangkan.

Ketiga contoh bentuk bahasa di atas yang dianggap tidak bermakna logis merupakan bentuk bahasa yang banyak dipakai penutur bahasa Indonesia. Bentuk bahasa yang umum digunakan penutur merupakan bentuk yang konvensional. Mengapa bentuk-bentuk tersebut maknanya dipermasalahkan? Berikut ini akan ditunjukkan bahwa bentuk-bentuk tersebut logis apabila dikaitkan dengan cara berpikir penutur bahasa Indonesia, bukan cara berpikir yang didasarkan pada logika ilmiah.

Sebuah situasi dapat dipahami secara berbeda oleh penutur yang berbeda. Bagi kebanyakan perencana bahasa, ungkapan *mengejar ketertinggalan* dipahami seperti orang yang mengejar kendaraan, misalnya bus. Orang yang mengejar bus berusaha mendapatkan bus supaya ia dapat menaikinya. Dengan demikian, orang yang mengejar ketertinggalan berusaha mendapatkan ketertinggalan. Bagi kebanyakan penutur bahasa Indonesia, ungkapan *mengejar ketertinggalan* dipahami seperti seorang pembalap mobil di arena balap mobil. Ada pembalap atau mobil-mobil lain. Konteksnya persaingan, bukan kegiatan yang dilakukan sendiri seperti dalam mengejar bus. Seorang pembalap mobil mengejar mobil yang ada di depannya bukan untuk menaikinya, tetapi untuk menyalip mobil yang ada di depannya. Apabila ia telah berhasil menyalip mobil tersebut, ia akan berusaha menyalip mobil lain yang ada di depannya lagi. Mobil-mobil dalam arena balap mobil di sini dikonseptualisasikan sebagai negara. Ada negara tertinggal, ada negara maju, ada negara sangat maju. Untuk menjadi negara maju, kita harus mengejar negara-negara tertinggal. Apabila kita bisa menyalip negara-negara tertinggal, kita berada di tempat yang sama dengan negara maju. Apabila kita mampu menyalip negara-negara maju, kita baru berada di tempat negara-negara sangat maju.

Uraian di atas dapat menjelaskan mengapa ungkapan *mengejar ketertinggalan* lebih sering digunakan daripada *mengejar kemajuan*. Indonesia bukan negara maju sehingga target yang realistis adalah mengejar ketertinggalan agar bisa menjadi maju, bukan mengejar kemajuan agar menjadi sangat maju.

Penggunaan kata *busway* yang bermakna 'jalur bus' untuk menyebut bus merupakan gejala metonimi yang biasa. Bandingkan dengan penggunaan kata *aqua* yang pada awalnya bermakna merek produk air mineral

tertentu sekarang digunakan untuk menyebut air mineral dalam kemasan botol plastik dengan mereka apa saja. Dalam bahasa Jawa *sepur* 'kereta api' berasal dari bahasa Belanda *spoor* yang maknanya 'rel kereta api'. Ini mirip dengan *busway* 'jalur bus' yang digunakan untuk menyebut bus. Mengapa banyak perencana bahasa yang gusar dengan penggunaan kata *busway*, sementara kata *aqua* 'air mineral', *motor* 'sepeda motor', *pesawat* 'pesawat terbang', dan banyak kata lainnya tidak dipermasalahkan?

Terakhir adalah kalimat yang subjeknya didahului preposisi, seperti *Kepada Bapak Rektor dipersilakan maju ke depan* yang sering digunakan pembawa acara. Penggunaan kalimat ini berkaitan dengan tindakan direktif, yaitu tindakan meminta orang lain melakukan sesuatu. Agar orang yang diminta tidak tersinggung, digunakanlah strategi tertentu. Salah satunya adalah menggunakan kalimat yang subjeknya didahului preposisi. Kalimat ini terasa lebih halus atau santun dibandingkan dengan kalimat yang tidak didahului preposisi.

Dari penjelasan ketiga contoh di atas, ungkapan-ungkapan yang dianggap mempunyai makna yang tidak logis sebenarnya logis apabila dikaitkan dengan cara berpikir penutur bahasa. Ketiga contoh di atas memperlihatkan bahwa untuk memahami suatu bentuk bahasa diperlukan pengetahuan tentang konteks dan proses kognitif yang mendasari penggunaan bahasa. Tanpa pengetahuan ini, sebuah bentuk bahasa hanya dipahami secara harfiah sehingga tidak muncul penyimpulan yang dapat membantu memahami maksud penutur. Akibatnya, kesimpulan yang diambil tidak sesuai dengan apa yang ingin disampaikan penutur.

5. KESIMPULAN

Upaya untuk membuat bahasa Indonesia menjadi bahasa yang logis pada umumnya dikaitkan dengan bentuk-bentuk bahasa yang dianggap tidak sesuai dengan kaidah tata bahasa Indonesia dan bentuk-bentuk yang maknanya dianggap tidak logis. Dalam tulisan ini telah ditunjukkan bahwa upaya untuk melogiskan bahasa Indonesia menimbulkan masalah. Upaya ini apabila dilakukan secara konsisten akan menghasilkan bentuk-bentuk bahasa yang sulit dipahami dan membingungkan penutur, yang pada akhirnya akan berujung pada kegagalan. Ini terjadi karena banyak perencana bahasa yang tidak mempertimbangkan konteks dan proses kognitif yang mendasari penggunaan bahasa sehingga mereka tidak dapat memahami apa yang dimaksudkan penutur.

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Metaphor Analysis in Economics News Headlines in Indonesian Online Media

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ABSTRACT

Metaphor is one of style in language used commonly appearing in literary texts and even in daily conversation. Based on Johnson and Lakoff (2003), metaphor has lived among the society for years reflecting their way of thinking and acting. Moreover, according to Knowles and Moon (2006), one of the characters of metaphor is the easiness in grasping the meaning behind it. In other words, it is more representative to use metaphor in revealing things rather than to say it literally. This is appeared to be the reason why journalism adopts the style in their writing, especially in economics realms. This research is analyzing the use of metaphor related to its description (Knowles & Moon, 2006), its form and content (Johnson & Lakoff, 2003), and n its productivity and stability (Kurz, 1993). The corpus of this research is the economics news headlines from the top three Indonesian online media namely *detik.com, liputan6.com, and kompas.com*. The methods being applied in this paper are descriptive and qualitative.

Key Words: metaphor, journalism, economics.

1. INTRODUCTION

a. Background

Online media is a mass media presented online on internet websites. According to Romli (2012) in his book entitled *Jurnalistik Online: Panduan Mengelola Media Online*, online media is online journalism products meaning that any kinds of factual report or sorts of events are presented and distributed online. The style in writing online media is slightly different with the printed one. Online media serves concise information. The headlines are also written in a briefer way with eight words maximum. For the sake of appealing news, online journalism applies a creative way to attract the readers by using figurative speech, such as **metaphor** (Romli, 2012).

Metaphor is one of language styles comparing two things directly, but in a more concise way without using direct resemblance (Keraf, 2010, pp. 139). Meanwhile, according to Kridalaksana (2009, pp. 152), metaphor is the use of other words or expressions for an oject or a concept with an analogy. The purpose in using metaphor in the news headlines is because of its characteristic that according to Knowles and Moon (2006, pp.11-12) has several functions as follow

1. Metaphor is able to affect the more understandable meaning or idea to grasp.
2. In using metaphor, especially creative metaphor, the concept is much easier to deliver compared to the literal meaning.
3. Metaphor is a powerful instance in communicating the emotions, evaluations, and explanations.

4. Ideas, assumptions, and beliefs of a certain culture are reflected from the use of metaphor, especially in the conventional metaphor that lives in a certain society.

In brief, in communication realm, especially journalism, metaphor acts a conduit (*Conduit metaphor*). According to Michael Reddy (1979) in his writing *The Conduit Metaphor: A Case of Frame Conflict in Our Language About Language,* a *conduit metaphor* is a type of **conceptual metaphor** (or figurative comparison) that operates through speaking or writing activities as if people insert their "mental contents" (feelings, meanings, thoughts, concepts, etc.) into "containers" (words, phrases, sentences, etc.) whose contents are then "extracted" by listeners and readers. In other words, language is viewed as a "conduit" conveying mental content between people (pp. 22).

Johnson and Lakoff (2003) also stated that unconsciously, metaphor has lived among the people reflected from the way they think and behave (pp. 3). No wonder if news headlines writings in online journalism also applies the metaphor to catch the reader's attention. What attracts the writer is whether metaphor is applied in the economics news headlines since the field tends to be quite rigid to adapt the figurative expressions. In this research, the writer has selected some of economics news headlines from the top three online media in Indonesia, *Detik.com*, *Kompas.com*, and *Liputan6.com* published on 25th October 2016 to be analyzed.

b. Research Problem
The problems will be discussed in this research are as follows
1) What sorts of metaphor emerged in the economics news headlines in *Detik.com*, *Kompas.com*, and *Liputan6.com* on 25th October 2016 according to Knowles and Moon (2006)?
2) What sorts of metaphor based on its content and form emerged in the news headlines according to Lakoff and Johnson (2003)?
3) What sorts of metaphor based on its productivity and stability emerged in the news headlines according to Kurz (1993)?

c. Objective
This research is aiming at
1) Depicting metaphor appeared in the economics news headlines in *Detik.com*, *Kompas.com*, and *Liputan6.com* on 25th October 2016 according to Knowles and Moon (2006).
2) Analyzing metaphor appeared in the economics news headlines based on its content and form according to Lakoff and Johnson (2003).
3) Analyzing metaphor appeared in the economics news headlines based on its productivity and stability according to Kurz (1993).

2. LITERATURE REVIEW
a. Metaphor Analysis (Knowles & Moon)
Metaphor is the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, in order to suggest some resemblance or make a connection between the two things (the literal and the resemblance) (Knowles & Moon**,** 2006, pp.9). In order to analyze metaphor, we need to be able to differentiate words conveying their literal meaning from the metaphorical one, for example (*Ibid.*, pp. 12):

Word	Literal Meaning	Metaphorical Meaning
Fox	An Animal	A cunning, wily person
Jewelry	An ornament precious stone	Something valuable
Mountain	A large piece of rock	A large amount of something

From the table above, we can conclude that literal meaning is the most basic and physical meaning: the meaning that is most likely to occur to us if we are asked to explain what the word means, out of context. Meanwhile, metaphors are instances of non-literal language that involve some kind of comparison or identification with implicit meaning. To identify metaphorical meaning, a further comprehension of the context is required.

Metaphor is pervasive in language, and there are two principal ways in which it is important. First, in relation to individual words, metaphor is a basic process in the formation of words and word meanings. Concepts and meanings are lexicalized, or expressed in words, through metaphor. Second, in relation to discourse, metaphor is important because of its functions: explaining, clarifying, describing, expressing, evaluating, and entertaining (*ibid.*, pp.10).

There are three things we need to identify whether a metaphor has effectively delivered its message: first is the metaphor itself (in a form of a word, phrase, or sentence); second is the meaning (referred to something metaphorically); and the last is similarity (connection) between the metaphor and its meaning. In the conventional approach regarding the metaphor, the three elements mentioned above are also called **vehicle, topic,** and **grounds** (Knowles & Moon, 2006, pp. 9-11). Vehicle refers to a word/ phrase/ sentence conveying a metaphor. This element is the core of the metaphor. Topic is the metaphorical meaning defining the intended meaning of the analogy. This element refers to one or several prototypical features in the intended analogy. Meanwhile, grounds is the connection between the literal and metaphorical meaning revealing the key word to find the engaged meaning from the metaphor. By examining the grounds, we can see how the metaphor works: the special significance of the way in which meaning is being conveyed, and which particular features of the literal meaning of the vehicle are being transferred to the topic (*ibid.*, pp. 8)**.** As we can see on the example below (*ibid.*)

Context   Be prepared for the mountain of paperwork
Metaphor/vehicle   mountain
Meaning/topic   a large amount
Connection/grounds ideas of size, being immovable and difficult to deal with

For example, the conventional metaphor mountain exploits ideas of the size and immovability of mountains, but there are other features which might have been draw on: prototypical mountains are cold, perhaps snow-capped, rocky, jagged or pointed, inhospitable, infertile. It is useful to consider which prototypical features are transferred and which are ignored or suppressed.

b. Metaphor Analysis Regarding the Form and the Content (Lakoff & Johnson)

Lakoff & Johnson (2003) define metaphors as "understanding and experiencing one kind of thing in terms of another" (pp. 5). Conceptual metaphors are seen in language in our everyday lives. Conceptual metaphors shape not just our communication, but also shape the way we think and act. In George Lakoff and Mark Johnson's work, *Metaphors We Live By* (2003), we see how everyday language is filled with metaphors we may not always notice.

Based on the form and content, Lakoff and Johnson (2003) divided metaphor into three categories: 1) structural metaphor; 2) orientational metaphor; and 3) ontological metaphor.

1) Structural Metaphor

A structural metaphor is a conventional metaphor in which one concept is understood and expressed in terms of another structured, sharply defined concept. In other words, a structural metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept. This sort of metaphor is based on two concepts, the **source domain** and the **target domain**. Source domain demonstrates the origin of the formed metaphor, while the target domain discloses the meaning of the applied metaphor. In the example of ARGUMENT IS WAR, the source domain is WAR, while the target domain is ARGUMENT (*Ibid*., pp. 4). This metaphor shapes our language in the way we view argument as war or as a battle to be won. The very way argument is thought of is shaped by this metaphor of arguments being war and battles that must be won. Argument can be seen in other ways than a battle, but we use this concept to shape the way we think of argument and the way we go about arguing.

2) Orientational Metaphor

Different from structural metaphor where one concept is metaphorically structured in terms of another, there is one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another. We will call these **orientational metaphors**, since most of them have to do with spatial orientation, such as up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment, for example, "HAPPY IS UP". The fact that the concept HAPPY is oriented UP leads to English expressions like "I'm feeling up today" (*Ibid.*, pp. 14-15).

Such metaphorical orientations are not arbitrary. They have a basis in our physical and cultural experience. Though the polar oppositions up-down, in-out, etc., are physical in nature, the orientational metaphors based on them can vary from culture to culture. For example, in some cultures the future is in front of us, whereas in others it is in back.

3) Ontological Metaphor

An ontological metaphor is a type of metaphor (or figurative comparison) in which something concrete is projected onto something abstract. Ontological metaphors "are so natural and persuasive in our thought," say Lakoff and Johnson, "that they are usually taken as self-evident, direct descriptions of mental phenomena." Indeed, they say, ontological metaphors "are among the most basic devices we have for comprehending our experience" (*Ibid.*, pp.25). For example, in the sentence "The failure hurted me", the sentence implies that 'failure' is further specified as being a person that can 'hurt'. This shows that an ontological metaphor covers the personification which allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities (*Ibid.*, pp. 32).

c. Metaphor Analysis Regarding the Productivity and the Stability (Kurz)

Kurz divided metaphor into two categories regarding its productivity and its stability, as follow

a) Creative Metaphor

A creative metaphor is an original comparison that calls attention to itself as a figure of speech. A creative metaphor is created by the writer's will. This metaphor is mostly found in the literary works that is also known as a poetic metaphor, literary metaphor, novel metaphor, and unconventional metaphor. For example: "Death has taken his life".

b) Conventional (Lexical) Metaphor

In contrast to creative metaphor, a conventional metaphor is a familiar comparison that doesn't usually call attention to itself as a figure of speech. Most of the time, we hardly notice them at all, and do not think of them as metaphorical when we use or encounter them (Kurz, 1993, pp. 19). For example: surfing on the internet, computer virus, foothills.

3. METHODOLOGY

Methodology applied in this research may include: first, choosing the top three Indonesian online media as the corpus; second, tracing the related documents that covers the information needed in the research; third, findings the appropriate theories to execute the analysis; fourth, analyzing the data regarding the theories; the last, summarizing the research findings based on the analysis.

4. FINDINGS

There are several economics news headlines taken from the top three Indonesian online media that will be analyzed regarding the metaphor theories according to Knowles & Moon (2006), Lakoff & Johnson (2003), and Kurz (1993).

1) Pasarkan Asuransi Jiwa Kredit, Zurich Topas Life Gandeng CTBC Indonesia (Taken from Kompas.com, 25th Oct 2016)

a. Metaphor Analysis (Knowles & Moon)

The metaphor appeared in the context is 'gandeng'.

Context	Pasarkan Asuransi Jiwa Kredit, Zurich Topas Life Gandeng CTBC Indonesia
Vehicle	*Gandeng*
Topic	engaging
Grounds	ideas of engaging, standing side-by-side

b. Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)

Regarding its form and content, the context conveys ontological metaphor. It is because the word 'gandeng' literary meaning 'holding hands; stand side-by-side; engaging' is an action done by human. The activity of engaging resembles the action of Zurich Topas Life company in working together as a team with CTBC Indonesia. So, Zurich Topas Life performs as if it is a person engaging to CTBC Indonesia.

c. Metaphor Analysis Regarding Its Productivity and Stability (Kurz)

Regarding its productivity and stability, the context conveys conventional metaphor. The word 'gandeng' sounds so natural since it is used mostly in literary works and in the daily speaking. Usually, the word 'gandeng' is used in combing words, such as 'truk gandeng' (trailer truck) which the truck has its adjoining trailer.

2) Amankan Produksi Blok Mahakam, Pertamina Siap Rogoh Kocek Rp 2,39 Triliun (Taken from kompas.com, 25th Oct 2016)

a. Metaphor Analysis (Knowles & Moon)

The metaphor appeared in the context is the phrase 'rogoh kocek'.

Context	Amankan Produksi Blok Mahakam, Pertamina Siap Rogoh Kocek Rp 2,39 Triliun
Vehicle	rogoh kocek
Topic	spending money
Grounds	idea of taking money or budget from the deposit box

b. **Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)**
The context conveys ontological metaphor. It is because the phrase 'rogoh kocek' literary meaning 'taking money from the pocket' is an action done by human. So, Pertamina company performs an act of taking out its budget from its deposit box/ savings as if it is a person taking his money from his pouch.

c. **Metaphor Analysis Regarding Its Productivity and Stability** (**Kurz**)
The context conveys creative metaphor since the phrase 'rogoh kocek' is creatively created by the writer to attract the readers. The metaphor shows the action of Pertamina company in spending its budget to protect the Mahakam oil and gas block products. The phrase 'rogoh kocek' is commonly used in literary text. Instead of using the phrase 'mengeluarkan dana' which is literary mentioned the concept, the write prefers using the metaphor 'rogoh kocek' to make it more powerful.

3) DPR Dorong Pemerintah Kembangkan Energi Panas Bumi (Taken from liputan6.com, 25th Oct 2016)

a. **Metaphor Analysis (Knowles & Moon)**
The metaphor appeared in the context is the word 'dorong'.

Context	DPR Dorong Pemerintah Kembangkan Energi Panas Bumi
Vehicle	dorong
Topic	enforcing
Grounds	the idea of strong will to encourage someone

b. **Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)**
The context conveys ontological metaphor. It is because the word 'dorong' doesn't literary mean 'exert force on someone or something'. DPR (parliament) doesn't literary move Pemerintah (State government) forward by using force since the activity of pushing normally done by someone toward someone else or something. Since DPR is a term of a concept of people working as legislative assembly, they aren't counted as 'somebody'. The word 'Pemerintah' is also a term for a concept. So, the word 'dorong' is considered ontological metaphor since the action isn't done by human.

c. **Metaphor Analysis Regarding Its Productivity and Stability (Kurz)**
The context conveys creative metaphor since the word 'dorong' is creatively created by the writer to attract the readers. The metaphor shows the action of DPR enforcing Pemerintah to do something. It gives strong feeling compared to using the literal word 'memaksa' other than 'dorong'.

4) Sejarah Panjang Blok Mahakam Kembali ke Ibu Pertiwi (Taken from liputan6.com, 25ᵗʰ Oct 2016)

a. Metaphor Analysis (Knowles & Moon)
The metaphor appeared in the context is the phrase 'Ibu Pertiwi'.

Context	Sejarah Panjang Blok Mahakam Kembali ke Ibu Pertiwi
Vehicle	ibu pertiwi
Topic	motherland
Grounds	the idea of native country; the place of origin

b. Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)
The context conveys a structural metaphor. The phrase 'Ibu Pertiwi' figuratively means 'motherland' or 'homeland'. The writer likens 'Negara' or 'Indonesia' to 'Ibu Pertiwi' where the Mahakam Block is originated. The use of the phrase 'ibu pertiwi' makes it more dramatic and honorific just like making a history.

c. Metaphor Analysis Regarding Its Productivity and Stability (Kurz)
The context conveys creative metaphor. The phrase "Ibu Pertiwi" is creatively created by the writer to give stronger effect to the readers rather than just plainly use the word 'nation' or 'Indonesia'. The phrase 'ibu pertiwi' is generally appeared in historical text, and literary text, but in this context it's applied in business field as the analogy of the country to make it more dramatic.

5) BUMN Dapat Suntikan Modal Puluhan Triliun di 2 Tahun Jokowi-JK, Ini Hasilnya (Taken from detik.com, 25ᵗʰ Oct 2016)

a. Metaphor Analysis (Knowles & Moon)
The metaphor appeared in the context is the word 'suntikan'.

Context	BUMN Dapat Suntikan Modal Puluhan Triliun di 2 Tahun Jokowi-JK, Ini Hasilnya
Vehicle	suntikan
Topic	subsidy
Grounds	the idea of a grant or contribution of money.

b. Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)
The context conveys a structural metaphor. The writer likens 'subsidy' to 'suntikan' as the analogy since 'suntikan' (or literary means 'injection') is the act of introducing (commonly liquid) into something or a part of body. Instead of using the literal word 'mendapatkan subsisdi' (receive subsidy), the headline sounds more unique and attracting when it uses the metaphor 'suntikan'.

c. Metaphor Analysis Regarding Its Productivity and Stability (Kurz)
The context conveys creative metaphor. The word 'suntikan' is creatively created by the writer to give stronger effect to the readers rather than just plainly use the word 'subsidy'. Commonly, the word 'suntikan' (injection) is used in medical world, but in this context it is used for depicting a contribution of money.

6) RI Harus Manfaatkan Nafsu Perusahaan China Berinvestasi (Taken from <u>detik.com,</u> 25th Oct 2016)

a. **Metaphor Analysis (Knowles & Moon)**
The metaphor appeared in the context is the word 'nafsu'.
Context   RI Harus Manfaatkan Nafsu Perusahaan China Berinvestasi
Vehicle   nafsu
Topic   interest
Grounds   the idea of showing strong passion into something

b. **Metaphor Analysis Regarding Its Form and Content (Lakoff & Johnson)**
     The context conveys a structural metaphor. The word 'nafsu' is commonly used in literary works and it is usually translated as personal 'desire' in Bahasa Indonesia, such as 'nafsu seksual' (sexual desire), 'nafsu makan' (appetite), or 'nafsu amarah' (anger). In the context, the writer likens 'interest' to 'nafsu' to create a strong unique expression rather than using the word 'interest' or 'strong interest'.

c. **Metaphor Analysis Regarding Its Productivity and Stability (Kurz)**
     The context conveys creative metaphor. The word 'nafsu' is creatively created by the writer to give stronger effect to the readers rather than just plainly use the word 'interest'. Commonly, the word 'nafsu' (desire) is used in literary and medical world, but in this context it is used for depicting one's interest in doing business.

5. CONCLUSION

     There are many reasons why we use metaphors in speech or writing: first, there is sometimes no other word to refer to a particular thing. When we have a choice, we choose metaphors in order to communicate what we think or how we feel about something; second, to explain what a particular thing is like; third, to convey a meaning in a more interesting or creative way. Aside from daily conversation and literary writing, metaphor is also commonly used in the writing the economics news headlines in Indonesian online media. On a day, several online media writes metaphorical news headlines in order to make their writing more concise and for the sake of the appealing news regarding the quite rigid topic, the economics field. Related to its form and content, the headlines are mostly used structural and ontological metaphor. Based on its productivity and stability, the headlines are mostly used creative metaphor compared to conventional one.

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Memahami Posisi Perempuan dalam Budaya Cina Melalui Karakter Han

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ABSTRAK

Bahasa dan budaya adalah dua hal yang saling terkait dan tak terpisahkan. Bahasa merupakan cermin budaya dan identitas diri penuturnya. Budaya mengacu pada pola-pola perilaku, kepercayaan, pengetahuan, sikap dan nilai-nilai. Bahasa memiliki dua alat untuk mengekspresikannya, yaitu bunyi dan tulisan. Dengan kata lain, pola-pola perilaku, kepercayaan, pengetahuan, sikap, dan nilai-nilai dapat tercermin melalui bunyi dan tulisan.

Sistem tulisan bahasa Mandarin bersifat logograf yang menggunakan karakter Han. Dalam sistem tulisan logograf, satu karakter tidak hanya mewakili bunyi, melainkan juga mewakili makna dan bentuk. Secara sistematis, karakter Han terdiri dari dua komponen, yaitu komponen bunyi dan komponen makna. Komponen bunyi merupakan komponen yang memberikan petunjuk bagaimana suatu karakter dibunyikan, sedangkan komponen makna, yang disebut *radikal*, adalah komponen yang memberikan kontribusi dalam memberikan makna karakter tersebut. Sebagai contoh, karakter 妒 dù merupakan karakter yang terdiri atas komponen pemberi makna 女 nǔ dan komponen pemberi bunyi 户 hù. Dengan melihat komponen makna dari karakter 妒 dù, dapat ditebak bahwa makna karakter tersebut berhubungan dengan 'perempuan' dan dari komponen bunyinya dapat ditebak pula bunyi karakter 妒 dù dekat dengan bunyi 户 hù. Makna dari karakter 妒 dù adalah 'iri hati; cemburu; sirik'. Makna tersebut bermakna negatif. Lalu apa hubungan makna negatif ini dengan perempuan? Apakah perempuan selalu menjadi pemberi makna negatif bagi karakter-karakter yang beradikal 'perempuan'? Apakah pemaknaan perempuan dalam karakter-karakter beradikal 'perempuan' ada kaitannya dengan budaya Cina? Hubungan antara makna karakter dengan komponen pemberi makna pada karakter tersebutlah yang akan dibahas dalam tulisan ini. Hasil relasi tersebut akan dikaitkan dengan budaya Cina.

Data dalam penelitian ini diambil dari *Kamus Besar Tionghoa Indonesia* (1995). Ada empat tahap analisis yang dilakukan dalam penelitian ini. Pertama, mengelompokkan karakter Han berdasarkan komponen pembentuk makna yang sejenis, yaitu berdasarkan radikal 'perempuan'. Tahap selanjutnya, mencari makna dari setiap karakter Han yang telah dikelompokkan pada tahap pertama. Ketiga, mengklasifikasi makna dari setiap karakter berdasarkan makna positif, netral, dan negatif. Terakhir, mengklasifikasi makna yang diperoleh dari hasil analisis tahap ketiga berdasarkan medan maknanya. Dari hasil klasifikasi tersebut akan ditarik kesimpulan bagaimana perempuan dimaknai melalui karakter Han. Dengan demikian dapat diperoleh gambaran bagaimana posisi perempuan dalam budaya Cina.

Hasil penelitian ini secara umum diharapkan dapat memperkuat pendapat bahwa bahasa dan budaya saling terkait dan tak terpisahkan, bahwa bahasa mencerminkan cara berpikir penuturnya. Selain itu, secara khusus memberikan wawasan mengenai pandangan masyarakat Cina terhadap perempuan.

Kata kunci: Karakter Han, radikal perempuan, makna *hanzi*, budaya Cina

1. PENDAHULUAN

Sistem penulisan bahasa Mandarin bersifat logograf dengan menggunakan karakter Han sebagai wahana tulisnya. Sistem penulisan logograf berbeda dengan sistem penulisan alfabetis. Dalam sistem penulisan alfabetis, huruf hanya mewakili bunyi, sedangkan dalam sistem penulisan logograf, satu karakter tidak hanya mewakili bunyi, tetapi juga mewakili makna dan bentuk. Sebagai contoh, huruf i, b, dan u dalam kata 'ibu' hanya mewakili bunyi /i/, /b/, dan /u/. Bunyi-bunyi /i/, /b/, dan /u/ itu sendiri tidak memiliki makna. Berbeda dengan sistem penulisan logograf, karakter 妈 tidak hanya mewakili bunyi /m/ dan /a/ dengan ton 3 (mǎ), tetapi juga mewakili makna 'ibu' dan mewakili bentuk 'ibu' dalam dunia nyata. Dilihat dari komponen pembentuknya, satu karakter terdiri dari komponen pembentuk makna dan komponen pembentuk bunyi. Karakter 妈 memiliki komponen pembentuk makna 女 nǚ 'perempuan' dan komponen pembentuk bunyi 马 mǎ, sehingga karakter 妈 berbunyi mā dan memiliki makna yang terkait dengan 'perempuan', yaitu 'ibu'.

Komponen pembentuk makna, atau biasa disebut dengan 'radikal', mewakili entitas yang ada di dunia dan berjumlah ratusan. Jumlah radikal dapat diketahui melalui penelusuran dalam kamus. Kamus yang berbeda memuat jumlah radikal yang berbeda pula. Jumlah radikal yang terdapat dalam sumber data yang digunakan untuk tulisan ini adalah 227 buah. Dari 227 buah radikal yang ada, yang dipilih untuk diteliti adalah radikal 女 'perempuan'. Sejauh yang diamati, karakter-karakter Han dengan komponen pembentuk makna 'perempuan' banyak memiliki makna negatif, di samping makna positif dan netral. Makna-makna ini merupakan hasil dari pengalaman manusia Cina terhadap dunianya. Makna-makna ini mencerminkan budaya Cina yang mengacu pada pola-pola perilaku, kepercayaan, pengetahuan, sikap dan nilai-nilai manusianya. Hubungan antara bahasa dan budaya inilah yang akan dipaparkan dalam tulisan ini.

Tulisan ini bertujuan memberi penjelasan mengenai makna karakter-karakter yang dibentuk oleh radikal 'perempuan' dan kaitannya dengan pemaknaan perempuan dalam budaya Cina. Dengan demikian, diharapkan dapat memperkuat pandangan bahwa bahasa dan budaya adalah dua hal yang tak terpisahkan serta memberikan wawasan mengenai bagaimana perempuan dimaknai dalam budaya Cina.

2. TINJAUAN PUSTAKA

Penelitian mengenai karakter Han yang dikaitkan dengan komponen pembentuk maknanya (radikal) sudah banyak dilakukan, termasuk kajian tentang karakter Han yang memiliki radikal 'perempuan'. Salah satu penelitian tersebut dilakukan oleh Ng Bee Chin dan Kate Burridge dengan judul *The Female Radical: Portrayal of Women in the Chinese Script* pada tahun 1993. Penelitian ini memaparkan tentang potret perempuan Cina yang tercermin dalam bahasa Mandarin. Fokus dari penelitiannya terletak pada penggambaran stereotip perempuan dalam wahana tulis melalui analisis karakter-karakter yang memiliki radikal 'perempuan'. Hasil analisisnya menunjukkan bahwa 90% kata-kata yang karakternya memiliki radikal 'perempuan' memiliki makna negatif atau menunjukkan penggambaran perempuan dalam posisi yang tidak menguntungkan. Potret perempuan yang seperti ini diperkuat oleh konsep *Yin* dan *Yang*. *Yin* dan *Yang* adalah sebuah ideologi yang telah membawa pengaruh besar dalam cara pandang bangsa Cina. Karena adanya konsep *Yin* dan *Yang* inilah

ketidaksetaraan gender di Cina tetap bertahan bahkan menjadi kuat. Penelitian ini juga membicarakan tentang terabaikannya isu bahasa dan gender, baik dari agenda pembaharuan bahasa di masa lampau, maupun dalam wacana pembaharuan bahasa di masa sekarang.

Penelitian ini akan menjadi cermin bagi penelitian yang dilakukan karena membahas hal yang sama, yaitu menjelaskan posisi perempuan dalam budaya Cina melalui analisis makna karakter Han yang beradikal 'perempuan'. Jika sumber data yang digunakan oleh Ng Bee Chin dan Kate Burridge adalah kamus *Cihai* yang memuat 175 karakter dengan radikal 'perempuan', maka penelitian yang dilakukan ini menggunakan *Kamus Besar Tionghoa Indonesia* (1995) yang memuat 98 karakter beradikal 'perempuan' sebagai sumber datanya. Metodologi yang digunakan pun berbeda, sehingga diharapkan hasil penelitian ini dapat melengkapi penelitian yang dilakukan sebelumnya.

3. METODOLOGI

Karena keterbatasan waktu dan untuk kemudahan dalam menerjemahkan makna setiap karakter yang beradikal 'perempuan', maka sumber data yang digunakan adalah *Kamus Besar Tionghoa Indonesia* (1995). Karakter-karakter Han yang memiliki radikal 'perempuan' menjadi data yang dianalisis dalam penelitian ini.

Penelitian ini memiliki lima langkah analisis. Langkah pertama, mengelompokkan karakter Han berdasarkan komponen pembentuk makna yang sejenis, yaitu berdasarkan radikal 'perempuan'. *Kamus Besar Tionghoa Indonesia* (1995) telah mengelompokkan karakter-karakter berdasarkan radikalnya, termasuk karakter-karakter yang memiliki radikal 'perempuan', sehingga langkah yang dilakukan pada tahap pertama ini adalah mendaftarkan karakter-karakter tersebut dan menghitung jumlahnya.

Langkah selanjutnya, mencari makna deskriptif dari setiap karakter Han yang telah dikelompokkan pada tahap pertama. Menurut Lyons (1977:50-51), makna deskriptif adalah makna yang menunjukkan adanya hubungan antara konsep dengan dunia nyata; makna sebenarnya; makna apa adanya. Makna ini dapat dinyatakan atau disangkal secara lugas, dan dapat diverifikasi secara objektif. Istilah makna deskriptif sama dengan makna referensial, makna kognitif, makna proposional, dan makna ideasional. Untuk mendapatkan makna deskriptif dari setiap karakter, *Kamus Besar Tionghoa Indonesia* (1995) digunakan sebagai acuan.

Langkah ketiga, mengklasifikasi makna dari setiap karakter berdasarkan makna yang memiliki nilai rasa positif, netral, dan negatif. Nilai rasa positif, netral dan negatif yang dimaksud adalah nilai rasa (makna) yang terkandung dalam makna deskriptif (Goddard, 1998:21). Untuk menentukan nilai rasa tersebut, cara yang ideal adalah bertanya kepada penutur jati bahasa Mandarin. Namun, karena keterbatasan waktu, maka penentuan didasarkan atas intuisi penulis. Makna karakter yang memiliki nilai rasa positif adalah makna yang memberikan rasa menyenangkan, baik bagi yang mengucapkan bunyi karakter tersebut maupun yang mendengarnya. Makna karakter yang memiliki nilai rasa negatif adalah makna yang memberikan rasa tidak menyenangkan, baik bagi yang mengucapkan bunyi karakter tersebut maupun yang mendengarnya, sedangkan makna karakter yang memiliki nilai rasa netral adalah makna yang tidak memberikan rasa menyenangkan juga rasa tidak menyenangkan, baik bagi yang mengucapkan bunyi karakter tersebut maupun yang mendengarnya.

Langkah keempat, mengklasifikasi makna yang diperoleh dari hasil analisis tahap ketiga berdasarkan medan maknanya. Ng Bee Chin dalam penelitiannya yang berjudul *the Female Radical -*

portrayal of women in the Chinese writing system (1993) mengklasifikasikan karakter-karakter dengan radikal 'perempuan' ke dalam empat medan makna, yaitu:

1. Hubungan/istilah kekerabatan atau sapaan untuk perempuan, termasuk nama marga dan nama tempat, misalnya: bibi, nenek, dan lain-lain.
2. Benda atau kegiatan yang secara tipikal diasosiasikan dengan perempuan, misalnya: susu, hamil, dan lain-lain.
3. Sifat fisik perempuan, misalnya: anggun, cantik, dan lain-lain.
4. Karakter, sifat, dan tingkah laku yang tidak bermoral/jahat, misalnya: dengki, memperkosa, ilmu sihir/guna-guna, dan lain-lain.

Hasil klasifikasi Ng Bee Chin inilah yang akan menjadi dasar penentuan medan makna dalam tahap ini.

Langkah terakhir adalah mencari relasi antara hasil yang didapat di analisis ketiga dan keempat dengan budaya Cina. Dalam penelitiannya, Ng Bee Chin dan Kate Burridge (1993) mengatakan bahwa budaya Cina sangat dipengaruhi oleh kosmologi *Yin* dan *Yang*. Billington (1997) menyatakan bahwa Konfusius mengajarkan 5 bentuk hubungan (无论 *wŭ lùn*) yang menjadi dasar hubungan antar manusia. Kelima hubungan tersebut adalah:

1. ayah dengan anak laki-laki;
2. suami dengan istri;
3. kakak laki-laki dengan adik laki-laki;
4. senior dan yunior;
5. atasan dan bawahan.

Dalam tiap hubungan tersebut, yang disebut pertama memiliki peran *yang* (mendominasi), sedangkan yang disebut kedua bersikap tunduk dan patuh (memiliki peran *yin*) pada yang disebut pertama. Dengan menerapkan *wŭ lùn* dalam kehidupan, maka akan diperoleh keharmonisan. Inilah yang akan menjadi dasar saat melihat hubungan makna yang ditimbulkan oleh karakter beradikal 'perempuan' dengan budaya Cina.

Dari hasil kelima tahapan analisis di atas ditarik kesimpulan bagaimana perempuan dimaknai melalui karakter Han. Dengan demikian dapat diperoleh gambaran bagaimana posisi perempuan dalam budaya Cina.

4. TEMUAN DAN BAHASAN

Dalam sumber data ditemukan 98 karakter yang memiliki radikal 'perempuan'. Melalui langkah pencarian makna deskriptif, diperoleh hasil dari 98 karakter terdapat 169 makna deskriptif. Hal ini terjadi karena ada 43 karakter yang memiliki makna deskriptif lebih dari satu. Misalnya, karakter 姑 gū memiliki 5 makna deskriptif, yaitu:

1. kakak atau adik perempuan ayah; bibi
2. kakak atau adik perempuan suami; ipar perempuan
3. ibu suami; mertua perempuan
4. biksuni; biarawati
5. bersifat sementara; untuk sementara

Selain itu, ada 7 karakter yang makna deskriptifnya memiliki nilai rasa lebih dari satu. Sebagai contoh, karakter 媚 mèi selain memiliki makna deskriptif dengan nilai rasa positif 'mempesona;memikat', juga

memiliki makna negatif 'menjilat;mencari muka'. Oleh karena itulah, dari 98 karakter didapatkan 169 makna deskriptif.

Setelah melalui analisis makna deskriptif dan analisis nilai rasa dari makna deskriptif tersebut diperoleh hasil sebagai berikut. terdapat 34 (20%) makna positif, 93 (55%) makna netral, dan 42 (25%) makna negatif.

4.1   Makna Positif

Dari 169 makna deskriptif yang diperoleh, terdapat 34 makna (dari 25 karakter) yang memiliki nilai rasa positif atau sekitar 20% dari keseluruhan makna. Jika dikategorikan ke dalam medan makna hasil penelitian Ng Bee Chin dan Kate Burridge, maka sekitar 65%

(22 makna) dari makna positif ini (dari 16 karakter) masuk ke dalam kategori sifat fisik perempuan. Contoh dari karakter-karakter tersebut dapat dilihat dalam tabel di bawah ini.

Tabel 1 Contoh karakter bermakna positif (sifat fisik perempuan)

Karakter	Makna
妍 yán	Indah
妩 wǔ	cantik; molek; sangat manis
娇 jiāo	lembut; elok; menarik
娜 nuó	1. lemah gemulai; anggun 2. ramping; lemah gemulai
娟 juān	cantik; jelita; anggun

Karakter lain yang bermakna positif tetapi tidak dapat dimasukkan dalam medan makna sifat fisik perempuan berjumlah 12 makna (35%) dari 9 karakter yang ada.

Tabel 2 Contoh karakter bermakna positif (bukan sifat fisik perempuan)

Karakter	Makna
好 hǎo	1. baik;bagus 2. bersahabat;rukun 3. sehat;sembuh 4. menyatakan setuju 5. mudah;gampang
妙 miào	1. baik sekali; bagus; hebat 2. pintar; cerdik; piawai
娱 yú	1. menyenangkan;menghibur 2. senang;kesenangan;kegembiraan
姬 jī	sebutan yang mengandung penghargaan terhadap wanita di Cina kuno

| 娴 | 1. berbudi halus;berbudaya |
| | 2. mahir;trampil |

4.2   Makna Netral

Ada 93 (55%) makna netral yang diperoleh dari 55 karakter. Dari keseluruhan makna netral ini, terdapat 5% atau sekitar 5 makna dari 5 karakter yang dapat dikategorikan ke dalam hubungan kekerabatan, 47% atau sekitar 44 makna dari 28 karakter yang dapat dikategorikan ke dalam sapaan/sebutan untuk perempuan, dan 12% atau sekitar 11 makna dari 8 karakter yang dapat dimasukkan ke dalam kategori benda atau kegiatan yang diasosiasikan dengan perempuan. Selebihnya terdapat 33 makna (36%) dari 14 karakter yang tidak dapat dikategorikan dalam ketiga medan makna di atas. Contoh karakter beserta maknanya tersebut dapat dilihat dalam tabel 3, 4, 5, dan 6.

Tabel 3 Contoh karakter bermakna netral (hubungan kekerabatan)

Karakter	Makna
妯 zhóu	hubungan antara istri kakak dan istri adik
娅 yà	kerabat karena perkawinan
姻 yīn	hubungan keluarga karena perkawinan
娌 lí	hubungan antara istri kakak dan istri adik
嫡 dí	keturunan yang langsung; hubungan yang terdekat

Tabel 4 Contoh karakter bermakna netral (sapaan/sebutan untuk perempuan)

Karakter	Makna
妈 mā	1. bu;mak;ibu 2. sebutan bagi wanita sudah kawin yang lebih tua satu generasi
姊 zǐ	kakak perempuan
妹 mèi	adik perempuan
姐 jiě	1. kakak perempuan; saudara perempuan 2. sebutan umum untuk wanita muda
姥 lǎo	nenek dari pihak ibu

Tabel 5 Contoh karakter bermakna netral (benda atau kegiatan yang diasosiasikan dengan perempuan)

Karakter	Makna
奶 nǎi	1. payudara; buah dada 2. susu 3. menyusui; meneteki
妊 rèn	hamil; mengandung
娠 shēn	Hamil
娩 mián	persalinan; kelahiran
婴 yíng	bayi; orok

Tabel 6 Contoh karakter bermakna netral (di luar ketiga medan makna)

Karakter	Makna
如 rǔ	1. menurut; sesuai dengan 2. seperti; bagaikan 3. bisa mengimbangi; sebaik 4. misalnya; seperti 5. jika; apabila 6. pergi ke-
好 hǎo	1. supaya 2. menyatakan sangat dalam, banyak, lama 3. menanyakan jumlah atau taraf 4. boleh; mengijinkan
娑 suō	sejenis pohon meranti
娶 qǔ	memperistri; mempersunting; mengambil istri
媾 gòu	1. kawin; nikah 2. mencapai persetujuan 3. persetubuhan; senggama

4.3 Makna Negatif

Ada 20 (20%) karakter yang memiliki 42 (25%) makna negatif. Dari 42 makna negatif yang ditemukan, terdapat 34 (81%) makna (dari 12 karakter) yang dapat dikategorikan dalam karakter, sifat, dan tingkah laku yang tidak bermoral/jahat/tidak baik. Delapan karakter yang memiliki 8 makna negatif (19%) tidak dapat masuk dalam kategori di atas. Dua tabel di bawah ini akan memperlihatkan contoh karakter-karakter tersebut.

Tabel 7 Contoh karakter bermakna negatif (karakter, sifat, dan tingkah laku yang tidak bermoral/jahat/tidak baik)

Karakter	Makna
奸 jiān	1. berhati busuk; curang; jahat 2. pengkhianat 3. mementingkan diri sendiri dan licik 4. zina; hubungan seksual yang gelap
妒 dù	iri hati; cemburu; sirik
妖 yāo	1. hantu; setan; iblis 2. jahat dan curang; ilmu guna-guna; ilmu pestaka 3. genit; keletah
婪 lán	1. tamak; rakus; serakah 2. tak kenal puas
嫖 piáo	bergaul dengan pelacur; main pelacur

Tabel 8 Contoh karakter bermakna negatif (tidak masuk dalam kategori)

Karakter	Makna
胬 nǔ	pterigium; selaput sayap (nama penyakit)
婢 bì	gadis budak; babu; pelayan
媸 chī	jelek; tak sedap dipandang; buruk rupa
嫩 nèn	tak berpengalaman; masih hijau; plonco
孀 shuāng	randa; janda

Dari paparan di atas, terlihat bahwa karakter Han dengan radikal 'perempuan' paling banyak mewakili makna netral, yaitu sejumlah 93 (55%) dari jumlah makna deskriptif secara keseluruhan (169). Medan makna paling besar dari makna netral ini adalah sapaan/sebutan untuk perempuan sebesar 47%. Makna kedua yang banyak diwakili adalah makna negatif, sebanyak 42 buah (25%) dengan karakter, sifat, dan tingkah laku yang tidak bermoral/jahat/tidak baik sebagai medan makna terbesar (81%). Terakhir adalah makna positif sebanyak 34 buah (20%) dengan medan makna terbesarnya adalah sifat fisik perempuan sebesar 65%. Ringkasan hasil temuan ini dapat dilihat dalam tabel berikut.

Tabel 9 Makna dan medan makna karakter dengan radikal perempuan

Jenis makna	Jumlah dan persentase jenis makna	Medan makna terbesar	Jumlah dan persentase medan makna terbesar
Makna netral	93 (55%)	sapaan/sebutan untuk perempuan	44 (47%)
Makna negatif	42 (25%)	karakter, sifat, dan tingkah laku yang tidak bermoral/jahat/tidak baik	34 (81%)
Makna positif	34 (20%)	sifat fisik perempuan	22 (65%)

5. SIMPULAN

Makna karakter-karakter dengan radikal perempuan sebagian besar memiliki nilai rasa netral. Perempuan dimaknai secara netral untuk kepentingan pengungkapan sapaan/sebutan untuk perempuan itu sendiri. Namun, di luar dari sapaan/sebutan bagi perempuan tersebut, makna negatif lebih banyak dibandingkan dengan makna positif. Perempuan dimaknai negatif untuk menggambarkan karakter, sifat, dan tingkah laku yang tidak bermoral, jahat, atau tidak baik, bahkan untuk perbuatan jahat yang dilakukan oleh laki-laki sekalipun, radikal 'perempuan' lah yang digunakan dalam karakter yang menggambarkan perbuatan tersebut. Ini memperlihatkan bahwa dalam budaya Cina, posisi perempuan tidak setara dengan laki-laki. Perempuan berada di bawah laki-laki. Perempuan harus patuh dan tunduk pada laki-laki sesuai ajaran Konfusius, ajaran yang memiliki pengaruh besar pada kehidupan masyarakat Cina. Melalui karakter Han sebagai bagian dari sistem penulisan, sebagai bagian dari bahasa, sebagai suatu alat untuk mengekspresikan bahasa, budaya patriarkal tersebut dapat tercermin.

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Offering Other-Conscious Emotions to Individualistic Self-Conscious Emotions: A Case of Shame and Guilt Experience

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ABSTRACT

The construction of psychological processes of shame and guilt is not cultural free. The cultural orientation: individualism vs collectivism has direct different underlying cognitive processes of one's shame and guilt. Through this paper the writer offers conceptual framework of shame and guilt experience in collectivistic culture as addition to individualistic experience. In individualistic society, shame and guilt emotions are set into self-conscious emotions model, while in collectivistic society, shame and guilt are self and other–conscious emotions. The tie that bind individuals in collectivistic society has produced shame and guilt to occur simultaneously while in individualistic society shame typically occurs in public view and guilt in private view. A more detailed information is discussed in full paper.

Key Words: shame, guilt, self-conscious, other-conscious, individualism-collectivism.

1. INTRODUCTION

One of man's problems in life remains within man's morality. The book of Genesis 3: 22 states that "And the LORD God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever" (King James Bible) proving that humans have already known what is good and evil. Yet mostly man have fallen into bad deeds.

There should be consequences of acting out bad deeds which may be the feeling of guilty and shameful. Experiencing guilt and shame is complex processes in which culture, psychology and moral play important roles. For example, in Japanese culture, hara kiri has close relation with "shame culture" (Benedict, 1970). This cultural value contains the desire to avoid of being shamed. From the perspective of psychology, hara kiri is carried as the result of evaluation over "self-relevance." The shame or pride feeling arise when something self-relevant happens or may happen. From the perspective of appraisal theory (Lazarus, 1991), we experience shame and guilt when we evaluate the events as significantly positive or negative to our well-being.

The corruption combat in Indonesia should not only rely solely on punishment and law enforcer but also rely on the role of human's emotions. Basically, popular emotions are basic emotions -anger, disgust, fear, happiness, sadness, and surprise. However, these emotions are not self-relevant. In case of corruptive behaviours, the expression of disgust, sadness and anger emotions are not of the corruptors but belong to the observers. On the other perspective, there are emotions which are self-relevant: shame, embarrassment, pride and guilt. This organization of self-relevant emotions are called self-conscious emotions. Back to corruption case, the corruptor, when caught, he/she would experience self-conscious emotions such as guilt or shame. If the corruptor thinks that being caught due to corruption as something damaging to his/her self-concept thus, he would feel guilty. However, he/she would probably not experience shame if he/she was not caught and was not publicly known.

According to Campos (1995), self-conscious emotions has significant role in driving and generating almost all of people's thought, feelings and behaviours.

2. LITERATURE REVIEW/THEORETICAL FRAMEWORK

Self-conscious emotions are emotions that relate to our sense of self as well as our consciousness of others' reactions to us. Emotions in this category involves shame, guilt, pride and embarrassment. They are different from other basic emotions in which the dynamic of emotions processes does not require the involvement of self-evaluation.

Because emotions like shame, guilt, embarrassment, and pride are self-relevant, thus, they contribute greatly to people's psychological functioning (Fischer &Tangney,1995). The notion of self-relevant, self-awareness, as well as self-representation require not only cognitive contents of personal self but also cognitive contents of collective self-representations such as: as student, as woman, as Indonesian and alike.

Self-conscious emotions are meant to promote the enhancement of one's status and rejection of group (Keltner & Buswel, 1997) in society. For example, shame may promote appeasement after social norm violation and guilt generates apology and confession after social contravention. Thus, in short, self-conscious emotions are cognitively complex.

In contrast to basic emotions, to experience fear, one simply needs assessment of potential threat (Lazarus, 1991) but, to experience shame, one must form ideal and stable self-representation, and consciously make self-reflection (LeDoux, 1996). The self-reflection effort toward self-stable representation is followed by evaluation whether emotion-eliciting event is relevant to the representations made (Tracy & Robins, 2004). The processes continue to causal attribution making in which the perceptions of the causes of event occurrence are divided into two loci: internal or external. If the causal attribution locus is internal to the individual, then self-conscious emotions such as shame and guilt occur. For example, if a student failed his test due to electric extinguishing, his causal attribution would be external which result no self-conscious emotions occur.

According to Cohen, Wolf, and Insko (2011), there are two key distinguishing shame and guilt i.e. the *self-behavior distinction* and *public-private distinction. Self-behavior distinction* distinguishes shame and guilt according to the self and the behavior. The focus of guilt relies on someone's behavior i.e. "I did a bad thing." Shame, on the other hand is associated with self ("I am a bad man"). *Public-private distinction* explains that when a person feels embarrassed it is because transgressions which have been known by public. Individuals feel guilty when mistakes are not known by others (public) but only himself knows (private).

Individualism/collectivism cultural orientation of shame and guilt

Asian countries are collectivistic in nature as shown by the work of Hofstede (2001). Collectivistic society are characterized by conformity, interdependence, group solidarity and acceptance toward hierarchical authority (Fung & Chen, 2001). On the other direction, individualistic culture promotes independent self-concept, autonomy, meeting of personal needs and appreciation in individual's uniqueness (Markus and Kitayama,1991). These cultural values provide practical guidance for individuals within the cultural system. This paper elaborates the shame and guilt processes within individualistic and collectivistic cultures.
Benedict (1946) has famously stated that Japanese culture as "shame culture" while U.S. culture as "guilt culture." This was a challenging statement to research on emotion. Li, Wang and Fischer (2004) intendedly studied emotion shame in the context of Chinese culture and found that shame is experienced by individuals themselves; and shame reactions as directed to others.
Losing face is the most shame state in Chinese culture which has two meanings: moral integrity and social status. Individual will experience shame when violates either one or both. Chinese people will also experience shame when witnessing others' shameful acts as shown by a mother's shame when watching her child misbehave in public (Fung, 1999).

Shame and guilt are clearly distinguishable into two kinds of emotions, but these differences cannot be used in a culture embracing the interdependent selves. The concept of "interdependent" commonly used in collective cultures, such as in the China, Japan, Korea and other Asian countries. Individuals with the concept of

"interdependent" sees itself in terms relate to others (Markus & Kitayama, 1991). Li, Wang, and Fischer (2004) conducted a study to compile a list of vocabulary associated with shame in the Chinese language. The study then categorized vocabulary into categories on the basis of similarities and differences of the term. The results showed that participants saw guilt as a component of shame and not as something different.

Results from this study differed from research result conducted toward European Americans who viewed shame and guilt as different emotions. Individualistic culture assumes that shame is associated with the comprehensive and stable attribution (global). Guilt is associated with attribution of specific and temporary. In contrast to the individualistic cultures, collectivistic cultures believe that shame refers to specific and temporary events. Guilt is a characteristic that is comprehensive (global) and stable (Wikan, 1984).

Breugelmans and Poortinga (2006) mention that guilt and shame exist in every culture, even the culture does not have the words to express guilty. Shame and guilt have little difference in the collective culture, because in that context, an individual does not see himself as apart from other people. Therefore, a big difference between shame and guilt in individualistic culture, may have little difference in collective culture.

According to some studies, shame is more common to be experienced in Japan and Indonesia compared to Western cultures (Benedict, 1946; Crystal, Parrott, Okazaki, & Watanabe, 2001; Lebra, 1976; Kitayama, Markus, & Matsumoto, 1995). In Javanese culture, which shares collectivistic principles, a term denoting shame is called "isin." The term isin explains the cognitive and emotional processes within self with the self as the object of evaluation. The term isin is also best explained in self-conscious emotion approach. However, in Javanese society, the term isin has expansion meaning which relates to moral responsibility to significant others. The term is "isin-isinke" or in Sundanese it is stated as "isin-isinkeun." The term isin-isinke or isin-isinkeun reflect the value of maintaining the face of one's significant others.

Javanese people have cultural value to maintain social harmony. Each Javanese family has always taught the family member to assemble and maintain family harmony. Javanese culture in the family is socialized from the early development of a child by parents. Parents are required to teach, educate and make their children into "Wong" java. "Wong" Java is meant a respectable person and adheres to any rules that exist in society. Children who have not become "wong" are still dominated by instinctual impulses and emotions and do not know the social rules (Mulder, 1986).

Parents in Javanese culture also instill a sense of shame or *isin* in the child. Emotion of shame should be an attitude that is deeply ingrained which develops rapprochement and should control behavior. The *isin* feeling was embedded early in the childhood to prevent children from behavior that deviates from the norm or regulation (Mulder, 1986).

Parents in Javanese culture has a very important role, such as educating, teaching manners, and other norms in society. Parents also educate children in the use of everyday language, such as the use of language in communicating with older people, a fellow or a younger person. Misapplication of the language used in communicating will bring shame (*isin*) of the child, and also embarrassed the parents (isin-isinke).

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