The 6th Graduate Students Conference
on English Education, Linguistics, Literature, and Translation

CONFERENCE
PROCEEDINGS

LINGUISTIC LANDSCAPE
AND ENGLISH LANGUAGE STUDIES

December 2nd, 2017

Sanata Dharma University
Yogyakarta, Indonesia

LINGUISTIC LANDSCAPE AND ENGLISH LANGUAGE STUDIES

Conference proceedings
Saturday 2 December 2017

Hosted by the Graduate Program of English Language Studies
Sanata Dharma University
Yogyakarta, Indonesia

GRADUATE STUDENTS
CONFERENCE

SANATA DHARMA
UNIVERSITY

GSC 2017

PROCEEDING
The 6th Graduate Students Conference
"LINGUISTIC LANDSCAPE
AND ENGLISH LANGUAGE STUDIES"

**Graduate Program of English Language Studies
Sanata Dharma University, Yogyakarta, Indonesia**

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**Graduate Program of English Language Studies
26 November 2016**

GSC 2017

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SANATA DHARMA UNIVERSITY

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Opening Speech from the Director

This event is the sixth Graduate Students Conference. What is specific of this conference? As it is mentioned graduate students conference, then we find it its specificity. The position of graduate students put a condition of the quality of this conference as part of an intellectual exercise, a process to becomes an expertise on the subject whether on English literature, education, and linguistic. It is a mono-discipline subject, as well as inter-disciplinary. At the same time, various papers proposed to this conference reflect the concerns and passions of the participants on the issues which become trend, and fundamental problems on the field. The participants put their position how they elaborate the issue, there is a mono-disciplinary elaboration, and interdisciplinary elaboration.

This conference becomes a forum to share various elaborations of the graduate students from Sanata Dharma University and other institutions as well. It will create an academic atmosphere to enrich perspectives as well as to increase capability on academic intellectual exercise.

As an annual program run by the graduate students, this conference shows continuation and discontinuationof the previous ones. In general, this conference shows the concern of Sanata Dharma graduate program on English Language which include on education, literature and linguistics. Those are the characteristic of the institution since its beginning. On the other side, the papers of the sixth Graduate Students Conference become pin points on the recent issues and trend.

Congratulation for the sixth Graduate Students Conference participants, and thank you to the committee who prepare and facilitate this conference. Thank you very much.

Dr. Gregorius Budi Subanar, SJ.

Director of Graduate Program Sanata Dharma University

Welcome Address from the Graduate Program of English Language Studies

English Studies as an interdisciplinary scholarship has been accommodating approaches developed in different areas, such as linguistics, literature, philosophy, and latterly cultural studies. Each scholarship turns out to be developing its own inter-disciplinary approach, combining sociology, history, media studies, geography, etc. This new trajectory might look bewildering for us accustomed to monolithic discipline. However this direction is inevitable to take since it promises new outlooks and fresh answers to our fast changing world.

ELS has responded to this challenge by hosting two general lectures relating literature and social justice in the first occasion by inviting Dr. Michael Garcia to give a talk on the issue. The second public lecture relates linguistics with ideology as presented by Dr. Nelly Martin with her speech on code switching. The theme of this year's Graduate Students Conference is Linguistic Geography, a theme promising interdisciplinary papers and insights.

I would like to thank Prof. Dr. Siusana Kweldju, M.Pd. for her willingness to share her ideas on the topic in this year's Graduate Students Conference and to Dr. BB Dwijatmoko for connecting us with her. I would also like to express my gratitude for FX Mukarto, Ph.D. and the student committee for organizing this year's conference. I believe we will learn a lot from the invited speakers and from each other's presentations, questions and ideas.

Yogyakarta 20 November 2017

Chair of Graduate Program in English Language Studies

Paulus Sarwoto, Ph.D.

Welcome note from the Chair

Welcome to the 6ᵗʰ Graduate Students Conference. This year conference is the sixth Graduate Student Conference held at the Graduate Program in English Language Studies (ELS) Sanata Dharma University organized by ELS graduate students. Graduate Students Conference or GSC has been held as a regular agenda since 2012. This conference is intended to provide a scholarly forum for expressing ideas and enriching knowledge related to English language studies in diverse perspectives.

The theme of this year GSC is "Linguistic Landscape and English Language Studies". This theme was selected to accommodate different scopes of English language studies such as linguistics, literature, education and translation. Contributions from those who are interested in different scopes and approaches of English language studies are very welcomed as efforts to enrich English Language Studies as an interdisciplinary study.

This conference will be divided into two main sessions. The first session is the plenary session with Prof. Dr. Siusana Kweldju, M.Pd. from Universitas Negeri Malang. The second session is the parallel session. This year, the committee has received 43 papers with various topics within the scopes of English language studies to be presented in the parallel session.

Last but not least, I would like to say thank you for Prof. Dr. Siusana Kweldju for sharing with us in this conference, and the Director of Graduate Program, the Head, lecturers and staff of the Graduate Program of English Language Studies, participating institutions, presenters, participants and students committee who have made this conference possible.

I hope this conference will be a fruitful and meaningful discussion for all of us.
Enjoy the conference and have a blessed time.

Damiana Maria Resya
Chair of Organizing Committee

SCHEDULE OF THE 6th GRADUATE STUDENT CONFERENCE 2017
"LINGUISTICS LANDSCAPE AND ENGLISH LANGUAGE STUDIES"

TIME	DURATION	SESSION	SPEAKERS	TOPICS	PLACE
07.00-08.00	60'	Registration			R. Seminar LPPM
08.00-08.30	30'	**Opening Ceremony :** - Opening Prayer - Indonesia Raya Anthem - Performance by SQ String - Report from the Committee Chairperson : **Damiana Resya, S. Pd.** - Opening Speeches: **Paulus Sarwoto, Ph.D. and Dr. Gregorius Budi Subanar, SJ**			R. Seminar LPPM West & east
08.30-09.15	45'	**PLENARY SESSION**	Keynote Speaker : Prof. Dr. Siusana Kweldju, M.Pd.		R. Seminar LPPM
09.15-09.35	20'		Discussion		
09.35-09.50	15'	COFFEE BREAK			Aula LSR
09.50-10.00	10'	CIRCULATION			
PARALLEL SESSION 1					
10.00-11.00	60'	**Parallel A1** Moderator: Betty LO & TK: Flo	Nadia Adriani	The Frequency of Using Discourse Markers "Oh, Well, You Know, Right, and Anyway" by Indonesian Students during Their Speech Production.	Lontar
			Ramadhani Uswatun Khasanah	The Challenges of Senior High School English Teachers to Implement 2013 Curriculum	
			Bella Setiowati	Need Analysis in Developing Speaking Materials Based on Islamic Value for English Club in Islamic Senior High School	
10.00-11.00	60'	**Parallel B1** Moderator: Nova LO & TK: Tusty	Ria, Yohanes, Aprilia	The Struggles for the Changing of Oppressed Position in *The Revolt of Mother*	Palma
			Dian Windriani, Maria Ananta	Malala's Resistance Againts Taliban's Rules on Ideal Moslem Women in I Am Malala : Postcolonial-Feminist Reading	
			Oktadea Herda	Stylistic Analysis of Indonesian Beauty Product *Make Over* Lip Color Names	
10.00-11.00	60'	**Parallel C1** Moderator: Nieza LO & TK: Nisya	Ida Cahyani	Commodification Issue on Advertisements Discourse of Beauty Products for Moslems	Merapi
			Octovianus Bin Rojak	The Analysis on Segmental and Supra-Segmental Features in Robert Frost's Poem Titled Fire and Ice	
			Ramadhan, M.R Nababan, Djatmika	Expressive Speech Act in Miss Peregrine's Home for Peculiar Children Novel	

10.00-11.00	60'	**Parallel D1** Moderator: Sr. Christine LO & TK: Imam	Dianliang Wang	Sociocognitive Approach to Second Language Acquisition: Happening in Classroom Activity.	**Teratai**
			Yustinus Endratno	Engaging Students to Write in Communicative Journal and Media	
			Khusnul Harsul Lisan	The Analysis of Cak Lontong's Humor Style in Talk Show "WIB (Waktu Indonesia Bercanda)"	
10.00-11.00	60'	**Parallel E1** Moderator: Nata LO & TK: Helmi	I Dewa Putu Wijana	Several Factors of Place Name Changes and Creations: A case Study of Place Names in Bali and Yogyakarta.	**R. Seminar LPPM**
			Ferlya Elysa, Dayat, Dian Anggraini	Indonesian Ethnic Languages Becoming Dead: The Factors and The Solution	
			Restu Anggi Gustara	A Corpus Based Analysis: The Perspectives of Trajectory and Landmark Approach in Preposition Under	
PARALLEL SESSION 2					
11.05-12.05	60'	**Parallel A2** Moderator: Resya LO & TK: Florence	Laurentius Krisna Septa Bernanda	A Study : Students' Metalinguistic-Skills in Understanding Drama Scripts in Play Performance Class	**Lontar**
			Hesti Wijaya	Developing Resource-Based Learning Materials for Mechanical Engineering Students at Vocational School, Universitas Gadjah Mada	
			Betty, Santa, Nova	Revealing Social Phenomena in The Story of The 'Lottery' by Shirley Jackson	
11.05-12.05	60'	**Parallel B2** Moderator: Nofa LO & TK: Tusty	Gezha Gamara	The Comparison in Terms of Educational Background Among Totto Chan: The Little Girl at the Window, The Earth of Mankind, and Sing to the Dawn	**Palma**
			Herda Pramundito	The Concept of Asian River Represented in The Selection of Novels from Asian Writers and Non Asian Writer	
			Desca Angelianawati	Symbolic Violence Againts the Homosexuality in Andrei Aksana's Novel *Lelaki Terindah*	
11.05-12.05	60'	**Parallel C2** Moderator: Ratri LO & TK: James	Gregorius, Daiya, Juma D. Imamu	The Power Abuse, Domination and Social Wrongness: A Critical Discourse Analysis On Shierly Jackson's *The Lottery*	**Merapi**
			Nieza Ayurisma	A Systemic Functional Analysis of Human Life in Mahfouz's *Half A Day*	
			Putri Ayu	Morphological Process in the Word "Important" and its Synomyms.	

11.05-12.05	**60'**	**Parallel D2** Moderator: Sr. Christine LO & TK: Nisya	Tan Michael, Antonius, Zico	The Process of Maintaining the Tradition in Shirley Jackson's Lottery: A Critical Discourse Analysis	**Teratai**
			Tristy Kartika	Noun Phrase Translation Procedures Strategy Comparison between Human Translator and Google Translate in BBC Website	
			Trias Noverdi	Analysis of Translation Strategies on the United States Holocaust Memorial Museum (USHMM) Article and their Influence on Translation Quality	
11.05-12.05	**60'**	**Parallel E2** Moderator: Ana LO & TK: Helmi	Helti Maisyarah, Suwarsih Madya	Need Analysis for Developing Intercultural Reading Materials of Accounting Students in the University of Bengkulu	**R. Seminar LPPM**
			Fauzia	Student's Understanding of English Expletives Words and Phrases	
			Natalisa Krisnawati	Culture-Related Content in English Course Books for Indonesian Students	
12.05-12.15	**10'**	**CIRCULATION**			
12.15-13.15	**60'**	**LUNCH AND BREAK** **(Performance by SQ STRING)**			**Aula LSR**
13.15-13.25	**10'**	**CIRCULATION**			

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PARALLEL SESSION 3					
13.30-14.30	60'	**Parallel A3** Moderator: Betty LO & TK: Flo	Ismiati	Defining Asian Literature (In English): A Study on Kazuo Ishiguro's *The Remain of the Day*, Haruki Murakami's *Norwegian Wood* and David Mitchell's *Number9dream*	Lontar
			Wahidah Murriska	Language Style in *Get A Job* Movie	
			Kristiawan Indriyanto	To Dwell and to Reinhabit: Kiana Davenport's *House of Many Gods* As Bioregional Literature	
13.30-14.10	40'	**Parallel B3** Moderator: Nofa LO & TK: Tusty	Mentari Sinaga	Language Use Among Bilingual Students in Lifeway Community School	Palma
			Diba Ratu Vidari, Yuyun Yulia	Politeness Strategies in Model Conversation in "Pathway to English" Textbook for Senior High School Student	
			Damiana M. Resya	Overcoming Problems of Stress and Rhythm for Indonesian Learners of English	
13.30-14.30	60'	**Parallel C3** Moderator: Sr. Christine LO & TK: Imam	Masro'atul Islakhiyah	Comparison of Alegorized Symbols on *Animal Farm* Novel by George Orwell and O Novel By Eka Kurniawan : Semiotic Study	Teratai
			Kristina	Defining Asian Literature "A Study Of Womanhood in Asian Literature and its Implication toward English Language Teaching in Women Empowerment"	
			Jenifer	Postcolonial Studies on Asian Novels: Shaping Asian Images to Fit the Expectations.	
13.30-14.10	60'	**Parallel E3** Moderator: Nata LO & TK : Helmi	Christine Permata Sari	Mr. Keating's Directive Speech Act in the Movie Dead Poet Society: A Pragmatic Study	**LPPM Seminar**
			Agni Kusti Kinasih	Politeness Markers of Thai Language found in Thai Dramas: A Pragmatic Study of Pronominal References, Discourse Particles and Special Expressions	
14.30-14.40	10'	**CIRCULATION**			
14.40-15.00		**CLOSING CEREMONY**			**R. Seminar LPPM**

English as a Branded Language
among Other Foreign Languages
in the Commercial Linguistic Landscape
of Malang, Indonesia

Siusana Kweldju
State University of Malang

Abstract

English has a strong presence on outdoor commercial signage of Malang, Indonesia, especially in areas most visited by university students, and the middle and upper-middle class. It is favored over all other major foreign languages taught in schools. The reasons include the status of English as a branded language, and the contemporary global consumerism. Despite its positive effects, if the influence of English in the public space becomes stronger, it will compete with Bahasa Indonesia, and it will also drift the inhabitants of the city to the direction of superficial globalism, banal cosmopolitanism, and the global culture of consumerism, although the people themselves might unintentionally be willing to be drifted. It is important to make the public aware of the current language choice on the commercial signage, especially when it is already regulated by The Law of The Republic of Indonesia No.24 of 2009 regarding the use of Bahasa Indonesia and other languages.

Keywords: linguistic landscape, banal cosmopolitanism, language branding, language commodification

1. INTRODUCTION

Malang is the second largest city in East Java, and is one of the most beautiful in Indonesia. During the colonial period in the years 1929-33, the then new centre of Malang was designed by a Dutch prominent architect and city planner Herman Thomas Karsten as a resort city.

People born and raised in Malang will speak both Bahasa Indonesia and Bahasa Java. Bahasa Indonesia is the national language. It is used as the official language and the medium of instruction in school, while Bahasa Java is used at home and informal communication. As Indonesians, people of Malang also learn English in school as a foreign language. Although a senior high school leavers in Malang have learned English for at least 6 years, in general they are false beginners and they prefer to say that they do not speak English, because English has not yet approriated as being their language repertoires. Besides learning English as an obligatory lesson in school, they may also learn other foreign languages, such as Mandarin Chinese, German, French, and/or Japanese.

2. THE VISIBLE AND INVISIBLE FOREIGN LANGUAGES
IN THE LINGUISTIC LANDSCAPE OF MALANG

English is the only foreign language obviously visible in the commercial linguistic landscape of Malang. Although very rare, languages like Japanese, Korean, Arabic, German and French are found in some places with certain reasons. Although Dutch and Chinese commerical signs used to be abundant during the Dutch colonial rule, today they

are very few in the public space, and can even be considered as disappearing, and are substituted by English.

English becomes ubiquitous, although according to the Law No.24 of 2009 regarding the use of Bahasa Indonesia and other languages in the public space, Bahasa Indonesia should be the only language to use for geographic names, the names of buildings, streets, apartments or settlements, offices, trade centers, trademarks, business institutions, and organizations or Indonesian legal entities. Other languages can be used only with special reasons.

Linguistic landscape was first defined by Landry and Bourhuis (1997) as the language of public road signs, advertising billboards, street names, commercial shop signs, and public signs on government buildings. Further, Gorter (2006) clarifies that the definition is applicable to, on the one hand, the entity of all languages spoken in a particular territory, whilst on the other hand, their representations in public spaces. Those abundance and omnipresence of signs create the orderliness of sign patterns which reflects the social, cultural commercial and ethnolinguistic phenomena in the city. Those signs are also specific to the place they are planted and to the addressees they target (Bloomaert & Huang, 2010; Manan et al., 2015).

In multilingual environments, particularly within the context of globalization, linguistic landscape provides insight into how both individuals and communities contest and negotiate, appropriate and resist multilingualism (Moriarty, 2014, p. 457). Following this, linguistic landscape plays a key role in the social construction of public sphere. The representation of the languages in it is the linguistic mirror of the identity and culture in the globalised society, especially because of the growing presence of English as a lingua franca (Gorter, 2006). Linguistic landscape uncovers the hidden socio-cultural symbolic power and value of the urban space; that is the language ideology depicted by the visibility, salience, and the complete absence of languages in a territory (Landry & Bourhis,1997; Peck & Banda, 2014).

2.1 English for the Invisible Dutch and Chinese Commercial Signs
2.1.1 Dutch

Dutch commercial signs were around the city during the colonial period. However, today they all disappear. During the second World War, the Japanese took Indonesia from the Dutch, and during the Japanese occupation all signs in Dutch were banned, and should be replaced by Japanese or Bahasa Indonesia. Dutch schools were closed except certain particular ones. When Indonesia was successful to liberate itself from colonialization in 1945, most of the remaining Dutch schools were closed, and Bahasa Indonesia gradually and successfully become the only language of instruction in Indonesia.

Collections of Tropen Museum, the Netherlands	
Dutch script and Chinese characters were inscribed on the walls of the shop at the entrance of the traditional market on Pecinan Street in 1928.	Dutch, Chinese and Malay script were found in the marketplace in the 1930s.

In Malang today we can find Holland Bakery--which we can also find in other major cities in Indonesia--and Amsterdam Restaurant.

The businesses are named after places in the Netherlands, but Dutch words are not used to describe the businesses

The two businesses are named after places in the Netherlands. However, we may interpret that they are English rather than Dutch or the bilingual Dutch-English signs, because those place names are written identically both in Dutch and in English, although they are pronounced slightly different. The complete inscription on the sign reads "The Amsterdam: Bakery, Kitchen & Bar," which is English, instead of the Dutch *Bakkerij, Keuken & Bar."* The name Amsterdam is used to bring back the classy atmosphere of the good old days. But, today people do not speak and do not understand Dutch, English is more understood, and English is sufficient enough to represent the European flavour in general and the Dutch flavour served in the restaurant, in particular. Similarly, Holland Bakery instead of *Holland Bakkerij.*

2.1.2 Chinese

Although Malang has a lot of Chinese Restaurants, Chinese script is absent in the signage of those restaurants. Chinese script is also absent in the Chinese herbal medicine dispensary. In the past, before the 60s Chinese script was visible on today's Jalan Pasar Besar in Malang--the then Pecinan--an ethnic enclave for Chinese people to reside during the Dutch colonial era to practice their trade. But, today Chinese script is not found anymore.

Chinese restaurants without Chinese script
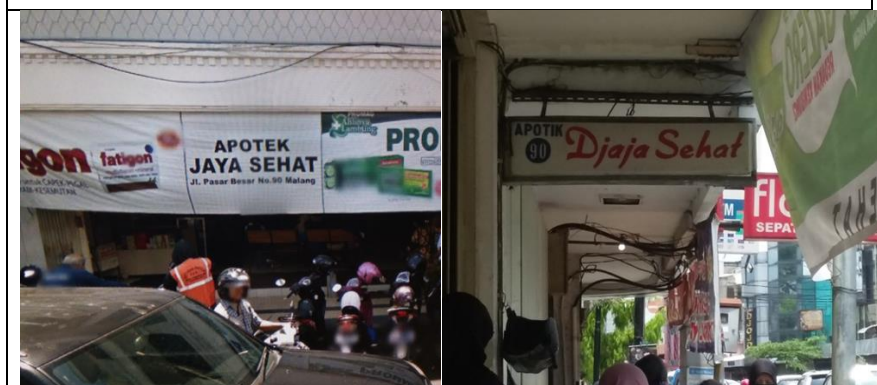
Chinese herbal medicine dispensary without Chinese script.

Unlike at Chinese restaurants, Chinese characters appear at a Japanese restaurant as Japanese characters, to emphasize the authentic ethnic cuisine of Japan. In 1967 a law was issued prohibiting Chinese characters to be displayed in public places, and the law was lifted by President Abdurrahman Wahid in 1998.

Chinese characters are found in a Japanese restaurant in Malang

Although today Chinese characters and Chinese Mandarin are learned by more and more Indonesian students in schools, ethnic-Chinese restaurant owners are reluctant to display Chinese characters in their storefronts. One reason is that this is part of their silent expressions of undoubted national belonging and loyalty to the country, a revelation of how they are still faithful to President Suharto's assimilation policy. Another reason is that the current younger *generations* do not read Chinese script anymore, as most Chinese traditional cultures have disappeared in their life. Chinese writing system is so hard to learn that it needs a high level of commitment for success, and they find that there is no real need to use the script in public. Still another reason, popular Chinese food in Indonesia has diversed considerably from the original, authentic Chinese cuisine, as it has been blended with the local taste and sold at affordable prices for the masses; *capcai* which is very popular in Indonesia, for example, is unknown in China. Sweet soya sauce which is not found in China is obligatory for most Chinese food in Indonesia. Chinese food without Chinese script reveals an identity that it has become part of the larger Indonesian cuisine, especially *nasi goreng* (fried rice), *capcai* (vegetables stir-fry), *cwimie* (noodles), *bakso* (meatballs), *kakap asam manis* (sweet sour snapper), and *sup sehat* (healthy soup), to mention some. Chinese food in Indonesia is cooked, served and enjoyed in Indonesian way and in Indonesian table manner. It is also served halal. Therefore, Chinese script is unnecessary for authenticity; the English phrase Chinese food is used as a replacement. If the signs are made by street hawkers on pushcart selling Chinese food at cheap prices, they never bear the description Chinese food anymore. Chinese food has lost its identity as a foreign cuisine, as it has already become the daily meal of the masses.

Chinese food sold by street hawkers on pushcarts. It does not need any label to describe it as Chinese food anymore.

That English phrase Chinese food is used instead of Indonesian phrase *Rumah Makan Cina*, is also to raise the value of the food, while it does not take much space on the sign, although sometimes it is inscribed in a wrong spelling, *Chinesse instead of Chinese, as shown in the photo above.

The use of English is also a good means to avoid the past controversy of using the shorter word—*Cina*--but less favourable, even perceived as deregatory for most older generations, or the favourable one with more letters *Tionghoa;* especially in the context of business or marketing, advertisers know very well about the emotive power of words. In August 1966 the government authorised the use of the word *Cina,*instead of *Tionghoa*, but in 2014 the government issued a regulation to change the use of the word *Cina* to become *Tionghoa..* After fifty years of using the word *Cina*, the younger generations of ethnic Chinese have perceived the word as carrying a neutral connotation. However, until today the Indonesian phrases like *Rumah Makan Tionghoa* or *Rumah Makan Cina* are not found in the city.

Chinese script does appear in one Chinese Restaurant in Malang, but this is a high-end restaurant which is seated within a new five-star hotel compound. In fact, the restaurant does not advertise itself as serving Chinese, but Cantonese cuisine, known widely in the world as haute cuisine of China. Other expensive Chinese restaurants, however, do not use Chinese script, as they do not emphasize authenticity. They even give their restaurants Western names.

Chinese script is found at a high-end Cantonese Restaurant for authenticity, while other expensive restaurants prefer not to use Chinese script at all.

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2.2 English is for Arabic, Japanese and Korean Signs

Arabic is the liturgical language of Islam, and muslims make up a majority of the population in Malang city (94%). In fact, Indonesia has the largest Muslim population in the world, and Indonesia is recognized as a successful model for a Muslim democratic country in the world (Hasyim, 2013). As ideal Muslims they learn classical Arabic and read Quran. However, although they can fluently recite the Quran, a very few understand what they are reciting. They may understand the verses, but they know it from the translation.

In the commercial world, however, especially in the elite areas, and areas most visited by students, English is used for advertising Islamic attires and other items. This trend reflects a new Islamic lifestyle that, on the one hand, emphasizes the dignity and humanity of Islam and, on the other hand, its harmonious integration with a comfortable middle-class, modern global lifestyle. This is called by Weintraub (2011) as Islamic popular cultural practices, and called by Nilan and Mansfield (2014)—based on their study in Solo--as youth culture and Islam in Indonesia. In this new culture, young people develop their new cultural preferences, such as visiting internet coffee shops and malls, socializing and conducting their *ngabuburit* there to break their fast. *Ngabuburit* is a holy month custom when muslim people socialize with friends and family waiting for sunset, a time when they can end the fasting time.

In the commercial world, English is used in the trendy Muslim modernity, instead of Arabic, which is used in liturgical and religious purposes. The use of English strengthens the image of trendy Islamic outfits as popular and attractive styles, and as appealing as Western trendy ones. The trend of popularizing the trendy outfits to replace the *traditional plain, black abaya* is understood by Nef-Saluz (2007) as an undergoing social change in the Muslim society; that is, the emerging Islamic pop culture, a process of assimilating the global influences into locality, and assimilating locality into the global trends. Wearing trendy veils and other Islamic symbols has become part of consumer fashion culture, and they are also sold using modern advertising strategies. A store called Hijab Story shows how "hijab" a word of Arabic origin is combined with an English word "story" to make a new trendy hybrid name. Besides naming the shop in English, it also advertises the Islamic fashion items in English. Another shop is named Meccanism, a combination of Mecca—inscribed in English spelling system, instead of Mekkah, the Indonesian spelling--and the English suffix -ism.
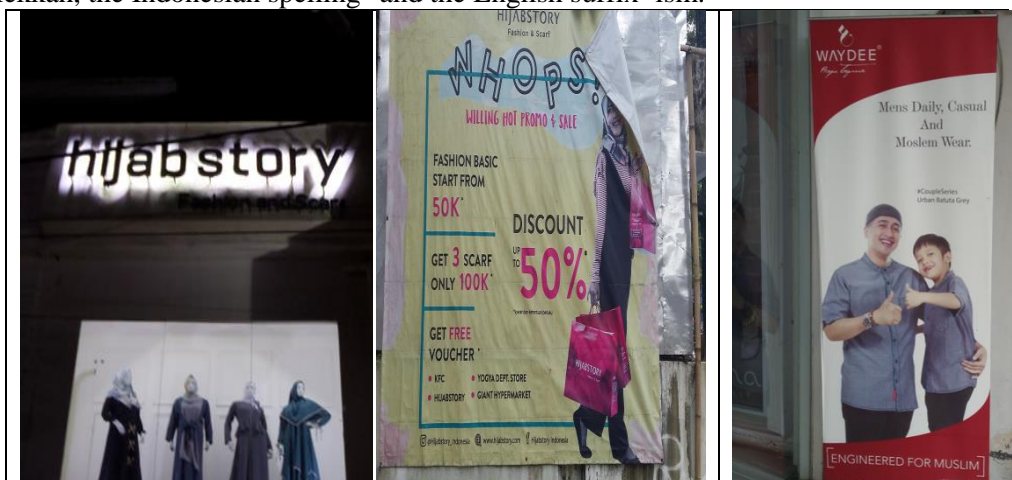
Islamic items are advertised in English, as part of the contemporary global advertising strategies.

Although semantically the combination does not yield an easily understood denotative meaning, it is successful to give a strong Englishized image that symbolizes internationalization. English is also used to globalize Islamic fashionable clothing. Wearing Islamic attire can also make one to be fashionable in the world which is most dominated by Western trends. All information about the shop Meccanism and its discount offer is also written in English. The image of transporting Islamic wear to the global scope is obvious from the stamp of Shafira shop: " Journey to World Class Fashion."

Arabic scripts are not used. Instead, English is used by the two Islamic fashion shops to link religiosity to the global world instead of to the Arab world.
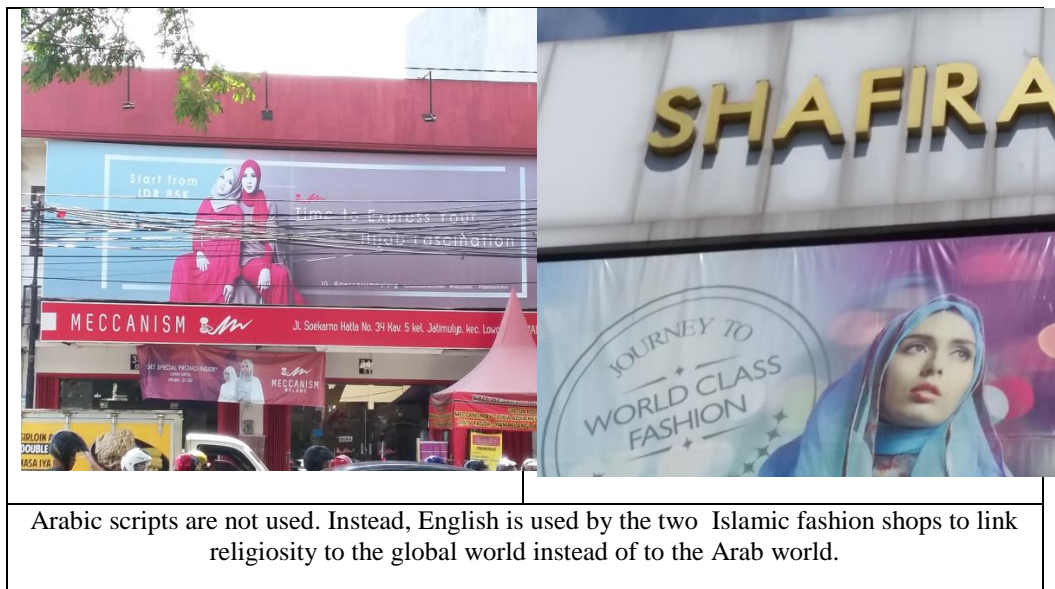
It seems that the only store sign displaying Arabic script is found in an area where in the colonial time it was an enclave for Arabic traders. It is an eatery which serves middle eastern dishes.

An eatery with Arabic script in town.

Korean script in shop signs in Malang is used for a symbol of ethnic authenticity, so is Japanese. However, English is used without any special bearing to any ethnicity in English-speaking country. It is used to symbolise international standard which is the

concomitant branding of English. English has an exchange value like a highly-valued commodity. It is called the commodification of language in economic globalization (Heller, 2003).

The use of the Korean or Japanese script is a symbol of authenticity.

French and German are also found in the city. Both are used to name a laundromat. French and German are used to reveal that it is a high-end laundromat specialized itself in cleaning delicate and expensive garments. It is expected that the audience are fashion-oriented people and are familiar with Le Choix du Style, a fashion consulting firm in Paris. However, it still cant avoid English. Instead of displaying Le Choix: Blanchisserie, it says Le Choix: laundry and dry clean. The one called Wäshe, is also combined with the English text textile expert, instead of Wäshe Textilexperte.

English and German are used to name laundromat, but it is still combined with English.

3. ENGLISH AND BANAL COSMOPOLITANISM

English is a dominant language in the commercial signage of the city of Malang. Kweldju (2016) has coined the term language branding when she described English as a branded language in the context of higher education internationalization and interconnectedness. The branding is an economic advantage for universities in the Kachruvian inner circle countries, but a great challenge for those in the Kachruvian extended circle ones. There is always a good reason for universities to internationalize

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themselves, and the compelling need for academics and students to have sufficient English proficiency to realize it. In contrast to universities, independent local restaurants and shops hardly have any reason to internationalize themselves; yet, reading the signage around the city of Malang in Indonesia, local shop owners and marketing professionals seem to be interested in using English as a branded language for snob appeal in the global context. Snob appeal refers to an advertising or propaganda strategy to *insinuate* prospective buyers into maintaining a steady shopping relationship, and believing that buying the product or service advertised, they will be part of an elite or special group and make themselves receive a preferential treatment as if they were wealthy and outstandingly prominent (Rosembaum et al., 1977).

Using English brands and shop names is also an effect of globalization that forces people to cross boundaries. This phenomenon is called banal cosmopolitanism, or unconscious cosmopolitanism in everyday life. It takes place when one opens up new spaces to new life styles belonging to different places in the global realm. Initially it is a superficial market-driven phenomenon, but it becomes increasingly ubiquitous and it may lead to an important concern. It is unconscious because, for instance, without conscious willingness one becomes part of another world by using certain imported products, becoming a customer of a foreign bank, going to an international hospital, while he continues to proclaim national mentalities (Beck, 2014). The tendency to cross boundaries is used by transnational companies for their marketing strategy. It is a strategy that offers the experience of globality in which the world is seen as one place, where the elite gather and identify themselves.

The trend of banal cosmopolitanism is increasingly obvious in the signage of property business. At the initial housing and settlement development movement in Malang, about thirty years ago--real estate companies named new residential locations they developed using Indonesian words of Sanskrit origin for the connotation of refinement, like the words *graha* or *griya* which means house. Sanskrit words were already used in the inscriptions of the empire of Sriwijaya in the seventh century AD. Until today it is still perceived as a liturgical, classical, literary language, especially used by ancient scholars and poets in Indonesia. In the course of time, developers began to include English words such as the words *view*, *villa*, *hill* and *residence* as part of the names of their new residential settlements. However, the most recent trend is that they name the new settlements after the names of places we can find in the Western world in English language, like The Oz, Austinville, Greenland. The Oz is directly advertised as an Australian city in Malang. English names are used as a symbol of the high standard of living, instead of ethnic authenticity. Until today countries with the highest standard of living are mostly in the English-speaking and Western world.

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Names of settlements with Sanskrit words combined with local words.

Names of settlements with the combination of Indonesian and English words

Settlements named after places in the Western world in English language.

Positively, the presence of English as an international language in the public space makes the city of Malang unisolated from the world, the global market, and international tourism, and a good reminder for young people that we need English for international communication, but the negative impacts are introducing snobbism among the citizens, promoting the Western impact to the citizens' consumerism, the faster spread

of multi-national businesses in the third-world country using global advertising formats (Karapalo, 2011), competing and conquering the prestige of Bahasa Indonesia, especially in the elite area, and losing its distinctiveness as a unique city of Malang, East Java, Indonesia. More than anything else, it has been regulated by the Law no.24, 2009.

Pietikäinen et al. (2011, p.277) cites that visual space is a result of human actions, and in turn, has an impact on human actions. What is concerned about is that the globalization that takes place is superficial and market-driven. Globalization has influenced—if not dominated--the citizens' taste, but they do not have the capacity to be the human capital who plays its role as the active engine and shaper of globalization itself. It needs some wisdom not to be dissolved into the mentality of superficial globalization.

4 ENGLISH AND CONSUMPTION

One purpose of consumption is for satisfying the needs to generate physiological, psychological and cultural pleasure. Today consumption has become one of today's ideologies: "the more production and consumption we make the wealthier we will be." Consumption has also developed into a means of finding status and to position oneself in the society. With the emerging of better economy, it has turned into an activity of spending without satisfying real needs, and gaining special material benefits; the main goal is to communicate one's taste, glamour, and affordability (Firat et al., 2013), and to set one's new living standard or lifestyle.

4.1 English, Consumption and the Global Products
As a consequence of media and internet, which introduces new cultural consumption, international brand names and advertising on shopfronts and billboards have transformed the local space to look similar to other major cities in the world. It seems that Malang with other major cities in the world is merging together to be directed to one unified globe. It started with global economy which is followed by global culture, lifestyle, and consumer goods on the twentieth century's Americanization,which is recognized as Coca colonization, McDonaldization, not to mention Starbuck, Levis, Nike, Pizza Hut, Disney, Microsoft, CNN, and rock music, of which the advertisement is always present in the public spaces. It is called the America's irresistible empire (De Grazia, 2005; Daghrir, 2013). Daghrir (2013) notes that Martin Karmitz, a French producer, being concerned with the rush of globalization, raises the question who can control ideas, production, culture and lifestyle. Today globalization is unnecessary to be associated with Americanization, but English has become a more important tool, and has gained its status and branding as the language of globalization and connectiveness which is essential for global consumer culture and standard.

Maslow's Hierarchy of Needs sheds light on human desire to possess and accumulate stuff. The two lowest categories in the hierarchy are physiological and safety needs. The three higher categories are social, esteem, and self-actualization needs. Global consumerism has shifted from satisfying lower needs to higher needs. It is a lifestyle that trust international brands for their quality and prestige. Despite the high prices, those international brands have gradually been well-sought and gained popularity among the middle and upper-middle class in Malang and this trend has shaped a new market landscape, as reflected by the linguistic landscape.

English names for global products in the linguistic landscape of Malang: Malang Olympic Garden Mall, and Sukarno Hatta street, which are most visited by university students.
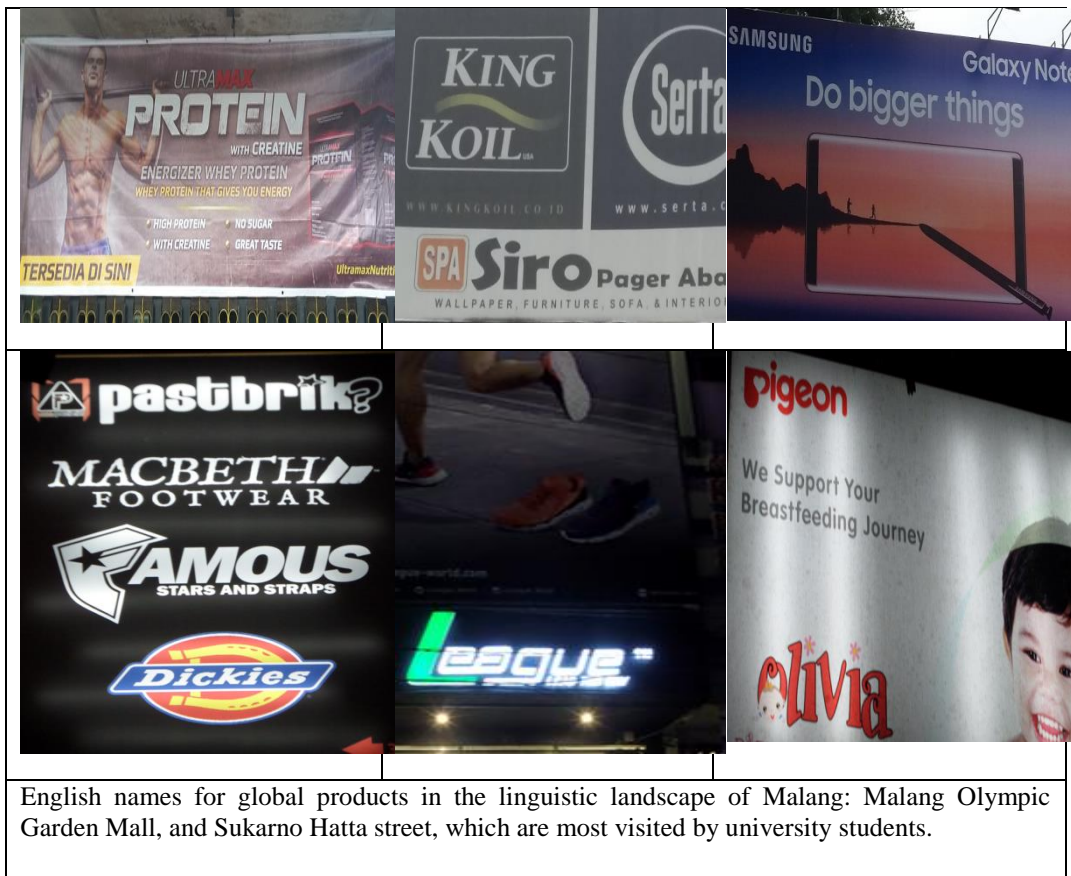
4.2 English, Consumerism and Signage of Local products

For those with less purchasing power but having the awareness of the prestige of international branded materials, they tend to buy affordable look alike or local trendy products. For its associated values, English is used by the manufacturers to name their look alike products and to advertise them, and used by shop owners for their shop names; English has become an index of a global stereotype. The new marketing culture and consumer behavior are reflected by the commercial signage in the affluent sections of the city and the area most visited by university students and young people.

English is not used for information, but more for the status symbol of the business and to lure the consumers who need a socio-cultural distinctiveness through their consumption. Shop owners know that in the competitive business of today they are at the mercy of the customers and they have to satisfy their customers' needs of being buyers in the global age, experiencing the pleasure of being hyper-urban communities, and indexing their aspirations towards modernity. English is bound up with the sign value of the products, and it is a language to create the differentiated image of how tradition has been upgraded into a new genre that fits into global standard. English is a language that symbolises how modernity cannot be avoided in consumerism and it is governed by the global flux (Slater, 1997, pp. 8-9).

The trend that takes place in Malang is a normative practice of today's collective identity of global citizens. This trend has generated new customer behavior which leads to the growth of modern, trendy and stylish local brands using English names and English description as demonstrated in the signage planted in the public area. Even street food hawkers use English to lift the status of their goods, and make themselves recognized as

educated, and as English-speaking hawkers who is aware of food safety knowledge and practice, sanitation facilities, and good standard of food-handling. In general, English is used in business as a collective identity and symbol of modernity, prestige, and knowledgeability.

English in shopsigns for local products and owned by local people.

| A small eatery with English sign. | A street hawker with English text inscribed on his pushcard. |

English names for local shops and local products, even on a small kiosk.

5. CONCLUSIONS

In spite of the Law No.24, 2009, English commercial signs are around the city. The trend is that it is used as a branded language snob appeal, instead of internationalization and interconnectivity. There is no particular reason for local independent shops, restaurants, eateries and street hawkers to use English to internationalize themselves.

English is the only foreign language obviously visible in the commercial linguistic landscape of Malang. Helped by the existing circumstances, it has replaced languages which were widely used in the commercial signs in the city of Malang during the Dutch colonial rule. Although Indonesian people learn Arabic for Islamic religious services, prayer and liturgy, Arabic script is not used in the commercial sector. English is used in naming Islamic attire shops and for advertising Islamic items. It is is used to integrate trendy Islamic fashion into the modern global world and to meet the middle and upper-middle class's new preferences. Unlike the use of other languages which are used for ethnic authenticity, such as Korean or Japanese, English is not used for informative function but for the symbolic function of internationally high quality and high standard.

The ubiquity of English is good to push Malang into the global market, international tourism, and a good reminder for young people about the importance of English for international communication, but when it is not well-directed it will contribute to the people's snobbism, promoting the Western cosmopolitanism and the spread of multi-national advertisement, conquering the function and the prestige of Bahasa Indonesia. It will also cause banal cosmopolitanism, a superficial type of cosmopolitanism, driven by the global and global-like marketing, mainly for gaining a status in the society. It is not the type of globalization that the players can activate themselves and become the engine and shaper of a productive globalization. It is important to make the public aware of the current language choice on the commercial signage of the city, and it is also important to enforce the Law of the Republic of Indonesia No. 24 of 2009.

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The Frequency of Using Discourse Markers "Oh, Well, You know, Right, and Anyway" by Indonesian Students during Their Speech Production

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Abstract

The use of discourse markers in learning English is very crucial for an effective conversation to take place. Further, the function of applying discourse markers is also useful as they will make a conversation more meaningful without giving any grammatical interference to a sentence, as Fraser (1998) describes "the absence of the discourse marker does not render a sentence ungrammatical and / unintelligible. It does, however, remove a powerful clue about what commitment the speaker makes regarding the relationship between the current utterance and the prior discourse" (p.22). However, many non-native English students still do not use discourse markers effectively when they converse. The focus on this study is to find out the frequency of students using discourse markers "Oh, well, you know, right and anyway", so as to know their natural occurrences. Data will be collected from the conversation conducted between student and his or her partner. Their conversation will be recorded to analyze the frequency of the use of discourse markers, which will be counted and analyzed in terms of their suitability to the context.

Keywords: discourse markers, frequency, conversation

INTRODUCTION

The study of discourse markers has become an important aspect of particularly in terms of their function in conversations. They are a kind of communication signals that often occur during the conversation to convey the meaning of what is being said. However, they do not give the actual meaning to the content of the conversation, instead, they give signal to help the message explicitly understood. As Fraser (1984) states that pragmatic markers generally consist of lexical expressions that signal different types of messages and they do not provide the proportional content of the sentence.

Many non-native English students seem to not realize on how to use them effectively and accordingly in conversation. As FatemehZarel (2013) suggests that "there is a need to make learners aware of these markers and their pragmatic functions" (p.107). Further, she adds that teachers' use of discourse markers in the classroom settings is also essential to improve students' speaking ability. Therefore, students should be encouraged to familiarize themselves with the use of discourse markers in any kind of conversation. In regard to what scholars have done in their previous research, the aim of this paper is to find out how often students use discourse markers when they communicate.

LITERATURE REVIEW

Discourse markers are a part of pragmatic markers that requires speakers and listeners to form a meaningful conversation using particular markers to signalize different meaning, therefore, the flowing of the conversation will be clearly interpreted by both speaker and listener. As Schiffrin (1987) states that "the analysis of discourse markers is

part of the more general analysis of discourse coherence – how speakers and hearers jointly integrate forms, meaning, and actions to make overall sense out of what it is said (p.49). In other words, it depends on how the speakers and hearers create mutual understanding by interpreting what is being said. According to Fraser (1996), pragmatic markers are categorized into fourgroups:

1. **Basic Markers**
   b. Structural Basic Markers (Declarative, imperative or interrogative)
   c. Lexical Basic Markers (Performative Expression and Pragmatic Idioms)
   d. Hybrid Basic Markers :
   1. Declarative Based Hybrids (a declarative sentence followed by a brief tag)
   2. Interrogative Based Hybrids (Expressing a yes/no response)
   3. Imperative Based Hybrids (This structure signals an initial speaker directive. Eg: Talk, or I'll shoot. (If you don't talk, I'll shoot)

2. **Commentary Pragmatic Markers:**
   a. Assessment Markers (Amazingly, fortunately, sadly)
   b. Manner of Speaking Markers (Frankly, bluntly)
   c. Evidential Markers (Certainly, conceivably, indeed, undeniably)
   d. Hearsay Markers (Reportedly, it is claimed, one hears that, allegedly)
   e. Mitigation Markers (If I may interrupt, if you don't mind, if it's not too much trouble)
   f. Emphasis Markers (I insist, mark my words, on earth, I cannot too often point out)

3. **Parallel Markers**
   a. Vocative Markers (Standard titles, occupation name, general nouns, pronominal forms)
   b. Speaker Displeasure Markers (damned, in blue blazes, right now!)
   c. Solidarity Markers (My friend, as your superior, as one guy to another)
   d. Focusing Markers

4. **Discourse Markers**
   a. Topic Change Markers (Back to my original point, by the way, speaking of X, before I forget, just to update you, returning to my point, on a different note, that reminds me, etc)
   b. Contrastive Markers (However, instead, anyway, conversely, regardless, however, on the other hand, whereas, on the contrary, etc)
   c. Elaborative Markers (Above all, further, in addition, moreover, what is more, more importantly, etc)
   d. Inferential Markers (Accordingly, therefore, on that condition, as a result, in any case, etc).

In addition, the meaning of discourse markers isnot conceptual but procedural. This is agreed by (Schiffrin1987; Blackmore1987&1992; Frase1990&1996a) that discourse markers only emphasis on the procedural meaning rather than the sentence meaning and the listeners are given the clues or direction to interpret the discourse markers which are attached in the utterances. It means that an expression with a conceptual meaning, indicates a defining set of semantic features. On the other hand, an expression with a procedural meaning, indicates how the sentence to be interpreted to the

occurrence of a linguistic construction mentioned earlier. In other words, discourse markers determine how thewhole meaning of sentence to be interpreted by the listeners.

RESEARCH METHODS

To analyze and count the frequency of the use of the discourse markers, the theoretical framework proposed by Fung and Carter (2007) will be adopted. According to them, Discourse Markers are categorized and functioned as follows:

1. **Interpersonal Category**:
   a. Shared Knowledge:ok, oh, right, see, you see, you know, listen.
   b. Indicating Attitudes: well, really, I think, obviously, absolutely, basically, actually, exactly, sort of, kind of, like, to be frank, to be honest, oh.
   c. Showing responses: ok, okay, oh, right, alright, yeah, yes, I see, great, oh great, sure, yeah.

2. **Referential Category:**
   a. Cause : because, coz
   b. Contrast : but, and, yet, however, nevertheless
   c. Coordination : and
   d. Disjunction : or
   e. Consequence : so
   f. Digression : anyway
   g. Comparison : likewise, similarly

3. **Structural Category:**
   a. Opening and Closing of Topics: now, ok/okay, right/alright, well, let's start, let's discuss, let me conclude the discussion.
   b. Sequence : first, firstly, second, secondly, next, then, finally
   c. Topic Shifts : so, now, well, and what about, how about
   d. Summarizing Opinion : so
   e. Continuation of Topics : yeah, and, coz, so

4. **Cognitive Category:**
   a. Denoting thinking process : well, I think, I see, and
   b. Reformulation / Self Correction: I mean, that is, in other words, what I mean is, to put it in another way.
   c. Elaboration: like, I mean.
   d. Hesitation : well, sort of
   e. Assessment of the listener's knowledge about the utterances : you know

This study will analyze and record the conversation between two students and there will be three pairs of students who will interact and converse about certain topic. The topic will be provided and they can select which topic they prefer to talk with their partner. Further, each conversation will be conducted from 5 to 10 minutes. Then, the data collected will be analyzed and how they are related to the context of their conversation. For the time being, three videos of Indonesian students speaking English were collected and analyzed as data samples. The videos consist of an individual talk and a group of students who is doing a role play.

Data Collection: 3 videos of Indonesians speaking English (All the videos are transcribed).

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The transcriptions of the videos are not shown in this paper due to the length of the conversations.

Categories of DMs (First Video)	*Oh*	*Well*	*You know*	*Right*	*Anyway*
1.Interpersonal Category	-	1	7	-	-
2.Referential Category	-	-	-	-	-
3.Structural Category	-	-	-	-	-
4.Cognitive Category	-	-	-	-	-

Table 1. The Frequency of the use of the Discourse Markers.
First Video: a person who is talking about music.

Categories of DMs (First Video)	*Oh*	*Well*	*You know*	*Right*	*Anyway*
1.Interpersonal Category	-	2	-	-	-
2.Referential Category	-	-	-	-	-
3.Structural Category	-	-	-	-	-
4.Cognitive Category	-	-	-	-	-

Table 2. The Frequency of the use of the Discourse Markers.
Second Video: a person who is trying to make friends and sharing his English ability.
(02:34)

Categories of DMs (First Video)	*Oh*	*Well*	*You know*	*Right*	*Anyway*
1.Interpersonal Category	6	-	-	-	-
2.Referential Category	-	-	-	-	-
3.Structural Category	-	-	-	-	-

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4.Cognitive Category	-	-	-	-	-

Table 3. The Frequency of the use of the Discourse Markers.
Third Video: a group of students who are doing a role play, shopping. (03:20)

DISCUSSION

1. First Video (02:41)

Well: According to the table above. The person who is talking about music in the first video, uses *"well"* one time only and based on the context of his conversation, **"well"** as in *"well, actually music is like water"* categorized as **Cognitive Category (Denoting Thinking Process)** since the speaker in the video is trying to inform everyone who is watching his video, about what music means to him.

You know: In the first video, *"You know"* is repeated seven times. According to the context of his conversation, it is categorized as **Interpersonal Category (Shared Knowledge)** as it is seen in two of his sentences *"You know music can unite every single thing"* and *"You know, every person has their own favorite kind of music"*

2. Second Video (02:34)

Well: In the second video, *"well"* is used two times and based on the context of his conversation, the first **"well"** is categorized as **Structural Category (Opening and Closing of Topics)** since the speaker is introducing himself and his purpose of making the video and the second **"well"** is categorized as **Structural Category (Topic Shifts)** because the speaker is sharing about his hobbies and asking everyone to share his or her hobbies too by giving him comments. "*Well, in this first video, this is just introduction, later I would like to upload more videos to you all, probably we could review some music err movie or theater or dances or K-pop probably because I do love K-pop and **well** let's share*"

3. Third Video (03:20)

Oh: In the third video, the use of **"oh"** seems to be the most common marker as well in spoken Indonesian. Therefore, a group of college students who perform a role-play in the video, use **"oh"** many times during their role play and it seems like they are not familiar with the other kinds of discourse markers that may be suitable in their role play context. For instance: *Devy: **Oh** Windy you look so cute if you use that (shoes). / Windy: **Oh** thank you, ok I want to cashier.* According to the dialogue, the first *"Oh"* is categorized as **Interpersonal Category (Shared Knowledge)** since Devy informs to Windy what she thinks about the shoes that Windy are trying on and the second **"Oh"** is categorized as **Interpersonal Category (Showing Responses)** because it shows that Windy responds to Devy's compliment.

CONCLUSION

The use of discourse markers is important in conversation as signals for the listeners to understand the messages clearly. This preliminary research still needs to be analyzed and explored further. However, from the three videos that were analyzed, it is clearly seen that there is a need to encourage students to use discourse markers in their spoken interaction.

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The Challenges of Senior High School English Teachers to Implement 2013 Curriculum

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Abstract
This study was aimed to investigate the challenges faced by the English teachers in the teaching-learning processes. This study was categorized as the case study involving two senior high schools in Wonosobo, Central Java. These schools were chosen as they were have implemented the 2013 curriculum with the semester credit system. The data were collected by using the classroom observations, in-depth interviews, and document analyses. The validity of the data in this study was tested by using triangulation technique. The findings showed that the challenges faced by the English teachers were the difficulty in implementing the students-centered learning in all classes, the complicated in teaching English with different kinds of English Subject and grades, the limited time available for teaching English, the discrepancies between the materials to be taught and the time allocation, the lack of facilities which support the implementation of the 2013 curriculum, unavailability of the textbook based on the credit semester system, the complicated assessment administration, and the difficulty in implementing the learning models supported in the 2013 curriculum,

Keywords: challenges, implementation, 2013 curriculum

INTRODUCTION

Education as a well-planned in creating learning processes influences to develop students' competencies. The importance of education also influences the Indonesian government to develop the curriculum as the effort of improving competencies based on the students need. Therefore, the Indonesian government revises the curriculum to improve the students' competences in this era.

A curriculum has a dynamic character in education. The curriculum change is needed based on the education necessary in each country. The change of social dynamics and global needs have caused the curriculum change in Indonesia. The 2013 curriculum as the newest curriculum in Indonesia is expected to contribute the developing of competencies including affective, social, psychomotor, and cognitive competencies of students through the learning subjects in the school, invariably through English subject.

The 2013 curriculum is implemented as part of the Indonesian schooling system because it still needs more evaluation in the implementation so this curriculum is implemented gradually. In 2020, this curriculum will have been implemented in all schools in Indonesia. The curriculum brings several consequences in the implementation of the teaching and learning process. Then, the evaluation and the research related to the newest curriculum implementation are still needed during the process of the implementation.

The 2013 curriculum becomes something new to apply in schools. Moreover, the 2013 curriculum employs the semester credit system to be implemented in junior schools, senior high schools, and vocational school. Using this system, the students are given freedom to choose how many credits and subjects in one semester. The semester credit system is like the concept in a university. Therefore, the topic related to the challenges in

the 2013 curriculum implementation with the semester credit system become interesting topics to be investigated in this research, so that, the researcher formulated the research question as "what are the challenges of senior high school English teachers to implement the 2013 curriculum?".

LITERATURE REVIEW

This part discusses the literature review related to the curriculum implementation, the 2013 curriculum, and the challenges in the 2013 curriculum implementation. According to Fullan in Marsh (2009: 92), curriculum implementation is the process of enacting the planned curriculum or it also can be understood as the translation of a written curriculum into classroom practices. Therefore, the 2013 curriculum implementation is the process to enact the planned 2013 curriculum. Then, teaching and learning process using 2013 Curriculum is directed to gain students' potential, therefore their competences will be increased. To attain that aim, the government develops the 2013 curriculum to gain productive, creative, innovative, and characteristic Indonesian students through reinforcement of students' attitude, knowledge, and skill (Mulyasa, 2017: 65).

According to Abidin (2016: 24), the challenges of the 2013 curriculum implementation relate to teachers, time, facilities and infrastructures, learning materials, assessment, and learning strategies.

1. Teachers

Based on the explanation of Abidin (2016: 27-29), teachers as the key to the curriculum implementation in the classroom have the challenges in some aspects. Those challenges are; 1) teachers should teach materials based on the students' activity to develop the higher order thinking skills of students through students-centered learning, 2) teachers should implement the learning models based on the scientific process of learning, 3) teachers should be the capable teachers, 4) teachers should master the technology, 5) teachers should be able to increase the students' competence, 6) teachers in the future should determine for a certainty of the school as the place of work, 7) in the globalization era, teachers should be able to teach students in the multi-culture condition.

2. Time

The implementation of the 2013 curriculum is related to the time allocation for teaching and learning process. Abidin (2016: 31) states that the problem related to the time happens because the 2013 curriculum implementation demands that teachers should apply the active learning and authentic assessment that need more time to implement these.

3. Facilities and infrastructures

The 2013 curriculum implementation demands to implement the active, creative, and innovative learning process. Therefore, Abidin (2016: 33) states that this learning process needs to support the facilities and infrastructures aspect satisfyingly. The supported facilities should not be the expensive things because the important thing is the benefit of the facilities to support the teaching and learning process.

4. Learning materials

According to Abidin (2016: 34), the learning material based on the 2013 curriculum has a simplification of the material content. Therefore, this case will influence supplying of new textbooks.

5. Learning assessment

The assessment of students' learning process in the context of the 2013 curriculum implementation is the authentic assessment. Based on Abidin (2016: 35) statement, the assessment in the context of the 2013 curriculum implementation is

conducted by the comprehensive assessment of learning process to the learning result. This authentic assessment can be conducted through several ways such as the cognitive test, performance assessment, attitude assessment, self-assessment, portfolio assessment, and others. Therefore, the teachers should understand the concept of the authentic assessment and implement it in the classroom.

6. Learning strategies

According to Abidin (2016: 36-37), regarding the implementation of the learning in the 21st century, the 2013 curriculum demands that the instruction in the class is done by the scientific process, multi-literacy based learning, and cooperative based learning.

RESEARCH METHODS

This research was classified as a case study, investigating the problems in the 2013 curriculum implementation on English teaching and learning within its real context in two senior high schools in Wonosobo which were ex-RSBI (pioneering international standard schools). The sample of this research was drawn purposively. The researcher selected the English teachers of both schools implementing the 2013 curriculum in the English teaching and learning.

The data collection techniques in this research were the interview, classroom observation, and document analyses. To analyze the collected data, the researcher analyzed qualitatively in three concurrent flows of activity based on Miles and Hubberman's theory. Those activities were to analyze the data were data condensation, data display and conclusion drawing/verification (Hubberman: 2014).

The data in qualitative research should be evaluated by the researcher to get the valid and reliable data. Therefore, to examine the validity and reliability of this research, the researcher used triangulation. In this research, the researcher used the triangulation technique to assess data credibility by checking the same data using different techniques.

DISCUSSION

The following part discusses the research findings of the challenges of senior high school English teachers in implementing the 2013 curriculum. This result of the research found eight challenges of senior high school English teachers in implementing the 2013 curriculum within two senior high schools in Wonosobo. Those challenges describe in the following table to facilitate the understanding related to the research findings.

Table 1.
The Challenges in the Implementation of the 2013 Curriculum within two Educational Units

No.	The Challenges in the Implementation of the 2013 Curriculum (Abidin: 2016)	The Challenges in the Implementation of the 2013 Curriculum within two Educational Units
1.	Teachers	The difficulty in implementing the student-centered learning in all classes
		The complexity in teaching English with different

		kinds of English Subject and grades
2.	Time	The limited time available for teaching English
		The discrepancies between the English materials to be taught and the time allocation
3.	Facilities	The lack of facilities which support the implementation of the 2013 curriculum
4.	Learning Materials	Unavailability of the English textbook based on the semester credit system
5.	Assessment	The complicated authentic assessment administration
6.	Learning Strategies	The difficulty in implementing the learning models supported by the 2013 curriculum

Those challenges in the implementation of the 2013 curriculum in English teaching and learning are described in the following explanation.

The difficulty in implementing the student-centered learning in all classes

According to Abidin (2016: 28), the implementation of the active learning in the classroom becomes one of the teachers' challenges in the 2013 curriculum implementation. Related to this argument, the result of the data collection showed that the English teachers could not teach English based on the students center learning in all classes. They also revealed that the active learning could not be implemented in all classes because they had different characteristics.

The complexcity in teaching English with different kinds of English Subject and grades

Using the semester credit system in the senior high school, the English teachers in SMA B Wonosobo taught English in grade X, XI, and XII. They also did not only teach a kind of the English subject but also taught three kinds of English subjects (compulsory English, Elective English, and cross-elective English). This condition influenced the English teachers were confused on their schedules; for example, the teacher taught the compulsory English material in class X MIPA 1, whereas the teacher should teach the cross-elective English material in that class.

The limited time available for teaching English

All of the English teachers claimed that the time allocation in English teaching and learning was very limited. It made the implementation of the 2013 curriculum difficult to apply. As the statement in the regulation of the ministry of education and culture No. 59 in the year 2014, the time allocation of the compulsory English subject in senior high school was 12 learning hours. Therefore, in the cluster system, students got two learning hours per week in each semester, whereas in the semester credit system, each school could arrange the students learning loads from 12 learning hours into four series of English.

The discrepancies between the English materials to be taught and the time allocation

Moreover, there are discrepancies between materials that should be taught by teachers and learned by students and the time allocation. Based on the result of the research, the time allocation was not balanced to the materials. There were many materials that should be learned but the time was very limited.

The lack of facilities which support the implementation of the 2013 curriculum

The schools which are ready in implementing the 2013 curriculum should have the adequate facilities and infrastructures (Abidin, 2016: 33). The learning facilities which are the most dominant to be used by students are the ICT facilities. Therefore, improving the learning facilities in each school is important. Based on the data collection, the English teachers faced difficulty in using LCD and sound speaker because there were no available for each class and some tools were broken. Therefore, sometimes they could not use the media such as video, movie, audio recorder, and power point presentation. They also faced difficulty when they taught listening materials because there was no sound-speaker in the class.

Unavailability of the English textbook based on the semester credit system

The textbooks based on the 2013 curriculum were published by the curriculum and book matters center of the ministry of education and culture. Therefore, English textbooks which consisted of the textbook for teachers and the textbook for students were also published by the ministry of education and culture. According to the English teachers, they did not get the English textbook based on the semester credit system from the government but they got the English textbook based on cluster system; so that the English teachers arranged the materials from English book on grade X, XI, and XII into four series of English materials. The challenge came when the English teachers should search by themselves the certain materials based on the basic competencies in the certain serial English subject in the other grades of English book.

The complicated authentic assessment administration

The assessment in the 2013 curriculum required to implement the authentic assessment in students' learning process. In this study, all of the English teachers claimed that they faced the difficulty to apply the authentic assessment administration because the assessment administration was very complicated. The English teachers in both schools stated that there were many aspects to be assessed by teachers; they should assess each basic competence including affective, cognitive, and psychomotor competencies to all students. Moreover, the teachers should report the assessment in the form of mark, predicate, and description.

The difficulty in implementing the learning models supported by the 2013 curriculum

The learning strategy in teaching and learning process was different from delivering knowledge only. Based on the ministry of education and culture No. 103 in the year 2014, the learning process in its curriculum was based on the students' experiences through scientific approach, so that the 2013 curriculum supported several learning models to achieve the scientific approach namely; discovery/inquiry learning, problem-based learning, and project-based learning. The English teachers could choose one of those learning models and develop the other models based on the basic competence that was taught. Based on the data collection, the English teachers had the problem to implement the innovation of the learning models. Most of them revealed that they did not

implement any learning model because it needed more time to prepare and implement the learning process. The observation result also supported the data from the interview that only several English teachers that implemented the learning models such as problem-based learning and project-based learning.

CONCLUSION

This research concluded that the senior high school English teachers faced eight challenges in the implementation of the 2013 curriculum related to teachers, time, facilities, learning materials, assessment, and learning strategies.

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The Struggles for the Changing of Oppressed Position
in *The Revolt of "Mother"*

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Abstract

The Revolt of "Mother" is a story written by Mary Eleanor Wilkins Freeman. This story tells about how a dedicated mother revolts to her hardworking husband, the father. The setting is on agricultural environment and in a village with a close relationship among its people. The analysis on this short story will be conducted using Three-Dimension of Discourse including four stages method in discourse analysis by Fairclough and capitals by Bourdieu. The theory will emphasize in finding the oppressing and oppressed characters throughout the storyline, and also the struggles done by each character in order to be able to change the position of being oppressed. The result shows that there is a position changing in the end of the story as the result of revolt acts done by the mother toward her husband.

Keywords*:* Fairclough, Bourdieu, The Revolt of Mother, Critical Discourse, Discourse Analysis, oppressed, oppressing, struggle

INTRODUCTION

Background of the Author

Mary Eleanor Wilkins Freeman is an American writer. She was born on October 31st, 1852 in Randolph, Massachusetts, United States, and died on March 30th, 1930 in Metuchen, New Jersey because of heart attack in the age of 78. Her famous writing is about the misery and frustrated live in New England villages because she was born in a small village of New England, Randolph. Her most remembered works, among so many short stories and novels, are *A Humble Romance and Other Stories* (1887) and *A New England Nun and Other Stories* (1891) and the novel *Pembroke* (1894). Freeman's tones in her work are irony and humor, so it is common to find such tone, including in her short story *The Revolt of Mother*.

Freeman's live was not so good. She and her family moved from Randolph to Brattleboro, Vermont, because of her father's unsuccessful business. She and her family also did not have a good life. Her mother should work as a housekeeper and they should live in the house of local minister. After her parents died, she went back to Randolph and lived in the house of childhood friend. She married Dr. Charles Freeman and moved to Metuchen. Her marriage life was not that happy after her husband's drinking habit became destructive and he went to the hospital for insane.

She already wrote several children's poetry and short fiction, but she began to write professionally in 1882 with her tale "Her Shadow Family" appeared in *Boston Sunday Budget*. Then in 1884, her story "Two Old Lovers" is published in *Harper's Bazaar*. This story makes her recognized by W.D. Howells and Henry James, major literary figures. Because of that, Freeman could publish her first volume of short fiction, *A Humble Romance and Other Stories*. Then, it was followed by the publication of her best collection, *A New England Nun and Other Stories*. She also wrote many novels such as; *Pembroke* (1894) and *The Portion of Labor* (1901). Freeman produced 22 volumes of short stories, 14 novels, 8 children's book, more than a hundred uncollected stories, three

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scripts, three collections of poetry, and also a film script. She was honored a medal for fiction with W.D. Howells Medal and elected to the National Institute of Arts and Letters.

Synopsis of the Story

There was a farmer family that consists of four members. Adoniram Penn was the father and also the farmer. His wife, Sarah Penn was an obedient wife. They had two children, Nanny Penn, who was described as beautiful, and Sammy Penn, who went to a school and helped the father in the farm. One day, Adoniram started to build a new barn in the area where he promised his wife to build a house. Sarah was angry to him but did not convey it directly to Adoniram while they were in front of her children. She waited until all of her children were not around and then spoke personally with Adoniram. She persuaded him to stop building the barn, but to start building the house. Unfortunately, Adoniram would not change his opinion. Although she was very upset and angry with her husband, she still did her jobs to cook, to clean the house, and to serve husband's favorite pies. She really understood what her husband wanted for lunch and dinner.

Several days after that, the barn was already finished and ready to be used. Meanwhile, Adoniram should go to the other city. Before he went, he said to his wife to ask the hay-maker to put the hays in the new barn and also to put the four-new cows to the new barn, if the they come. After Adoniram went, the revolt was begun. Sarah and her children were busy to move their belongings to the new barn. They moved to the barn. She said to the hay-maker to put the hays in the old barn and also the cows but she asked to move one cow inside the house. This was an unusual thing which made everyone talking about her. Even, the minister came to change Sarah's opinion and to suggest her to move back to their house. Sarah did not want to change her choice. She even knew the minister's intention before he spoke to her.

Adoniram came home and found out that the house was locked. He did not see the cow inside the house because he was looking for his family. He decided to put the horse in the new barn. However, he was really shocked with what is inside, when he opened the door of the new barn. The barn became a house for his family. He was angry but he could not say anything. Sarah helped him to change the clothes and clean his body, then served a great dinner for the family so that they ate well. After dinner, Adoniram went outside the barn and cried. After washing the dishes, Sarah also went outside and accompanied her husband. Adoniram said that he would change the barn into the house that her wife wanted. Therefore, Sarah was success in her revolt.

The Approach of the Study

This study is using three-dimension of discourse and four stages methodology by Fairclough, and capitals and habitus by Bourdieu.

DISCUSSION

The Social Wrong Aspects on the Revolt of the Mother

Fairclough proposed the three-dimensions of discourse to do critical discourse analysis of a text. This method uses the linguistics analysis of the text, discourse practice where the text is produced and interpreted (links the analyzed text with other text), and the social practice (Fairclough, 1995). He also proposed the four stages as the methodology in doing critical discourse analysis which are focus upon social wrong, identify obstacles to addressing the social wrong, consider whether the social order 'needs' the social wrong, and identify possible ways past the obstacle (Chouliaraki and Fairclough, 1999).

1. Linguistic Analysis of Text

The choice of the words in this story is a little bit unique and the words are used in purpose, for example: the use of the word "father" and "mother". Sarah Penn always and consistently calls her husband with word "father" in front of her children or personally, including while she was confronting her husband. However, in the other hand, Adoniram Penn did not always call her with the word "mother". He used this kind of speech to use his power, to make himself sure that he is more powerful than Sarah. When Sarah asked Adoniram, she kept using the word "father", but Adoniram who looked to his wife anxiously used the word "mother" to remind Sarah and himself that he got the power. When he got the power inside him and he was getting angrier, he did not use the word "mother". It also shows that Adoniram loses his control when he is angry.

It also can be seen that their language is a little bit different. The language that they used is different from the minister language who can be considered as an educated person. The language shows the difference in social class, the level of education, and the level of knowledge between the farmers and the minister. The Penns use the word like *ain't, wa'n't, an'*, those words are not used by the minister who is educated, although Sammy Penn also shows a little bit different language since he went to school.

2. Discourse practice

This story has some link to other text, which is called intertextuality. This kind of discourse is looking for the meaning of the text with something beyond of the text. This intertextuality is important to reveal the meaning, because sometimes the author give explanations on something that do not exist in the text. Reader, who does not have the same background with the author, will find it a little bit difficult. However, this intertextuality will help the reader to find the meaning those kinds of words.

The author of the story mentions the characteristic of Sarah Penn by linking it to the bible. It is said *"Sarah Penn's face as she rolled her pies had that expression of meek vigor which might have characterized one of the New Testament saints"* (pg.497, par.55). This means that Sarah's face shows a tender facial expression just like a saint in the New Testament.

In describing the expression of Sarah Penn, Freeman uses the imagery of American orator, Daniel Webster such as in "She had pleaded her little cause like a Webster, she had ranged…" (pg. 499, par. 84). The imagery of James Wolfe in a war is also found in describing the way Sarah Penn moved her belongings to the barn. It is said *"...pious New England mother which was equal in its way to Wolfe's storming of the Heights of Abraham"* (pg. 502, par.130). James Wolfe was British general and he scaled the Plains of Abraham and led his force to victory over the French at Quebec in September 1759, but he died in battle.

Freeman also says *"the barn threshold might have been Plymouth Rock from her bearing"* (pg. 503, par. 143). The word Plymouth Rock is related to an American myth. It is said that Plymouth Rock is a rock which the pilgrims firstly stepped on when they arrived in America in area that is called Plymouth. They brought the rock from the beach until in the center of America. It is the historical background of Thanksgiving Day. The myth around this rock is that the reason of pilgrims to come to the America is because they did not have anything in their old country. Just like Sarah that did not have the thing that should be belonged to her which is the barn or in Sarah's point of view, the house.

3. Social Practice and Social Wrong

In New England, in 1890, when the story *The Revolt of Mother* was written, the situations were similar with other village after the American civil war. New England is lack of young men, since they go to the city and for Freeman, this village only consisted

of old men and single women. The townspeople were same in term of race and culture, church based, and strongly agricultural (Gale, 1997).

The townspeople have a close relationship and it means that they want to know about each other problems. This will make a difficult situation for those who want to break the rules because the gossip will be spread quickly and suddenly the whole town will know it.

Freeman tries to show this condition in *The Revolt of Mother* story. There are some proofs that this story is a representation of the real New England. The story's background is also agricultural area which proven by Penn's job as farmer and the neighbors who are hay-makers or breeders.

It is also shown by the villagers in the story that they want to know Penn's family business. When Sarah moved to the barn, the news spread to the whole village quickly. The minister also knew it and he wanted to speak and ask Sarah to move back to her house but Sarah said no. So, the story is also linked to the social practice in the real world.

In identifying the social practice, the social wrong is also needs to be identified. The social wrong is usually where the conflict of the story begins. *The Revolt of Mother* also has several social wrongs that should be noticed. First the fact that the family is rich enough to have barns but cannot have a better place to live. Sarah Penn said that *"You've built sheds an' cow-houses an' one new barn, an' now you're goin' to build another"* (pg. 499, par. 81). It is socially wrong because Adoniram should be more care to his family than only to the barn and farm. This fact is strengthened by Sarah when she said *"You're lodgin' your dumb beasts better than you are your own flesh an 'blood"* (pg.499, par. 81). Sarah felt that Adoniram only took care the farm and the cattle, but not his own children.

Those things that socially wrong are sometimes hidden between the facts saying that they are also right. Adoniram kept building the barn to make the farm bigger, which means that the family's live could be better. The social field needs the social wrong indeed because without the social wrong thing, the social field cannot learn and cannot change, for example: without Adoniram's attitude towards his family, Sarah would never do any revolt at all, and might be still live in the same house for the next decade. It is shown that the possible way to pass the obstacle for triggering social movement by using the social wrong. The reader is suggested to see the story from different point of view.

Capitals and Habitus of *Adoniram* and *"Mother"*

This part discusses about capitals proposed by Bourdieu. The capitals are economic, social and symbolic. This part also discusses about distinction.

1. Economic Capitals

The economic capital, according to Bourdieu (1982), is related to the possession of money. He also said that "economic capital (*capital économique*) is related to a person's fortune and revenues. It is directly convertible into money and can be institutionalized in property rights" (Bourdieu, 1986). In this story, there are several economic capitals found. The first economic capital is the possession of the barn. At that time, agriculture is really important, so having one or more barns shows that the owner is successful enough; being successful means that the person possesses enough economic capital. In this era, having a big house is not considered rich or placed in the higher social class, but having barns and field is considered in the higher social class. The second is the when Adoniram is buying the cows and horses. By buying those livestocks, it shows that they possess the economic capitals since they are not only buying one or two livestocks but four cows and one horse which are pretty expensive. The last economic capital is when they are able to hire a worker who is actually their neighbor. It is considered as an economic capital because the boy does not have a job, but the family is able to give him works to do for them.

2. Social Capitals

Social capital, according to Bourdieu (1982), "is the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition". It means that the important thing here is the relationship of oneself with the society. The better the social capitals that social agent possesses, the better social status of social agent in the society.

In this story, there are two social capitals found. The first is the house and this social capital is possessed by Sarah. She thinks that having a proper house is really important to gain the social capitals. The house itself is important when she wants to wed her daughter. She wants to wed her daughter in the parlor of the house and she wants to make their relatives to have a seat in their living room. What she does is important to gain more prestige when she held a proper wedding for her daughter. Meanwhile, the second social capital is possessed by Adoniram. He thinks that having the barn is really important to have a place in the society. He thinks that having economic capitals will bring their family in the higher social status and make them gain some respect from the society. In other words, the social capitals in this story are the house and the barn itself.

3. Symbolic Capitals

According to Bourdieu (1997), "the notion of symbolic capital (*capital symbolique*) is related to honor and recognition". The symbolic capital in this story is shown by their possession of money, but Adoniram chooses to build the barn instead of house. Since the important thing in that era is farming, this barn will increase the social status of his family. It is proven when the men neighbors are gathering around the new barn almost every day to admire the new barn.

4. Distinction

According to Bourdieu (1984), the dominant class with a high amount of capital can be distinguished from the dominated class with a low amount of economic and cultural capital.

From the distinction in the economic capitals, the first is shown by the farmer and the boy. The farmer who has more economic capitals dominated the boy who has less economic capital by making him work for them. In other words, the farmer is the dominant, and the boy is the dominated. The second distinction found in the story is between Adoniram and Sarah. This kind of distinction is changing from the beginning of the story until the end of the story. In the beginning of the story, the dominant is Adoniram since he has the authority to build the new barn without Sarah's concern. In this part, Sarah is dominated by Adoniram. While in the end of the story, Sarah protests about the new barn and she move into it while Adoniram is away. This protest makes Adoniram as a dominated and Sarah as dominant.

The last distinction is between Sarah and the children. In this story, she makes a reasonable argument to make the children agree with her. That is why the children are helping Sarah to move into the new barn, even without Adoniram's concern. In this part, the dominant is Sarah, and the dominated is the children.

5. Doxa and Habitus

In the story "The Revolt of Mother", there are doxa and habitus can be identified. Doxa and habitus are related one another. Doxa is a something that construct the people's beliefs in society. This doxa, then, influences the habitus of social agents which might lead them to success in the society. Habitus refers to the system of durable or principles of structured practices in generation which can be objectively regulated and regular, and not a product of obedience rules (ELS, 2017)

Sarah Penn has become Adoniram Penn's wife for about 40 years. She has always supported her husband by never complaining, knowing, understanding his husband's need such as his favorite food in a certain occasion, saving money for building new house, and many more. Besides, her husband can also be seen as a hard-working man who likes to think step ahead for his agricultural business for living his family.

> "*She was making mince-pies. Her husband, Adoniram Penn, liked them better than any other kind. She baked twice a week. Adoniram often liked a piece of pie between meals… she would never fail in sedulous attention to his wants.*" (pg. 497, par. 55)

Sarah Penn's habitus to strive for having a happy family with her husband is clearly seen. This is also influenced by the beliefs posed in the society that family must have good house where woman can do the chores and housework in a proper and good place. She also believes that her children must have experienced to live a good house with their parents before one day those children go off to live with their own family. These beliefs make her life as it has been and also trigger the revolt.

Devoting her life to take care of her family by becoming a good wife, she is expecting nothing more than a better life for them, especially in terms of living standard. It might be inferred that Penn's family lived in a rural area of United States where agricultural works are the main economic activity. As the result, the living standard of the inhabitants are usually measured by the amount of field or plantation, or the number of poultries that they own. However, the appearance of house also becomes important part that shows a pride of a family. Besides, it can be seen that women can be proud of her husband, if he can build a good and proper house for his family. It is clearly seen in the story that Sarah was promised a better house by Adoniram 40 years prior, which she believed would happen and later influenced her behavior as a good wife. The house is also important because it will be the place where Adoniram and Sarah deliver Nanny, their eldest daughter, into a marriage.

6. Symbolic Power

The discussion about doxa and habitus cannot be separated from symbolic power. Symbolic power represents the legitimacy of a social agent. Symbolic power also shows passivity and conformity to social order, as well as constructs the reality in society. The reality presented in the story is the life of Penn's family as a family of successful farmer. There are several symbolic powers influence the reality.

The first is the barn. The barn has been mentioned since the beginning of the story. It becomes the central of debates between the main characters. The barn represents the power of family among the farmer community. It is related to the doxa in the social field in the story that a farmer family is perceived to be successful if they have many farms, poultries or livestock, and barn – of course – to keep harvest and livestock.

> "*The new barn grew fast. It was a fine edifice for this little village. Men came on pleasant Sundays, in their meeting suits and clean shirt bosoms, and stood around it admiringly.*" (pg. 500, par. 97)

In the story, Penn family can be considered of having power because they are able to build more barn in order to keep predicted-to-be-plenty harvest and newly bought livestock.

The second is the house. The house has also been mentioned since the beginning of the story and can be considered as the representation of power among families, not only the community of farmer families. A proper house can show that a family is success in building and managing its economic life and can also help family earn more respect from its neighborhood. Besides, it could be seen from the story that female bride's parent house is place where wedding is taken place. If Penn family's house in a good shape

during her daughter's, Nany's, wedding, it can help Penn's family to show their social status. This symbolic power is what Sarah Penn struggling for since the beginning of the story.

The last symbolic power is Adoniram's favorite foods. These favorite foods represent Sarah's power toward her husband. She uses the foods as instrument to win her husband heart as well as show her loyalty and support toward him. One of the proofs where she does that is at the occasion when his husband went home after she and her children moved all the furniture from their old house to the newly built good barn. She cooked her husband's favorite food (on Saturday night) is not necessarily because she understood her husband's favorite food for each occasion but because she wanted to win his heart after doing a revolt by making the supposed-to-be new barn as the new house for their family.

7. Struggling

The story of "Mother's Revolt" is a story about social agents' struggle to gain both of social capital and economic capital. However, each social agent has his/her own belief in terms of instrument, symbolized by symbolic power, in order to gain both capitals. The social agents refer to Adoniram Penn, who uses barn as his instrument represent symbolic power, and Sarah Penn, who uses house as her instrument represent symbolic power, in order to gain social capital and economic capital.

Adoniram struggles to build a new, big, nice barn to keep new livestock and coming harvests, although he already has several barns. By doing that, Adoniram does a social movement for becoming one of prestigious and prosperous farmer in his farmer community. His new barn effectively attracts men around his neighborhood which leads him to gain social capital through popularity among men in his neighborhood.

> "The new barn grew fast. It was a fine edifice for this little village. Men came on pleasant Sundays, in their meeting suits and clean shirt bosoms, and stood around it admiringly." (pg. 500, par. 97)

Besides, Adoniram is also able to gain economic capital by building the new barn. It is because the new barn will increase the number of barns and show his prosperous status which results in gaining economic capital.

On the other hand, Sarah struggles for having a new house because she believes that family's prosperity can be shown by house where a family lives in. Sarah longs for a proper house where she and her daughter can do chores and hold a marriage for her daughter.

> "The roof don't leak -- 'ain't never but once – that's one thing. Father kept it shingled right up."..."I do wish we had a parlor."..."I guess a good many girls don't have as good a place as this"... "Well, I don't think you'd better, a good father an' a good home as you've got" (pg. 496; par. 48, 50, 52)

The longing invites her struggle in order to gain social and economic capital through having a proper house. She realizes that her saving from his husband works has been enough to build a new house on the same field where his husband builds the new barns. In struggling to gain this capital, Sarah demands her husband, Adoniram, to fulfill his promise for building a proper new house. However, Adoniram seems avoid the conversation which leads to the demand, which might also be caused by Adoniram also has the same struggle with his wife by using different symbolic power which is the barn.

In the end of the story, the struggle was won by Sarah. She is able to be one step further in gaining economic capital and social capital. Using her power toward her children, she was able to force the husband to make the new, big, nice barn into their family's new house.

CONCLUSION

The Revolt of Mother is a story that shows the struggle of a mother, women in general at that time, to have what belongs to them. The position of mother is under the father which makes mother difficult for taking the decision. Then the mother takes some actions to change father's decision by revolting and finally the position changed. The father is under the mother's power.

The discourse practice on the story is really helpful in order to see certain information inside the text, which not every reader can understand. The social practice really gives the readers the background of the story, so readers can understand and feel the emotion of the story. Social wrong aspects in this story; what the father does to his own family; triggers the mother to revolt. Then, the capitals show that the family is trying to gain social capitals by using economic capitals also trigger what the mother does. For the mother's side, the economic capital used to gain social capitals is the house; while for the father's side, he uses the barn as the economic capitals to gain social capitals.

All of the analysis shows the fact that both of the father and the mother are struggling to have what they want. The father wants to have the new barn in order to maintain his economic and social capitals, but the mother wants to have a new house since their house is not proper to be lived in. The result of their struggle and also the social wrong aspect is the mother does the revolt and there is a change in oppressed position between the mother and the father. At the beginning the father oppressing the mother by building the new barn, but at the end the mother oppressing the father by turning the barn into a house.

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Malala's Resistance Against Taliban's Rules on Ideal Muslim Women: A Postcolonial Feminism Reading

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Abstract

Taliban is an Islamic extremist movement that is closely related to Afghan Taliban and Al-Qaeda. They share similar ideology and goal in fighting against western countries though in the past they were trained by Central Intelligence Agency (CIA) in order to fight against Soviet Union in Afghanistan war. When Pakistan is under Taliban regime, Taliban impose strict rules on ideal Muslim women which are interpreted from Sharia law. The impacts are million schools are destroyed, women are harassed, massacre and terror are everywhere. Most women are disadvantaged and oppressed under these rules because they can not even pursue their basic right and freedom. In the end, there is a 14 years old girl who stands out and resists against Taliban. Those stories are written by Malala Yousafzai in her autobiography *I Am Malala*. This paper will focus on first how Taliban as both representation of patriarchy and colonizer impose rules in order to control and maintain their power in society. Second, how Malala, the oppressed, resists Taliban's rules on ideal Muslim women, using postcolonial-feminist point of view.

Keywords: Resistance, Taliban's rules on ideal Muslim women, postcolonial feminism

INTRODUCTION

As women who live in a third world, they have to experience so called 'double colonization' or based on Spivak they are categorized as 'subaltern' which means marginalized and always suffer from the oppression by both colonization and patriarchy (Loomba, 2000). In this case, they are perceived as ignorant, poor, uneducated, tradition-bond, domesticated, family-oriented, victimized (Ghandi, 1998). Loomba cited Spivak's work on 'Can the Subaltern Speak?' it is impossible for third world women to voice out their voice and opt out from the oppression because they are silenced from the beginning (Loomba, 2000). That is why postcolonial feminist exists in status quo in order to highlight the oppression which is experienced by women because of 'double colonization' and give chance for their voice to be heard by public.

In Swat valley Pakistan for example, Taliban establish their regime in order to build Islamic country based on Sharia with their own rules or code of conducts as the result of their interpretation on Sharia. For men, they should keep their beards and abandon the habits that Taliban perceive as bad actions, like smoking, using heroin, and *chars* or hashish. For women, they are banned from appearing in a public and must wear *burqa*. They are permitted to go outside only if they are accompanied by a *mahram.* They are banned from working and education. Women are not allowed to laugh or even speak loudly because it risks sexually that excites males (Yousafzai, 2013). However, the party who get more harm from Taliban's rules is woman, they have to experience so called "double colonization" from the Taliban's rules that represent both patriarchy or their brother and Taliban itself as the colonizer. That is why Malala, a fourteen years old girl, chooses to endanger her life in order to liberate Pashtun (the largest tribe in Pakistan), especially Pashtun women from Taliban regime. Her resistance is the form of not internalizing Taliban's rules in her daily activity, she believes that Taliban's rules,

especially on Ideal Muslim women, are contradicting Islam and Pashtun's tradition, *Pashtunwali*. That is why this paper wants to analyze Malala's resistance against Taliban's rules, specifically the rules on ideal Muslim women depicted in *I Am Malala*.

OPPRESSION UNDER TALIBAN'S REGIME

Peter Barry cites Frantz Fanon argument on cultural resistance, "the first step for 'colonized' people in finding a voice and identity is to reclaim their own past,… then second is to begin to erode the colonialist ideology by which that past had been devalued" (Barry, 2002). According to Nick Wrack in *The Rise of Fundamentalism,* Taliban, as the victim of western imperialism in Afghanistan, want to resist against western colonialization by purifying the status quo using strict fundamentals of Islam.

> The US government also has a long, bloody history of dominating and exploiting the people and resources of the Middle East. Correctly blaming the suffering of the Arab people on the US and the rich Arab kings and dictators who collaborate with US imperialism, they have been able to tap into the growing anger in society… Thus, their religious fundamentalism is mixed up with a radical anti-imperialism, to which some of the most downtrodden and despairing sections of the oppressed masses bring their own interpretation (Wrack, 1993).

Ironically, they become colonizer in their own place that reflect western ideology. Once Taliban declare as the ruler in Afghanistan and Pakistan, they establish their own government (Islamic state), laws (Sharia law), religion (*Talibanism*), and education (*madrassa*) which are integrated with Pashtun's tradition and religion in order to maintain their power and control society.

> The colonial ideology is transmitted through a variety of means, including schools, TV, corporate media, movies, and pop music. Through these, the values and way of life of the oppressor (i.e., individualism, greed, materialism, patriarchy, etc) are imposed. (Zig-Zag, 2006).

In term of tradition for example, Pashtun people believe in *nang* or the tradition in protecting their honor because their biggest fear is losing their face in society (Yousazfai, 2013). In this case, Taliban integrate this tradition with their rules, like as Pashtun women, they should protect their honor by hiding their face under the *burqa* whenever they leave their house. If they are not, it will bring a shame to the family. Society accepts it willingly and believes that Taliban's rules as a new mechanism to protect their honor. Therefore, when Malala does not cover her face, her male cousin is angry with her because Malala's action will bring a shame to her family (Youzafzai, 2013). In a case of Seema for example, Seema was poisoned by her family because she is looking a boy under her *burqa*, her action is categorized as flirting. In this case, her family prefers to kill her rather than let her live with a shame in society, "In our society for a girl to flirt any man brings shame in the family, though it's all right for the man (Yousazfai, 2013). Those examples show how society starts to internalized Taliban's ideology as a part of their tradition.

Another example, about 96 percent of populations in Pakistan are Muslim, and the others are Hindu, Christians, and Ahmadis (Yousafzai, 2013). As Muslim, they should believe in Allah, do their duty, like praying five times a day, learning Holy Quran and using Sharia as their law of conduct. Fazlullah as Taliban's leader takes advantages from it by introducing himself as an Islamic reformer and interpreter of Quran. He exploits society's ignorance by giving them preaching about Islam through the radio, solving society's problem and establishing rules based on Sharia. For example is in the case of land dispute, Taliban try to win the heart of society in order to get their support by solving the land dispute that has already happened for 10 years using Sharia law. Because

most societies are uneducated and have been already blinded with their religion, they directly believe in Taliban even they give them everything, like gold and money (Youzafzai, 2013).

Taliban is indirectly similar to the America in a way that they use similar strategy to control society, like injected their ideology to brainwash and manipulate society. According to Nasreen Akhtar in *Pakistan, Afghanistan, and The Taliban,* there was a war between Afghanistan and the Soviet Union in 1979 (Akhtar, 2008). Afghanistan was helped by the United States and neighboring countries. For example, Pakistan let Afghan *ulema* or the leading clergy replicated their *madrassa* or Islamic school in the refugee camps in Pakistan, specifically in Balochistan and *North-West Frontier* Province (NWF) (Akhtar, 2008) in order to raise fund and recruit fighters. Thousands refugees were given shelter, food, and they were trained to be *mujahedeen* or Islamic fighter, later on they became Taliban, to fight against the Soviet Union in Afghanistan by CIA and ISI (Pakistani national intelligence). However, this training seemed like an action of brainwashing to make *talib* or religious students went to Afghanistan to fight against the Soviet Union as a form of their *jihad* (Youzafzai, 2013).

After Taliban get power and society trust, they become very brutal and radical. They send a suicide bomber and shoot Benazir Bhutto, the first female prime minister in Pakistan. They also kill people and dump the dead bodies in the square so everyone can see those dead bodies in the next morning on their way to work. They kill Shabana, a famous dancer in Swat. They destroy the Buddhist statues, stupas and around 400 schools by the end of 2008. In the end, the one who suffers the most from Taliban's rules is women, how women are imprisoned in their four walls at home, how Taliban as the ruler always spread threat and punishment for them if they do not follow Taliban's rules "Taliban always patrol the roads with a gun and watch them from the tops of buildings" (Yousazfai, 2013). In the end, it is very difficult for women to opt out from the oppression under Taliban's regime because they are silenced and threatened from the first time.

MALALA'S RESISTANCE: *BURQA* AND EDUCATION

As women who live in the third world, they have to face double oppression in their life, treated as inferior by both their brother and colonizer (Ghandi, 1998). Double oppression that is experienced by women has already worsened the status quo and trapped women in the death cycle of both patriarchy and colonization. In responding this situation, Malala voluntarily endangers her life in order to opt out from Taliban's oppression and get women freedom by breaking down and ignoring Taliban's rules and ideology, for example she does not wear *burqa* and still go to school secretly.

In Taliban's rule on wearing *burqa*

As Pashtun, they should follow *Pashtunwali* as their code of conduct, like they should keep their *nang* or honor, but most people, like Taliban, take advantages from this *Pashtunwali* for their benefit. For example, Taliban said that women should protect their *nang* or honor by not showing their face in a public by wearing *burqa*. As a form of her resistance, Malala opposes the rule on wearing *burqa* because it contradicts *Pashtunwali*, "I was the only girl with my face not covered" (Yousafzai, 2013). By not internalized Taliban's rule in her daily activities shows her way in breaking the Taliban ideology. "To opt out from colonizers, 'colonized' people have to erode the colonialist ideology" (Barry, 2002). It is true that *Pashtunwali* obliges them to cover their head but using veil, not *burqa*, "My mother always covers her head but the *burqa* is not part of our tradition"

(Yousafzai, 2013). Though Malala has already warned by Taliban, she is still not wearing it even when she goes outside, "It doesn't matter; I'm looking at them" (Yousafzai, 2013).

Not to mention, Malala thinks that Taliban's rule in wearing *burqa* is the representation of male supremacy that is used to oppress and control women's movement in public "Wearing *burqa* is like walking inside big fabric shuttlecock with only a grille to see through and on hot days it's like an oven" (Youzafzai, 2013). By forcing women to wear *burqa*, Taliban want to say that women are passive, so their role is not in public but in private sphere, like giving birth, taking care of children, and cooking. Let's say it is true. It is Taliban's way to help women to protect their honor, but the question is why does Taliban still give punishment to the women who do not wear *burqa*? If they want to help women, they should let them decide, not force them to wear *burqa*. Furthermore, when women wear *burqa*, there is no guarantee for them to protect their honor. For example, in the case of Seema, 15 years old girl who has been poisoned by her family because she is in love and flirting with a boy (Yousafzai, 2013). It shows that protecting an honor is not about how loose the clothes is, but how they can control themselves not to do something that is prohibited by their tradition, like flirting. Although Seema wears long dark loose garment or *burqa* but she still cannot keep her honor by flirting with a man she loves.

In Taliban's rule on prohibition of girl's education

Based on Taliban's interpretation on education, all women are prohibited to go to school because it is infidel and *haram* or forbidden (Yousafzai, 2013). Taliban said that education is infidel because that is western product and against Islam. Actually, this is the way Taliban reclaim their past in order to fight against colonization (Barry, 2002). Under Taliban's paradigm, when women read a book and learn English or study science, they become westernized and everything about Western is *haram*, and referring to Islam, they believe that there is no lady written in Quran. Therefore, they want to purify Islam by banning women from pursuing education.

> I representing good Muslims and we all think your girls' school is *haram* and blasphemy. You should close it. Girls should not be going to school... A girl is so sacred she should be in purdah, and so private that there is no lady's name in the Quran as God doesn't want her to be named (Yousafzai, 2013).

The acceptance of this rule is quite good. For people who have already been blinded with their religion accept these rules without any further questions, even if not, they are afraid with Taliban punishments (Yousafzai, 2013). That is why Malala chooses to resist it because women cannot pursue education, Taliban interpretation contradicts Quran and Muhammad's example, and Malala wants to restore it like in the past.

First, in the Holy Quran, Allah always encourages both men and women to seek knowledge. The second wife of Muhammad, Siti Aisyah was a great scholar and had a great love for learning and became known for her intelligence and sharp sense of judgment. Third, women could still pursue education in the past though they could not be anything other than teachers or doctors (Yousafzai, 2013). Let's say education is infidel because it is western culture so Taliban give an alternative for students to study, which is in *madrassa* or Islamic school. However, it still creates a question on why only men who can pursue education, not women.

Actually, this rule is not based on Sharia but patriarchy. In this case, Taliban show the spirit of patriarchy in which always limits women's right in pursuing education. They want to let women be unable and uneducated so they can easily oppress them. Taliban's rule also reflects colonizer's strategy in maintaining their superiority by limiting women's access in education because education can be the tool for colonized to

opt out and fight against Taliban's oppression. The analogy for this case is like Colin argument, he said that the whites give certain amount of technical training which is essential to provide cheap semi-skilled labor but it could not be allowed to continue beyond a given standard or the Africans would soon to be competing with Whites (Nwanosike and Onyije, 2011).

Malala resists this rule by always going to school though it needs a big effort in doing it. For example, she should hide her school bags and books in her shawls. Then she always does a campaign for women's education. For example, on December 20th, 2011, she speaks at an education gala in Lahore about how she fights against Taliban and goes to school secretly. However, in responding Malala's actions, Taliban makes propaganda to Malala and her father about their school on April 2012. They say that Khusnal School is a center of vulgarity and obscenity because they take girls go out to picnic. Malala still believes that there is nothing wrong with the school because it is their right to enjoy greenery, waterfalls, and landscape just as boys do (Yousafzai, 2013). This propaganda won't stop Malala, she is still going to school and sometimes doing a campaign on girls education. Unfortunately, on October 9th, 2012, she is shot by Taliban.

There are three reasons why Taliban shoot Malala. First, Taliban accuse Malala that she has already spread secularism or western ideology which is infidel by doing campaigns on women's education. "Malala has been targeted because her pioneer role in preaching secularism (Yousafzai, 2013). Second, Taliban believe that Malala's father, Ziauddin Yousafzai, is trying to break the tradition and religion in which placing both men and women in the same room "Ziauddin is running a *haram* school in your building and bringing shame on the *mohalla*. These girls should be in purdah" (Yousafzai, 2013). Third, Taliban shooting is a form of payback toward Ziauddin and Malala in breaking Taliban's rules and supporting women's education. They believe that it can make them silence and stop in doing their campaigns on women's education which are perceived as infidel. "They wanted to kill two birds with one stone. Kill Malala and silence me forever" (Yousafzai, 2013).

CONCLUSION

The analysis tries to reveal Malala's resistance against Taliban's regime. Taliban are perceived as the representation of both patriarchy and colonizer, though they deny the existence of western countries. It can be seen how they gain followers and society's trust by internalizing their ideology through society's tradition and religion which reflects western's strategy, like US, when they controlled Afghanistan in the past. However, woman is the one who is more oppressed and marginalized under Taliban's rules because they have to experience so called double colonization, from both their brother and Taliban as colonizer. Therefore, Malala resists against Taliban by rejecting and giving counter argument to the Taliban's rules on ideal Muslim women in order to eradicate Taliban's ideology in the society, like she does not wear *burqa* and still goes to school. She hopes that by doing a resistance, she can get society freedom back and live in a peace.

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Stylistics Analysis of Indonesian Beauty Product
Make Over Lip Color Names

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Abstract

In their latest research, Radzi and Musa (2017) found that there are lots of international beauty products which implicitly judge the women as could be seen by the name of the products. Some used words to name the products are indicated that the women must be perfect in every aspect, the women are seen as the object of sex, and even implied that the women have some bad characteristics. They also stated that it really needs further research by using some beauty products from certain countries, especially the local products, to see whether the research result will be the same or not. In this research, Lip Color names of Make Over are chosen to be analyzed. There are three research problems proposed in this research: 1. What are the linguistic features of the Make Over lip color names?; 2. What are the function of the features used by Make Over lip color names?; 3. What are the implication of using certain words to name lip color for Make Over? The theories used in this research are feminist stylistics' theory (Mills, 1995), noun phrase theory (Wright and Hope, 1996), clause theory (Collins, 2006 in Aarts and McMahon, 2006), stylistic features theory (Verdonk, 2002), and rhetorical features theory (McQuarrie and Mick, 1996). In collecting the data, observation and note-taking method are used (Sudaryanto, 2015). In analyzing the data, the data will be analyzed by using distributional and identity method (Sudaryanto, 2015). In displaying the data, informal (description) and formal (table) method will be used (Sudaryanto, 1993; Kesuma, 2007). Based on the result of the analysis, it is found that local cosmetic names are also starting to use words which are provocative and implicitly judge the women.

Keywords: Beauty Product, Feminist Stylistics, Lip Color, Make-Up

INTRODUCTION

Matte and *bold* lip color are now in trends between Indonesian women. *Matte* and *bold* lip colors are a kind of lip color which has a bold finish, thicker, and long lasting look. Lip colors are not only creamy and bold, but also come in many kinds of variation, starting from *lipstick* which is in the shape of stick, *lip gloss* which give the glossy effect, *lip balm* to moisturize the lips, *lip cream* which has thick texture, and *lip tint* which is a little bit watery. The final results of each kind of lip colors are also different. There is lip color producing *sheer* effect, satin or glowing effect, glossy effect, and bold effect.

In Indonesia itself, local cosmetic brand named *Make Over* has become one of the most famous beauty products and loved by Indonesian women, since it has many variations of lip color both in the appearance and in color. *Make Over* is produced by *Paragon Technology and Innovation* which also produces other

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famous makeup brands such as *Wardah* and *Emina. Make Over* is specially made for professional makeup users/professional makeup artists. Since it is made for professional and international purpose, all of the product names, including lip color names, are in English. Usually, giving names for products are made by some particular teams such as *production house* or *management team* which will become the success key of the product selling. Though the intention of giving names are purely for the sake of increasing the number of selling and for persuasive effect of the products so that it will catch the consumers' attention, sometimes the used words to name the products indirectly implies about the gender problems and the gender stereotype towards the women.

Radzi and Musa (2017) state that from their research, they find many words in international brand makeup products implicitly judge the women. The words used to name the products which implicitly stated that the women have to look perfect, the women as the object of sexuality, and even they imply that there are several bad behaviors that the women have. In the end of their research, Radzi and Musa suggest that further research similar with what they do should be done by analyzing local products in certain countries to make a further observation whether the result will be similar with what they get in their research or not. Then, this paper is made to response Radzi and Musa's request upon further research by using local products whether the names imply some words implicitly judge and corner the women.

There are three problems formulation which will be answered in this paper. The first problem is made to analyze linguistic features used in *Make Over* lip color names, The second problem is made to explain the functions of linguistic features used by naming *Make Over* lip color. The third problem is proposed to explain the implications from *Make Over* lip color names.

LITERATURE REVIEW

This paper uses several previous researches as the guideline. Those researches are *Beauty Ideals, Myths and Sexisms: A Feminist Stylistics Analysis of Female Representation in Cosmetic Names* written by Radzi and Musa (2017), *Satuan Ekspresi Pengungkap Aroma pada Parfum /Expression Unit of Aroma's Identifier on Perfume* by Ulfiana (2015), and *Truly Toffee and Raisin Hell: A Textual Analysis of Lipstick Names* written by Merskin (2007).

Radzi and Musa (2017) make a research by analyzing 100 beauty product names which are internationally branded and collected from *Sephora* and *Skin Deep* website. In the analysis, Radzi and Musa use the Feminist Stylistics theory proposed by Sara Mills (1998, in Radzi and Musa, 2017). The theory proposed by Sara Mills itself is the development of socio-semiotics theory suggested by Halliday by analyzing the text in three stages, which are words, clause/sentence, and discourse. Because of that, Radzi and Musa adapt the theory to analyze the data through three stages as well, which are by identification, description, and evaluation. Both of them then are sure that this study still can be done in further research by analyzing local cosmetic products or other products aside from cosmetic products which still have any relation with giving names for certain purposes.

Ulfiana (2015) makes a research about the expression unit of aroma's identifier on perfume by employing semantic lexical and focusing on denotative and connotative

meaning. She uses the lexical meaning theory by Pateda (2010 in Ulfiana, 2015) to analyze for about 359 expression unit of aroma's identifier on perfume. The results show that identification and classification of linguistic units, language origin, and the doamin of scents could assist the consumers in identifying the aroma on perfume.

Merskin (2007) does a textual analysis towards the international brand lip color names. Merskin finds the data from online website www.the lipstickpage.com. Merskin only analyzes lip color names based on the text by using Barthes' semiotics approach (1982 in Merskin, 2017).

Similar with Ulfiana and Merskin's researches, this research will use the data from locally brand names, especially lip color names. The local brand which will be used is only *Make Over*. The theory used to analyze the data is quite similar with Radzi and Musa (2017), which is by using Sara Mills' Feminist Stylistics.

RESEARCH METHODS

This research is a descriptive qualitative research. Linguistic features will be categorized to be four parts and then be described in details. The data are from *Make Over* lip color taglines and names, a local brand from Indonesia, collected from the brand's official website www.makeoverforall.com. The technique to define the data is purposive sampling technique. In collecting the data, observe and take note methods are used (Sudaryanto, 2015: 15). Observation is done by reading one by one *Make Over* lip color names and taglines. After observing the data, the data are then written down and collected so that they could be analyzed.

In analyzing the data, data are analyzed by using distributional and contrastive methods (Sudaryanto, 2015: 25). In distributional method the analysis tool is in the data and part of the data themselves. The used technique is segmenting direct constituent technique (Sudaryanto, 2015: 37). This technique is applied to analyze the words, phrases, and clauses in *Make Over* lip color names and taglines. In contrastive method, the analysis tool is outside the data. This method is used to analyze the meaning of words, phrases, and clauses in *Make Over* lip color names and taglines. The analyses are contextual analysis because they also consider the social context as the background of the language use in *Make Over* product with the Feminist Stylistics approach by Mills (1995).

In displaying the result of the data analysis, it will be displayed by using informal (description) and formal (table) methods (Sudaryanto, 1993: 145; Kesuma, 2007: 7; Mahsun, 2014: 279)

DISCUSSION

1. Noun Phrase Analysis
In analyzing noun phrase, theory proposed by Hope and Wright (1996: 4-10 in Radzi and Musa, 2017) will be used. Here are some noun phrase samples from 74 noun phrases found in *Make Over* lip color names and taglines.

No	Product Names	Pre-modifier	Head Noun	Post-modifier
1.	Vanity Make Over Intense Matte Lip Cream	Heiress Make Over Intense Matte	Lip Cream	
2.	Glam Diva Make Over	Make Over Liquid	Lip Color	

	Liquid Lip Color			
3.	Nude in Paradise Make Over Creamy Lust Lipstick	Make Over Creamy Lust	Lipstick	
4.	Silhouette Make Over Ultra Hi-Matte Lipstick	Make Over Ultra Hi-Matte	Lipstick	

Both determiner and post-modifier are not found in 74 noun phrases of *Make Over* lip color names and taglines. The head noun found are *lipstick*, *lip color*, *lip cream*, and *lip nutrition. Pre-modifier* are found in the form of adjective such as *envy*, *glorious*, *gorgeous*, and *glam*, also in the form of noun such as *melon*, *orange*, and *fructis*. Most adjectives are used to implicitly state the characteristics of women such as *glorious* and *gorgeous* which implies that women need to look perfect all the time. The use of *envy* implies that women are getting angry and jealous easily.

2. Clause Analysis

In analyzing the clause, Collins' theory is used (2006 in Radzi and Musa, 2017). Clause is categorized into four types, which are imperative, declarative, exclamative, and interogative. Here are some clause samples from 8 clauses found in *Make Over* lip color names and taglines.

No.	Kinds of Clause	Clause
1.	Imperative	Wear creamy lip gloss to own a lush and sweet lips.
2.	Declarative	The best way to channel a feminine alluring look.
3.	Exclamative	Boost your confidence and spread your charm with Creamy Lust Lipstick!
4.	Interrogative	Dare to be different?

It is found that exclamative clause is the most used clause with the percentage of 33.33% which state that the product really cares about the women's appearance the most. The clauses *Boost your confidence and spread your charm with Creamy Lust Lipstick!* order women to be more careful with their physical appearance. The second most used clause is declarative clause with the percentage of 25%. Declarative sentence is used to state good features of proposed products. Both the percentage of imperative and interrogative clauses are 12.5%. The result is almost similar with Radzi and Musa who find that exclamative and declarative are the most used clause.

3. Stylistic Features Analysis

In analyzing the stylistic features, stylistic features proposed by Verdonk (2002 in Radzi and Musa, 2017) are used. The stylistic features are including capital letter, punctuation, compounding, blending, misspellings, intensifiers, sexist words, acronym, idiomatic expressions, and cliché. Here are some stylistic features samples with descriptions.

No.	Stylistic Features	Examples	Descriptions
1.	Capital Letter	Artful Amethyst Make Over Ultra Shine Lipstick	
2.	Punctuation	Creamy Lust Lipstick!	
3.	Compounding	Baby Bombshell Heatwave	Bomb + Shell (N + N) Heat + Wave (N + N)
4.	Blending	Innudecent	Innocent + Nude (Adj + Adj)
5	Misspelings	Fame Fatale Mauve Brown Peach Ballet	Femme Fatale Move On Pitch Perfect
6.	Intensifiers	Champagne Rose Ultra Hi-Matte Lipstick	Ultra
7.	Sexist Words	Silhouette Nudist Freak Smooch Innudecent	Silhouette Nudist Smooch
8.	Acronym	-	
9.	Idiomatic Expressions	Peach Ballet (Pitch Perfect) Red Alert	Pitch Perfect Red Alert
10.	Cliché	Gorgeous Red	Gorgeous Red

Capital letter is the most used stylistic features (100%) followed by intensifiers (51. 80%). Those two features become dominant probably because the production team wants to show the best features of *Make Over*. The percentage of both sexist words and idiomatic expressions are 12. 04% which makes both of them to be the third most used stylistic features. The percentage of cliché is 10. 84%, compounding is 6. 02%, punctuation is 4. 81%, and blending is 1. 20%.

The use of sexist words, idiomatic expressions, cliché, compounding, and blending is probably to attract consumers' attention. Actually, some negative effects formed from the use of that features could corner the women and make the image of women become terrible.

4. Rhetoric Features Analysis

In analyzing the rhetoric features, rhetoric features proposed by McQuerrie and Mick (1996 in Radzi and Musa, 2017) are used. The rhetoric features are including repetition, rhyme and rhythm, personification, hyperbole, and metaphor. Here are some rhetoric features samples.

No.	Rhetoric Features	Examples
1.	*Repetition*	-
2.	*Rhyme and Rhythm*	**P**ink **P**unch, Do**wn** to Bro**wn**, **R**ed **R**hapsody, **G**lorious **G**old, **K**ing of **P**ink, **T**hink **P**ink, **B**aby **B**ombshell, **F**ame **F**atale

3.	Personifikasi (*Personification*)	Glam **Diva**, Nudist **Freak**, **Quirky** Red, **King** of Pink, Runway **Rebel**, Melon **Crazy**, Orange **Crush**, **Mad** Orange, Bronze **Addict**, Red **Babydoll**
4.	Hyperbole	**Intense** Matte Lip Cream, **Ultra** Shine Lipstick, **Ultra** Hi-Matte Lipstick, **Glorious** Gold, Baby **Bombshell,** Nude in **Paradise**, **Outrageous**
5.	Metaphor	Red **Temptation**, **Champagne** Rose, **Raisin Plum**, **Frappz** Nude, **Brilliant** Caramel, **Mocha Toffee**, **Glorious** Gold, Nude in **Paradise**
6.	Onomatopoeia	-

The percentage result of rhyme and rhythm, personification, and hyperbole are balance, which is 25.53%. Surprisingly, the result is also somewhat correlates with the result found by Radzi and Musa (2017: 33) that the most used rhetoric features are rhyme and rhythm, personification, and hyperbole. Metaphor is also intensely used with the percentage of 23.40%. The use of rhetoric features are based on the creativity of creative product team to give certain and unique characteristics for product names and are also hoped to have persuasive effects. High persuasive effect is believed could increase the number of selling product. *Glam Diva* will attract consumer who wants appearance like a Diva. *Artful Amethyst* will give an effect that the user looks like wearing expensive accessories. *Nude in Paradise* will make the user feels like she is in heaven and uses such a luxurious product. *Raisin Plum* will attract consumer who wants lips color and shape as beautiful as plum and raisin. However, those rhetoric features could make misperception towards women beauty standard. Those words indirectly demand women to be perfect both inside and outside.

5. The Analysis of Implication Towards the Use of Linguistic Features in *Make Over* Lip Color Names.

This analysis is done because of Radzi and Musa's statement (2017: 35) that further research similar with their research about beauty product names can still be done by using different topic/field. The aim of this analysis is to compare the analysis result from local products with the international products. Radzi and Musa's analysis result show that international brand makeup products consist of the beauty representation of people nowadays which becomes women stereotype in the society about being beautiful. Implicitly women are wished to be perfect from head to toe, physically and mentally. On the other hand, women are also depicted as persons who are weak, get jealous easily, and temperamental.

Based on the analysis result by using *Make Over* lip color as the data, it is found that local products use words and language styles which indirectly or accidentally have the meaning of judging and cornering women. In the result of phrase analysis, the used adjectives of *glorious, glam,* and *gorgeous* imply that women should appear to be perfect. The used adjectives of *outrageous* and *envy* imply that women could get angry and jealous easily. *Silhouette* implies that women must have a gorgeous body and this also implies to sexual assault. Extreme words such as *Nudist Freak*, *Frappz Nude*, *Innudecent*, dan *Nude in Paradise* are also used. *Nude* in this context actually means that the color of the lipstick is like the color of human skin, not being naked. But then because that word is accompanied by *freak* and *in paradise*, it is just like women are sex freak. In the result of clause analysis, exclamative clause is the most used clause which has the exclamative

tone and the words used in exclamative clause implicitly push women to make change towards their appearance. It is just like women must follow the society's beauty standard.

In the result of stylistic features, there are lots of product names use sexist elements which are clearly seen that women are the object of sexuality. This is quite inappropriate with the western customs of Indonesian people who hold the politeness the most. In the result of rhetoric features, it is also found that the use of certain language style could cause misperception of people who receive the message. *Raisin Plum* indicates the shape and color of perfect lips like a raisin and plum fruits which can make women to be obsessive by that kind of beauty standard.

CONCLUSION (AND SUGGESTION)

Based on the result of the analysis, it is found that local cosmetic names are starting to use words which are provocative and implicitly judge women. Though *Make Over* is Indonesian local makeup brand, yet it aims to be able to compete in international market. It is mostly possible that provocative words to name the products is intentionally made so that it will suit the international market taste which only think that kind of words are not a big deal. The maker of product names think that international market will not make a big fuss over sexist words and words which demand women to follow nowadays' beauty standard formed in the society. Nonetheless, since *Make Over* is a product from Indonesia, it will be better if the words could be selected more carefully to prevent misperception from every aspect. If *Make Over* is going to be international, automatically it will also globally represent Indonesia. Since this research is only use a local brand, in the future it is hoped that further research could cover all of the product names from all of local brand, so that the result could be compared and people could find the solution how to face and respond this phenomena.

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APPENDIX

1. Make Over Intense Matte Lip Cream
Lavish, Heiress, Secret, Vanity, Impulse, Cosmopolitan, Scarlet, Libertine
2. Make Over Liquid Lip Color
Brilliant Caramel, Bronze Addict, Drop-Dead Pink, Flare Pink, Fructis Peach, Glam Diva, Grape Rose, Hazelnut, Kissable Peach, Luscious Pink, Macchiato, Pink Punch, Red Temptation, Jazzy Peach, Mad Orange, Peach Ballet, Penelope Pink, Red Babydoll, Sweet Peach
3. Make Over Ultra Shine Lipstick
Ice Angle, Brunet Pink, Artful Amethyst, Reddish Junk, Tahitian Red, Gorgeous Red, Red Alert, Mocha Toffee, Venetian Brown, Down to Brown, Peach Vaganza, Nudist Freak, Everlasting Kiss
4. Make Over Creamy Lust Lipstick
Sassy Pink, Retro Pink, Raisin Plum, Quirky Red, Red Rhapsody, Glorious Gold, Mauve Brown, Twilight Buff, Clover Haze, Frappz Nude, Innudecent, Nude in Paradise
5. Make Over Ultra Hi-Matte Lipstick
King of Pink, Pink Alcatraz, Sophist Red, Red Heatwave, Champagne Rose, Silky Blonde, Think Pink, Runway Rebel, Foxy, Smooch, Baby Bombshell, Envy, Orange Pop, Urban Rouge, Fame Fatale, Silhouette, Outrageous, Divine
6. Make Over Lip Balm Lip Nutrition
Melon Crazy, Orange Crush, Vanilla Latte

Commodification Issue on Advertisement Discourse of Beauty Products for Muslim Women

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Abstract

This paper discusses the issue of a new commodification of muslim women image through beauty product advertisements. This is a descriptive qualitative research which employs critical discourse analysis by applying Fairclough's three dimensional model of analysis. The data was taken from the advertisement in form of videos and pictures from the internet by purposive sampling technique. The advertisements were analyzed through three steps namely analysis on textual description to build images of product, analysis on interaction in the text to build relation between the producers and consumers of a text and analysis of social practice to build the consumers by featuring dominant the linguistics aspects of the discourse. The results show that the beauty product advertisements for muslim women employ several register in form of positive vocabularies such as *halal cosmetics, hijab sensation, for muslimah, alcohol-free*, etc. to build the image of the product. The strategy of personalization of target consumers is employed to build relation. At last, the issue of commodification of muslim women is also revealed through the analysis of discourse as social practice in the beauty product advertisements.

Keywords: commodification, critical discourse analysis, beauty product advertisements.

INTRODUCTION

Advertisements (ads) as one genre of discourse has a wide range structure and meaning as a media to offer products to the target consumers which are competitive (Kaur, Arumugam dan Yunus: 2013:61). The language of beauty product advertisement has a great impact to the target consumers in Indonesia which has a large number of muslims citizen. Consequently, the use of lexicon such as *halal, hijab, safe, pure* for cosmetics becomes a trend as well as a new market for what is called as halal cosmetics targeted to muslim women (muslimah). The wordings choice may influence the target reader as it shapes a specific community of the target consumers to use the products being promoted. Since an advertisement is originally a persuasive text, it may be analyzed beyond the textual aspect namely the ideological level of analysis (Berger, 2016: 45). The ideological level of analysis reveals the message implied beyond the langue used in a text especially ads that are pervasive discourse in our daily life (Delin, 2000). Given the fact that the number of muslim women in Indonesia reaches a great number, they become potential audience for beauty products advertising that offer many kinds of product through language of advertising.

The role of media both printed and electronic media provide many accesses to various information about a product including for muslim women. It is in accordance with Morrisan (2010) via Mayaningrum and Triyono (2016) who states that media is a place to show everything to the society. Consequently, the media brings vast impact of advertisement to the beauty style which require muslim women to improve their beauty through cosmetics and body, skin and hair care. This shows that ads.do not only influence the target reader to buy a product which is needed, but also persuade them to buy

something which are not needed (Cook, 2001). In addition, the use of muslim women as the models in ads may endorse the selling values of the products.

Based on the above background, this article discusses the issue of commodification as seen in the beauty product advertisement for muslim women. This research employs critical discourse analysis Fairclough model to explore the linguistic features in the textual analysis as a means to interpret the advertisement text and explain the social practice implied from the text. The analysis is limited to the description of the lexical choice, clause type choice that represents the issue of commodification. The discourse practice is explained in term of the discourse strategy on building the relationship between advertiser and the reader. Finally, the explanation of commodification is based on the textual evidence as well as the context of the discourse of beauty product advertisements.

LITERATURE REVIEW

There are number of studies about critical discourse analysis especially those which deal with advertisement for muslim women (muslimah). First, Negari, Wulan and Wahyuni (2017) have investigated the use of the word halal in the television ads *Wardah*. The research employs van Dijk critical analysis to find the contextual meaning of halal in the macro structure, superstructure and micro structure. The result shows that the use of "halal" in the ads discourse cannot be used as the main message because there are several rules and ethic codes of the use of "halal" in ads. Next, Mayaningrum and Triyono (2016) examined the commodification of hijab in Sophie Paris version of "Natural and Halal" in the television. They reviewed the ads as a commodification using semiotics approach by Pierce. The result shows that the ads make the hijab as a sale value to gain advantage. Third, the research in the management field was done by Mohammoadiyan and Hajipour (2016). They analyze that halal assurance is important to develop Islamic markets and help the supply chain of halal cosmetics. The research can be a literary review for the definition of halal cosmetics. At last, Indriyani (2016) investigates hijab commodification in *Sampo Sunsilk* ad.in television with Pierce semiotics approach. The result shows that the commodification that appears in the ad is the content commodification as seen in the sign and the portrayal of the story. This article discusses much more on the verbal aspect especially the linguistic features to reveal the discourse practice and the representation implied in the beauty product ads.

CDA is an approach that is suitable to reveal the ideological values beyond the words in a text. It deals with the function of language in relation to the social issue. In the micro level, CDA covers detail linguistic analysis of a text to determine how ideology is constructed in certain discourse (Ringrow, 2016: 6). According to Fairclough (1992: 11), each form of discourse has three dimensions namely 1) a written text, 2) a form of interaction between people that involve the production process and interpretation and 3) a part of social practice. From those perspectives, advertisement text is considered as discourse that may have those three characteristics. Therefore, the language of advertising is the social reality which contribute to influence the society in determining the views, ideas and behavior (Mulyana, 2005: 65). The advertiser will explore the language and visualization to create novelty in advertisement as persuasive discourse.

RESEARCH METHODS

This is an analytical qualitative research which includes several steps of research namely the stage of collecting the data, the stage of data analysis and the display of data

analysis (Sudaryanto, 2015: 6). The data were collected from the advertisement in the internet with purposive sampling technique with observation method. Fifteen beauty product advertisements were taken as sample of the data with various product such as cosmetics, shampoo and skin care with dominant verbal aspects from the internet. The analysis of the data employs critical discourse analysis (CDA) Fairclough model covering three steps of analysis namely textual description, analysis on discourse practice to interpret the production and consumption of the text and at last is the analysis on the commodification issue implied in the text Fairclough (1989: 26). The display of the data analysis is in formal method which the results were described in words and sentences.

DISCUSSION

The analysis includes three steps namely textual description, analysis on discourse practice to find the interaction between the advertiser and the reader and at last is the explanation of the hidden issue implied in the ads discourse for muslim women. The analysis based on Fairclough three dimensional model of analysis (1989) which cover the analysis on the textual preference from the vocabulary level to the clause level. The analysis is explained as follow:

Textual Analysis
The textual analysis discusses the linguistic feature of the discourse from the level of vocabulary and grammatical level (Fairclough: 112). There are several words found in the beauty products ads for muslim women which have expressive values. From the data, there are several words which have positive meaning that refer to a safe cosmetics for muslim women namely *halal, muslimah, Islami, pure* and *safe*. These words are attached to the phrase in the element of the ads such as headline, slogan, signature and bodycopy. As an example, in the headline, the words are often used to give a title for the name of cosmetics as seen in the data below:
(1) Sariayu Hijab: Perawatan Rambut Wanita Berhijab
    Sariayu *Hijab*: A Haircare for Muslim Women
(2) Amalia: The Essence of *Halal* Beauty
(3) Wardah: *Halal* dari Awal (Wardah: *Halal* from beginning)
(4) Sophie *Muslimah Kosmetik* Halal diperkaya dengan Bahan-bahan Alami (Halal Cosmetics enriched with natural ingridients)
(5) *Mazaya Kosmetik (Pastikan produk aman, halal & terdaftar BPOM).* Mazaya Cosmetics (Make sure the products are safe, halal and BPOM registered).
(6) *Mazaya Body Cologne: Wewangian Islami* (Mazaya Body Cologne: Islamic Fragrant)
Those examples show that the expressive words such as *hijab, halal, Islamic, muslimah* can be registers for beauty product advertisements discourse. Besides, as loan words from Arabic, the originality of the words is used to maintain the meaning of the word so that the words attached to those lexicons have the positive meaning. Viewed from the category of the words, each lexicon has different category for instance: *Hijab* is categorized as a noun, *halal* and *islamic* is an adjective. When those lexicons are bounded to other lexicons, they become specific noun phrases modified by adjective and noun premodifier such as *halal cosmetics, Islamic fragrance*, and *hijab shampoo* that refer to a special cosmetic for muslim women which are promoted and to build the Islamic beauty products.

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From the grammatical analysis, the choice of the type of sentence also may influence the images of the product. The use of imperative clause may evoke the reader to take some actions such as in examples:

(7) *Yuk lengkapi harimu dengan wewangian Islami* (Mazaya Body Cologne)
Fulfill your day with Islamic fragrance (Mazaya Body Cologne)

(8) Keramas rambutmu secara teratur ya moeslemates, Gunakan produk Sariayu Hijab (Sariayu Hijab)
Wash your hair regularly moslemates, use the products of Sariayu Hijab.

The use of the imperative verb 'fulfill' and 'wash' is categorized as action verb to persuade the reader to take an action to use the fragrance and to wash the hair using the product offered. In addition, the imperative clause may give suggestion and exhort to the target consumer (Dyer, 1992). In addition, the use of register *islami* and *moslemates* also function as the product image building specified to muslim women.

Discourse Practice Analysis

This part of analysis discusses the interaction between the advertiser and the reader by viewing the linguistic features such as personalization and several strategies to make an intimate relationship (Fairclough, 203). As an example of personalization, it can be seen from the greeting to the audience in the body copy such as:

(9) Assalamu'alaikum Sahabat Muslimah (Dear Muslimah Bestfriend) *(Katharizo Scrub).*

(10) *Assalamualaikum moslemates, Sunsilk kini menghadirkan brand khusus untuk muslimah (Sunsilk Shampoo)*
(Assalamualaikum moslemates, Now Sunsilk has a special brand for muslimah.)

The choice of word *Muslimah Bestfriend* and <u>muslimates</u> has a function to make an intimate relationship. This personalization aims to make the communication as personal as possible aimed to greet muslims target audience with the word *bestfriend* and *mates*. However, the advertiser still shows different authority by using the pronoun *we* as representative of the company. For instance is :

(11) *We* understand every women dream (Wardah)

The choice of pronoun *we* also shows authority of the advertiser as a commodity makers (Fairclough, 205). This textual choice of pronoun is called a "synthetic personalization" which aims to make the interaction as communicative as possible so that the promotions of the product run smoothly. The step of analyzing of this interaction aims at building the relation so that it will continue to the step of building consumers at the end of ads.aim.

Another strategy to build relation is by convincing the readers through positive lexical choices, as an example is the use of the phrase *Pure and Safe* in a slogan of Wardah cosmetics. It implies that other kinds of cosmetics may contain harmful ingredients that are not safe to be used. The novelty of the product can also be used to persuade the readers as the product is the pioneer such as in the data below:

(12) Saqueena, Hair Serum Pertama Khusus Rambut Berhijab. (Saqueena, The first hair serum for veiled women).

This statement also implies that there is no hair serum produced before this product. Therefore, the product still has the best quality which is offered. The next strategy is by intertextuality of scientific term in the product description. As an example, an Islamic fragrance is claimed to be alcohol free as seen in the data:

(13) Mazaya Body Cologne wewangian Islami (non Alcohol).
Mazaya Body Cologne Islamic Fragrance (non alcohol).

This description employs a lexicon 'alcohol' which is borrowed from scientific discourse to convince the readers about the halal ingredients in the perfume. All in all, these

strategies are chosen to build the relation so that the reader is well engaged with the description and persuasion of the ads.

Explanation of The Commodification Issue

From the textual analysis and the discourse practice analysis, it seen that there is 'a hidden agenda' from the discourse of beauty product ads. for muslim women. The issue of commodification is supposed to be the agenda for the advertisers in promoting a large scale of products from hair to toe. Commodification deals with the transformation of goods and services that have exchange values in the market. It involves the relationship of the content in the media, the number of audience and the advertisement (Mosko Politic Science taken from Sukmono,via Indriani: 2016). Commodification issue can be seen from the reality that halal and muslimah cosmetics nowadays have developed in Indonesia as special goods that are guaranteed by BPOM (National Drug and Food Control Agency) and certified officially. The new halal products will have a higher exchange value because of the certification and safety guarantee.

The textual evidence that evoke the issue is reflected from the textual and grammatical aspects. The advertisers select the lexical choice dealing with islamic association to build an product image. Consequently, there are a large number of halal cosmetics and muslimah cosmetics which bring the quality of pure and safe content. However, this phenomena shows that advertisement discourse as social texts motivated by competition for market shares (Goldman, 9). On one hand, the discourse of beauty product advertiemsent for muslim women may fulfill the need of safe beauty products. On the other hand, many companies compete to create new product variant as well as halal certification to increase the selling point of the products.

CONCLUSION (AND SUGGESTION)

Viewed from the linguistic aspect, the ads. discourse have several textual choice which can be analysed ideologically using critical discourse analysis. CDA is useful to analyze the verbal aspects of the discourse, which lead to interpretation, and explanation of the text as social practice. The textual analysis reveals that the use of several lexicons such as *hijab, halal, muslimah and islamic* function as building images of the product. The interaction between the advertiser and the reader is built through synthetic personalization and several strategies to convince the readers. This step aims at building the relation through the advertisement discourse. The issue of commodification is explained as the part of discourse practice. The commodification is seen through the dichotomy between halal and nonhalal cosmetics and the enlargement of the target audience. This issue is built through the content aspects of the media, the audience, and the advertisement. The next research may investigate a larger scale of discourse or may compare the beauty concept between Indonesia and foreign country using critical discourse analysis.

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The Analysis on Segmental and Supra-Segmental Features in Robert Frost's Poem Titled Fire and Ice

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Abstract

This paper is a study of Robert Frost poem with the title Fire and Ice. The aim of this study is to analyse the segmental and supra-segmental features in the poem and use it to help readers familiar with those features which later help in mastering the spoken language. This study is the qualitative study where the main data used in this study is the poem composed by Robert Frost the retrieved from Poetry Foundation's website. This study discusses the segmental aspects consist of consonants and vowels and supra-segmental aspects consist of stress, intonation, and rhythm. The knowledge of both segmental and supra-segmental aspects is really important to analyse and recite the poem where later helping readers to master the spoken language through intensive exposure to those aspects.

Keywords: Robert Frost, poem, segmental, supra-segmental

INTRODUCTION

As a second language in Indonesia, English only ha developed recently due to the urgent need in this global era. Starting from a job application, usually, one of the requirement is mastery of English or usually written in the job advertisement as *fluent in oral and written English*. It is important especially for a multinational company when the colleagues will come from different countries and the only way to communicate with them is using English language as the vehicle of communication. Another example the important need in English is for an Indonesian student who wishes to study abroad, the campus he/she want to enrol require him/he to give a proof of English language proficiency which can be earned by taking English proficiency tests like IELTS or TOEFL IBT.

Unfortunately, most Indonesians still not reach that level of proficiency. It is due to the exposure of that language. English language is only taught in formal school starting from junior high school and it is quite late for Indonesians to acquire the language. Apart from that, Indonesia also has a deficiency in the number of competent English teachers in formal school. In teaching and learning process in school, problem arises since the language only treated as an object of intellectual study where students are being taught just to memorise things rather than understanding it. After understanding it, later the students can acquire it well. Acquiring the language means they mastered both the written and spoken language.

The very obvious measurement to measure whether someone has good proficiency in English is through the spoken language (Alip, 2016). In his paper, he introduced the segmental and supra-segmental aspects of English phonology to Indonesian students as an effort to make the students and teachers of English aware of the importance of mastery the spoken English language.

As suggested in his paper that in accordance with the title of this paper, to treat segmental and supra-segmental errors in spoken English are through exposure of native pronunciation and systematic minimal pairs, and through the exposure of native English

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utterances, respectively, this paper is written to analyse the segmental and supra-segmental features in Robert Frost's poem titled Fire and Ice.

LITERATURE REVIEW

This paper used two theories as for the basis namely the segmental features consist of consonant and vowel phonemes, and supra-segmental features comprise of stress, rhythm, and intonation.

A. Segmental

Phonemes are the minimal units or one of a small speech sounds or also known as segments that are distinguished by the speakers of a particular language to represent differences in meaning. Using substitution test, the phoneme status can be proven through the substituting one segment for another that can produce a different word, for example, the phoneme of /e/ and /ɪ/ in *desk* and *disk*. Any pair of words exists that differs in one sound only or distinguished by just one segment called a minimal pair (Poole, 1999: 57). In English, the segments of phonemes consist of two aspects namely the consonant phonemes and vowel phonemes.

A.1 Consonant Phonemes

In English, there are 24 consonant phonemes which can be categorised into 6 oral stops {/p, b, t, d, k, g/}, 3 nasal stops {/m, n, ŋ}, 4 approximants {/l, r, j, w/}, 2 affricates {/tʃ, dʒ/}, and 9 fricatives {/f, v, ð, θ, s, z, ʃ, ʒ, m, h/} (Giegerich, 1992: 41). Comparing the English consonant phonemes with Indonesian consonants phonemes, there are slight differences. The most differences found in fricatives and affricates. For Indonesian, they perceived the phonemes /f/ and /v/ as /p/ while /ʃ/, /z/, /ʒ/ as /s/. The latter is both phonemes are alveo-palatal in Indonesia while in English the phonemes are palato-alveolar or also labelled as postalveolar (Alip, 2016: 16).

A.2 Vowel Phonemes

The vowel in English, specifically in Received Pronunciation (RP) consists of 12 simple vowel phonemes and 8 diphthongs (Poole 1999: 60), the same with General American (GA) (Ladefoged 1993: 31). The quality of the vowel can be distinguished between lax (short) consist of 6 vowel phonemes and tense (long) consist of 10 phonemes. The lax vowels are {/ɪ, e, æ, ʊ, ʌ, ɚ/} and the tense vowels are {/i, eɪ, ɑ, ɔ, oʊ, u, ju, aɪ, aʊ, ɔɪ /} (Ladefoged 1993: 87). There is a vowel known as schwa /ə/, used to designate vowels that have reduced vowel quality or the vowel is unstressed during the realisation in a connected speech which will be discussed further in the discussion section. Comparing the number of phonemes and the quality of vowels, it is difficult for Indonesian to pronounce or speak the English words since in Indonesian; there are only six vowel phonemes and they do not have tense vowels since it is not phonemic (Alip, 2016: 16).

B. Supra-segmental

Supra-segmental is the units of linguistic which operate above single sounds (Alip, 2016: 16). The supra-segmental features consist of stress, rhythm, and intonation (Collins and Mees, 2013:128) that will be explained further below.

B.1 Stress

When there is a word in English consists of more than one syllable or known as polysyllabic, certain syllable will receive a higher degree of prominence or stressed. Stress syllables are produced with a stronger eruption in initiatory energy and the energy

result in greater loudness (Giegerich, 1992: 179). In addition, stress also phonemic in English that is to say that different stress will produce different meaning. For example, the word *pervert* can have two meanings one is a verb and one is a noun. If pronounced as ˈ*pervert*, where the stress is on the first syllable, it means that the word is noun that has meaning of a person whose behaviour deviates from what is acceptable especially in sexual behaviour, while if the stress is on the second syllable, *perˈvert*, it turns into verb that has meaning of corrupt morally or by intemperance or sensuality. Thus, it is important to know when to stress certain syllable.

The guidelines on word stress combining the propositions of Collin and Mees (2013: 132) and Giegerich (1992: 184) are: (1) for words consisting of two or three syllables, the primary stress is on the first syllable but we have to keep in mind that usually the verbs and adjectives are in final stress and (2) for words consisting of longer words (four or more syllables), there is a tendency for the antepenultimate syllable (third from last syllable) to have primary stress.

B.2 Rhythm

All speech is said to have rhythm if it is delivered fluently and without interruption (Giegerich, 1992: 258). English language is considered to be stress-timed language since the interval between stressed syllables being isochronous or the interval roughly equal in time. Sentence stress or the stress of word in connected speech is the basis of rhythm (Collin and Mees 2013: 136). In speech, the stress will usually fall on the syllable of content words or lexical words that consist of nouns, main verbs, adjectives, and most adverbs while function words that consist of articles, auxiliary verbs, verb *be*, prepositions, pronouns, and conjunctions left unstressed with few exceptions such as demonstratives and *wh*-words. For example in Giegerich (1992: 259), ˈ*This is the* ˈ*house that* ˈ*Jack* ˈ*built* comprises seven words as well as seven syllables where three words are content words while the rest are function words. The stress should fall on those three words (*house, Jack, and built*) but since *this* is demonstratives, it should be stressed which makes it has four stressed syllables. Between the stressed syllables, there is timing unit known as *foot*. Time unit to pronounce ˈ*This is the,* ˈ*house that,* ˈ*Jack,* and ˈ*built* is roughly equal due to the nature of English as stress-timed language. Thus, this phrase has four feet; the first consist of three syllables, the second two, and the last two have one. This guideline is really useful to analyse English that written in traditional manner (like rhyming couplets and iambic pentameter) poetry later.

B.3 Intonation

Intonation is the pitch movement of speaker's voice during an utterance. Unlike Mandarin that considered being tonal language i.e., the different tone will produce different meaning, English does not use intonation to differentiate meaning but rather to use it as a supra-segmental feature.

In any utterance, there will be intonation group where certain syllable that has a marked change in pitch, which highlights that certain syllable or make the syllable prominence by uttered it longer and louder. That prominence syllable is known as the nucleus intonation and it is considered to be an essential component of intonation group. The possible tones carried by the nucleus are fall (□), rises (□), fall-rise (∨), and rise-fall (^).

As a supra-segmental feature, intonation has four functions namely the focusing, attitudinal, grammatical, and discourse (Collins and Mess, 2013). Focusing is a speaker who focuses on the most significant information by mean of the location of the nucleus. For example, *James adored his gorgeous* **_new_** *motorbike*. The most significant information here is the new motorbike thus, it uttered longer and louder. Attitudinal is about a speaker who imposes an attitude on top of the bare semantic content of what

being said. For a fall-rise (∨) tone, it implies doubt, correction, reservation, and appealing to the listener to consider while for a rise-fall (^) tone, it implies impressed, arrogant, confident, self-satisfied, mocking, and putting down. Grammatical function is about speaker distinguishing certain syntactic relationship for example statement vs question like *You're are going to* ☐*Malaysia*. vs *You're are going to* ☐*Malaysia*?. Discourse is about the organisation of conversation between two or more speakers. The nucleus tone in the discourse can be divided into two the falling tones that suggest finality and unloading of information and rising tones that indicate non-finality and information are sought or anticipated, rather than unloaded.

METHODOLOGY

This study is a qualitative study on a poem with the emphasis on the supra-segmental features of the poem. The main data used in this study is Robert Frost's poem title Fire and Ice, retrieved from Poetry Foundation's website. The tools used in the study were segmental and supra-segmental features. The units of analysis are each word and line found in the poem. Those segmental and supra-segmental aspects are identified in each line.

DISCUSSION

The poem was written by Robert Frost (1874 - 1963) and considered to be interesting since the poem composed in traditional and modern manner. The poem consists of nine lines varies between two-meter lengths (either eight syllables or four syllables) and uses three sets of interwoven rhymes, based on *-ire*, *-ice*, and *–ate*. Aside from the very clear use of rhyme, the poem seems rather formless. The first two lines are like a prologue. Those lines do not have the same rhythm or syllable count as the other lines; the first line consists of eight syllables and second line 4 syllables. Starting in line 3 until 7, a pattern becomes clear; eight-syllable lines in an iambic meter, which is unaccented or unstressed syllable followed by accented or stressed syllable (Wolosky, 2001: 41). It seems that the last two lines are a single line that has been broken in two for the sake of the rhymes.

A. Segmental Analysis

The analysis started with minimal pairs to tackle the segmental features in the poem. The minimal pairs found in the poem is *and* [ænd] in line 1 and *end* [end] in line 9 which can be distinguished using phonemes /æ/ and /e/ respectively. In weak forms, *and* will pronounced as [ənd] or [ən]. Thus, the schwa /ə/ used to designate vowels that have reduced vowel quality during the realisation of *and* [ænd] into [ənd] or [ən] in connected speech. It is important for students to be exposed to the citation forms for a single word and in a connected speech in order for them to acquire good spoken English language.

As stated previously regarding the difficulties for Indonesians in perceiving the fricatives, this poem found several words that have fricatives namely the *fire* (line 1 and 4), *I've* (line 3), *desire* (line 3), *those* (line 4), *favor* (line 4), *if* (line 5), *perish* (line 5) and *suffice* (line 9). *Fire* [ˈfaɪ‿ə] (RP) or [ˈfaɪ‿ᵊr] (GA), *I've* [aɪv], *favor* (or favour in RP) [ˈfeɪv.ə] (RP) or [ˈfeɪv.ᵊr] (GA), *if* [ɪf] and *suffice* [sə.ˈfaɪs] are using phonemes /f/ and /v/ where usually Indonesians will perceive the phonemes as /p/. *Desire* [di.ˈzaɪ‿ə] (RP) or [di.ˈzaɪ‿ᵊr] (GA), *those* [ðəʊz] (RP) or [ðoʊz] (GA), *perish* [ˈper.ɪʃ], and *suffice* [sə.ˈfaɪs] are using phonemes /z/, /ʃ/ and /s/ where usually Indonesians pronounce those phonemes as /s/. The confusions make sense because the fricative consonants are obstruent, which is a natural class of sounds that have common articulatory (formed by air passing through a

narrow opening between two parts of the mouth) and phonological feature (Ladefoged, 1993: 62). If we look at the phonetic transcription between RP and GA, the most prominent difference is the pronunciation of /r/ that usually pronounced in GA while in not in RP. This makes the GA as rhotic while RP is non-rhotic. For certain word like *if*, in RP, this word has no separate weak form but in GA, it may have a weak form [əf]. As we noticed here, schwa /ə/ is used to unstressed the vowel phonemes of /i/ (tense vowel) during the realisation in connected speech.

In the poem, there are two digraphs (two letters used together to represent a single speech sound) words namely the *wh-* in *who* (line 4) and *-gh-* in *enough* (line 5) that can be very problematic to pronounce especially for Indonesians. *Who* is a digraph *wh*, which the digraph pronounced as /w/ in most cases (Longman Pronunciation Dictionary). However, through the changes in English language, the words like *who*, *whole*, and *whom* are having reduction, thus, pronounced as *huː*, hoʊl, and *huːm*, respectively. *Who* can be in strong (*huː*) and weak forms (*hu* or *u*). The weak forms are used only for the relative, not the interrogative.

Enough is a word that includes in *-gh-* pattern words. The *-gh-* pattern words come from Anglo-Saxon word, for example, *tiht* (tight). The /h/ was a hard low-pitched sound. Then around the 13th century, the /h/ became /gh/ because of the Franco-Latin influence to try demonstrating this low-pitched sound. By late Middle English period (1150 – 1476), the /gh/ sound was either dropped or became /f/ sound in northern dialect (Upward & Davidson, 2011: 181), for example *enough* pronounced as [əˈnʌf] (RP) or [iˈnʌf] (GA), where /gh/ dropped and become /f/. There is no fixed rule on pronouncing the digraph *-gh-* but there are several possible pronunciations like /g/ in *ghost* [ɡəʊst] (RP) or [ɡoʊst] (GA), /f/ in *enough*, and silent after *i* and other vowel letters as in *high* [haɪ] and *daughter* [ˈdɔːt.ə] (RP) or [ˈdɔːt̬.ᵊr] (GA) (Long Pronunciation Dictionary).

With the help of pronunciation dictionary like Longman Pronunciation Dictionary, it is really helpful for the students whom seriously interested in English pronunciation, especially to study the segmental aspects. In fact, Ladefoged (1993: 76) also suggested for students to use Longman Pronunciation Dictionary since this dictionary is the leading authority on contemporary English pronunciation that covers British, American, and other variants of the world-wide language.

B. Supra-segmental Analysis

The basic for supra-segmental is the consonants and vowels as the single sound or segment of which speech is composed because supra-segmental is the units of linguistic which operate above single sounds. Then, the segments will form the syllables that eventually turn into utterances or connected speech (Ladefoged, 1993: 14). The analysis on supra-segmental aspects of this poem will be started with the stress that divided into word stress and sentence stress in each line of the poem. Mostly the words contained in the poem are monosyllabic word except *tasted* (line 4), *desire* (line 4), *favor* (line 5), *perish* (line 5), *enough* (line 6), *destruction* (line 7), and *suffice* (line 9). Of all those words, only *enough* (adverb) and *destruction* (noun) are not verb while the rest are. *Enough* [əˈnʌf] (RP) or [iˈnʌf] (GA) is adverb which means, the syllable that should be stressed (marked with "'" symbol) is on the final syllable, similar to other words that categorised into verbs. For *destruction* [diˈstrʌk.ʃən], the stress will fall on the penultimate (second from last) position. In sentence stress or connected speech, the content words which carry a high information load are normally stressed, specifically the syllable, with few exceptions. Line (1) has 8 words as well as 8 syllables since all of the words are monosyllabic. There are 5 content words which mean there are 5 stressed words namely *say*, *world*, *will*, *end*, and *fire*. For the function words like *some* [səm], *the* [ðə], *in* [ɪn] (RP) or [ᵊn] (GA), the words are unstressed and pronounced in weak forms.

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In RP, the word *in* has no weak form but in GA, there is (Longman Pronunciation Dictionary). We also notice that in the realisation of the unstressed vowel in connected speech, schwa /ə/ is used to designate vowels that have reduced vowel quality. Even though the word *those* (line 4) is function word, it is stressed in connected speech because it is a demonstrative word, which is the exception as being stated before. The same method can be used to analyse the following lines of the poem.

Sentence stress is the basis of rhythm in English. In line (1), there is a total of six content words as equal to six syllables which make line has six foot. The time interval between *some|*, *say the|*, *world|*, *will|*, *end in|*, and *fire|* should be roughly equal. The sign "|" used as a marker of the foot. The rule also applied to other lines. This rule also can be applied in real life conversation. Lines (3) until line (7) are interesting because they show an obvious iambic pattern; eight syllables with four accented or stressed syllables. Line (8) and (9) also show the iambic pattern with lesser syllables. Thus, to recite all those lines, we can use a different rule with the previous since the lines have iambic patterns. The pattern would be an unstressed-stressed pattern (Wolosky, 2001: 139).

When reciting the poem, just like producing normal utterances, the pitch changes to emphasise certain words called the nucleus which carries the most significant information in a tone group. In line (1), there are two nucleuses found which are *world* and *fire*, which make this line has two tone groups. Thus, while reciting line (1), there will be great change in pitch when pronouncing the words *world* [wɜːld] (RP) or [wɝːld] (GA) and *fire* [ˈfaɪ‿ə] (RP) or [ˈfaɪ‿ᵊr] (GA). The pitch changes (fall pitch) that begin from *world* continue only until the beginning of the next tone group, namely the *fire*. This in only the guideline since there is no exact rule on defining which one will be the nucleus; all depends on the speaker emotional state, and to some extent, personal psychological characteristics (Ladefoged, 1993: 257).

CONCLUSION

In summary, the poem consists of both segmental and supra-segmental features. To recite the poem, the knowledge of segmental (consonant and vowel phonemes) and supra-segmental features (stress, rhythm, and intonation) is needed.

The implications for this study are students or readers will familiar with the segmental and supra-segmental features found in a poem and know how to recite any poem later. This is important as part of the learning process to acquire good spoken English.

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APPENDIX

Fire and Ice by Robert Frost
(1) Some say the world will end in fire,
(2) Some say in ice.
(3) From what I've tasted of desire
(4) I hold with those who favor fire.
(5) But if it had to perish twice,
(6) I think I know enough of hate
(7) To say that for destruction ice
(8) Is also great
(9) And would suffice.

Expressive Speech Act in
Miss Peregrine's Home for Peculiar Children Novel

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Abstract

This article observes the use of expressive speech acts exploited by the writer in the *Miss Peregrine's Home for Peculiar Children* novel. This research employs descriptive qualitative method. In determining the data, the researchers apply purposive sampling. Data in the form of utterances were collected through content analysis. Data are validated using source triangulation and methodological triangulation. Data are in the form of utterances used by four characters in the novel. The four characters are chosen because they are mostly contributing in the novel plot. The finding shows that from 157 data there were 14 expressive speech acts exploited by the writer. They are criticizing 29.29%, complaining 29.29%, censuring 11.46%, apologizing 7.01%, blaming 7.01%, regretting 5.09%, flattering 3.82%, thanking 2.55%, accusing 1.27%, surprising 0.64%, congratulating 0.64%, condolence 0.64%, expressing proud 0.64%, and *mocking* 0.64%. The expressive speech acts exploited by the writer are to bring the readers in the same state of physiological emotion of its character, and it is influenced by its physically context (message, participant, and setting of the utterances), epistemic context (purpose, situation of the utterances), linguistic context (language and intonation), and social context (social status and distance).

Keywords: speech act, expressive speech act, psychological emotion

INTRODUCTION

Novel is one of literature products and it has its own type. They are adult, chick-lit, teen-lit, drama and etc. One of the ways for the novelist to shows the physiological emotion of its characters is through exploiting speech act especially expressive speech act. The expressive speech act can be used to shown anger, sadness, happiness, sorrow, good mood or bad mood and etc. This article observes the use of expressive speech acts exploited by the writer in the *Miss Peregrine's Home for Peculiar Children* novel.

LITERATURE REVIEW

Speech act is a sub-subject of pragmatic. According to Searle (1979) speech act is a basic unit of language used to describe meaning; a speech that express a purpose. The theory of speech act used in this article are taken from Searle (in Leech, 1993: 164), Yule (2006: 93), and Djatmika (2016: 17). Though, their explanations about speech act are clear but still it is not an easy task to describe each category of speech act in more detailed especially the expressive speech act. In addition, from the above theories it can be concluded that the expressive speech act is associated with the physiological emotion of its speaker.

RESEARCH METHODS

This research employs descriptive qualitative method. Descriptive method is collecting the qualitative data, analyzing them, and writing the result (Bogdan and Biklen

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in Creswell, 2003: 171). It means that the researchers explain the phenomenon through collecting, separating, comparing, analyzing and draw a conclusion based on data characteristics that have been analyzed by the researchers. Data are in the form of utterances, while the source of data is a novel of Miss Peregrine's Home for Peculiar Children. Data are limited from the four characters in the novel that mostly contribute in the novel plot story. Data are validated using triangulation source and triangulation method.

DISCUSSION

This section discusess the elaboration of the exploited expressive speech act found in the novel. The finding shows that from 157 data, there were 14 expressive speech acts exploited by the writer. They are:

Example 1 Criticizing

Jacob: I might've said, *I'm going upstairs to pack my suitcase, and if my dad still won't take me home I'm going to fake a seizure*, but instead I answered, "Just up to my room," which came out sounding more like a question than a statement of fact.

Bartender: "That so?" he said, clapping down the glass he'd been filling. "**This look like a hotel to you?**"

The participants from the above dialogues are Jacob (hearer) and The Bartender (speaker). The setting was inside a bar in September 3rd 1940. The purpose of an utterance uttered by the speaker was to criticize the hearer act that was inappropriate. The hearer suddenly rushes in bar and going upstairs, though he did not aware if he was in the same period of time or not after entering a *loop*. The differences of social context between both of them were symbolized P+ and D+ for the bartender and P- and D+ for Jacob. It means that Jacob is less powerless than the bartender cause of the bartender is older than Jacob. Also, Jacob is renting a room in a same bar in the present time of year (in 2016).

Example 2 Complaining

Worm: "We're the sickest rapping duo in Wales," Worm said. "I'm MC Worm, and this is the Sturgeon Surgeon, aka Emcee Dirty Dylan, aka Emcee Dirty Bizniss, Cairnholm's number one beat-boxer. Wanna show this Yank how we do, Dirty D?"

Dylan: Dylan looked annoyed. "**Now?**"

Jacob: "Drop some next-level beats, son!"

The above dialogue occurs between Worm, Dylan, and Jacob. Worm and Dylan are the natives of the island, while, Jacob comes from the outside of the island that came in with his father to find out the truth about his grandfather, Abe Portman. The context of situation of the above dialogue is about Worm introducing himself and Dylan to Jacob. Worm and Dylan are the rapping duo in that island. Dylan is complaining to Worm about showing Jacob their rapping. Dylan is complaining because he has not prepared anything to show to Jacob their rapping skill. Dylan and Worm are having close relations and it shown from their Distance with minus (-) symbol. While, Jacob has positive (+) symbol

in his distance with both of Dylan and Worm. Jacob and his new friend (Dylan and Worm) have the same power because they are in the same age. Though, Jacob comes from the city outside of the island. The expressive speech act exploited by the writer in the above dialogue is the complaining expressive speech act uttered by Dylan in utterance "**Now?**" and it also indicates from the hints word in the narrative "Dylan look **annoyed**."

Example 3 Censuring

Abe Portman:	"Yakob, thank God. I need my key. Where's my key?" He sounded upset, out of breath.
Jacob:	"What key?"
Abe Portman:	"Don't play games," he snapped. "**You know what key**."

The above dialogue's participants are Abe (speaker) and Jacob (hearer).The theme is about Abe who is censuring Jacob, because according to Abe, Jacob is pretending that he did not know where the key his grandfather is looking for. The conversation happens through the phone, Abe is calling Jacob in his office. The linguistic context of censuring can be seen from the narrative "he snapped". In social status and distance aspect, Abe has more power than Jacob because Abe is Jacob grandfather. The power is shown with symbol P+ in Abe Portman utterance and P- in Jacob utterance. While, the Distance symbol is shown with D- on both Abe and Jacob utterance because they are relative between grandfather and his grandson.

Example 4 Apologizing

Peregrine:	She flashed me a tight smile. "My goodness. Hasn't your grandfather told you *anything* about his old friends?"
Jacob:	"Some things. But for a long time I thought they were fairy tales."
Peregrine:	"I see," she replied.
Jacob:	"**I hope that doesn't offend you**."

The participants of the above dialogues are Miss Peregrine (hearer) and Jacob (speaker). The setting was in Miss Peregrine's dinning room. The purpose of the utterance is never made a statement or assumption before seeing the fact itself. Jacob assumes that Miss Peregrine and her children are all dead, because he only hears about them from his late grandfather stories and letters. The language used to express apologize can be seen from word **I hope that doesn't offend you**. The social status between both of them are symbolize with P+ for Miss Peregrine because she is older than Jacob and Jacob is P-. Furthermore, for their Distance is symbolize with D+ for both Miss Peregrine and Jacob because it is their first time seeing each other formally.

Example 5 Blaming

Dad:	"He said his friends were imaginary," my dad repeated, sounding worried. The farmers exchanged baffled glances.
Worm:	"See?" Worm said, a flicker of hope on his face. "**Kid's a bloody psycho! It *had* to be him!**"
Jacob:	"I never touched them," I said, though no one was really listening.

The participants of the above dialogues are Jacob's father (hearer), Worm (speaker) and Jacob (hearer). They are gathering in a farm because there was an accident, some sheep was killed. The purpose of the utterance was to put blame to the other person though did not have enough proof. The linguistic context from the above dialogues can be seen from the word ***had* to be him!** It is to emphasis that someone is blaming the other. The social status in terms of Power were symbolize P+ for Jacob's father because he is older than Jacob and Worm, while P- is for Jacob and Worm. Furthermore, in the Distance aspect was symbolized with D+ for Jacob's father toward Worm and Jacob toward Worm. On the other hand, the Distance was symbolized with D- for Jacob toward his father.

Example 6 Regretting

Abe Portman: I asked him what happened, what animal had hurt him, but he wasn't listening. "Go to the island," he repeated. "You'll be safe there. Promise me."

Jacob: "I will. I promise." What else could I say?

Abe Portman: "**I thought I could protect you**," he said. "**I should've told you a long time ago** …" I could see the life going out of him.

The dialogue above happens between Jacob (hearer) and his grandfather, Abe Portman (speaker). The conversation **happens** in the backyard of his grandfather's house. The purpose of the utterance uttered by Abe is to say everything that need to be said. Abe was regretting for not telling Jacob the truth because he want Jacob to have a normal live, not the same live he had before having a family. The utterance to show regretting expression is shown with the word **I thought** and **I should've**. The social status between both of them were symbolize with P+ for showing that Abe has more power than Jacob while Jacob symbolize with P-. The distance between Jacob and his grandfather was symbolized with D- because both of them are having relationship between grandfather and his grandson.

Example 7 Flattering

Jacob: "Take your picture."

Emma: Her smile disappeared. "I'm not exactly at my most fetching," she said doubtfully.

Jacob: "**No, you're great. Really**."

Emma: "Just one minute? Promise?"

The participants of the above dialogues are Jacob (speaker) and Emma (hearer). The dialogues happened inside the cave (cairn). The utterance uttered by Jacob is for praising someone (Emma). He wants to take a photo of Emma with his mobile phone. The linguistic context exploited by the writer can be seen from the word **you're great, really**. Furthermore, the social context in terms of power from both participants is shown with P- for both Jacob and Emma. While, the distance is shown with D- because they already knew each other and it seems that Jacob start to like Emma.

Example 8 Thanking

Jacob: "I mean, this no-good sonofabitch."

Dad: He laughed. "**Thank you, son, that'll do**."

Jacob: "It *will* be special," I said reassuringly.

The participants of the above dialogues are Jacob (hearer) and his father (speaker). The dialogues took place in the pub inside the bar. The purpose of the utterance is to say thank when you have received something or praising from the other people. It **is** shown from the dialogues that Jacob's father was say thank because Jacob mocking the guy who camp on the beach to watch a bird (peregrine eagle). The linguistic aspect to say thanks can be seen from the word **thank you** uttered by Jacob's father. The relation of Jacob and his father in terms of power was symbolized with P- because Jacob is his son, while his father is P+. Furthermore, the distance between both of them was symbolized with D- because the relations between of them are father and son.

Example 9 Accusing

Abe Portman: "Don't play games," he snapped. "You know what key."

Jacob: "You probably just misplaced it."

Abe Portman: "**Your father put you up to this**," he said. "Just tell me. He doesn't have to know."

Jacob: "Nobody put me up to anything." I tried to change the subject. "Did you take your pills this morning?"

The above dialogues happened between Abe (speaker) and Jacob (hearer). The conversation between Jacob and his grandfather were through phone. Abe called Jacob, when he was working in the office. The theme of the above dialogues was about never accusing someone without providing some evidence. It will make our hearer feel bad about the speaker. The word accusing to indicate the linguistic style exploited by the writer can be seen from the word **put you up to this**. The social context between Jacob and his grandfather was symbolized with P-. It is because Jacob is younger than Abe and he is Abe's grandson. While P+ is to show the relation between Abe toward Jacob in terms of power. Furthermore, because they have relationship between grandfather and grandson, it means that the distance between both of them is close and it symbolized with D-.

Example 10 Surprising

Jacob: "What else does Fiona grow besides bushes and flowers?"

Emma: "All these vegetables," Emma said, gesturing to the garden beds in the yard. "And trees, sometimes."

Jacob: "**Really? Whole trees?**"

The participants of the above dialogues are Emma (hearer) and Jacob (speaker). The conversation between them happened in the audience chair when the other peculiar kids and Miss Peregrine were showing their specialty to the other normal people. The theme is about when someone or something happens to cause a surprise or unexpected act or saying it will provide a surprising act. The linguistic evidence of showing an

expressive speech act surprising was shown from the previous utterance uttered by Jacob **what else does Fiona grow besides bushes and flowers?** Furthermore, Emma explaining to Jacob about Fiona and Jacob respond it **really? Whole trees?** to show his surprising expression. The social context between both of them in terms of distance is symbolized as D- because they already knew each other. In addition in terms of power, it is symbolized as P- because they seem to be in the same age.

Example 11 Congratulating

Hugh: He gaped at her, then at me. "You *told* him?!"

Emma: "I had to. He'd practically worked it out for himself, anyway."

Hugh: Hugh seemed taken aback for a moment but then turned and gave me a resolute handshake. "**Then welcome to the family**."

The participants of the above dialogues are Hugh (speaker) and Emma (hearer). The setting of the above conversation **is** in the beach. The utterance purpose is to give (someone) one' good wishes when something special or pleasant has happened to them or to praise (someone) for a particular achievement. Hugh is congratulating (welcoming) Jacob as on the peculiar children because he can see the hollow which can not be seen by the other kids. The linguistic aspect to show the congratulating expression can be seen from the word **welcome**. Furthermore, in terms of social context between both of them are symbolized in P- and D- because both are in the same age and live in the same building in Miss Peregrine's orphanage for peculiar children.

Example 12 condolence

Jacob: "Well here's a fact for you," I said. "One of those creatures killed my grandfather."

Peregrine: Miss Peregrine stared at the fire for a moment. "**I am very sorry to hear that**."

The participants of the above dialogues are Jacob (hearer) and Miss Peregrine (speaker). The conversation between both of them happened in the Miss Peregrine's dinning room. The theme is about expressing of sympathy, especially on the occasion of a death. Miss Peregrine was sympathized the death of Abe, Jacob grandfather. The linguistic evidence to show sympathy can be seen from utterance **I am very sorry to hear that**. Furthermore, the social context of power for Jacob was symbolized P- because he is younger than Miss Peregrine. While, symbol P+ is for Miss Peregrine because she is the headmistress of the orphanage. While, according to the relationship between Jacob and Miss Peregrine, it can be symbolized as D- in their distance.

Example 13 Expressing proud

I killed it, I thought. *I really killed it*. All the time I'd spent being afraid, I never dreamed I could actually *kill* one! It made me feel powerful. Now I could defend myself. I knew I'd never be as strong as my grandfather, but I wasn't a gutless weakling, either. I could *kill* them.

Jacob: I tested out the words. "**It's dead. I *killed* it**."

Emma: I laughed. Emma hugged me, pressing her cheek against mine. "I know he

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would've been proud of you," she said.

The above dialogues happened between Jacob (speaker) and Emma (hearer). The conversation between them happened in outside of the swamp. The purpose of the utterance is to show feeling of deep pleasure or satisfaction as a result of one's own achievements about killing monster which chased them out. The linguistic context to show proud expression can be seen from utterance **it's dead. I** *killed* **it**. Jacob was succeeding killing one of the monsters whose chase him. Moreover, the social context between Jacob and Emma in terms of power is symbolized with P- because both of them are in the same age. In addition, in terms of distance is symbolized with D- because they have close relationship.

Example 14 Mocking

Enoch: "Nah. She's like you. Says it's *evil.*"

Jacob: "Well, it is."

Enoch: He rolled his eyes. "**You two deserve each other**."

Jacob: "What's *that* supposed to mean?"

The participants of the above dialogues are Enoch (speaker) and Jacob (hearer). The setting of the above conversation was in the Victor room in the Miss Peregrine home. The theme of the above utterance was to making fun of someone in a cruel way. Enoch is mocking Jacob as the same as Emma for considering their act as a cruel activities. The linguistic evidence of mocking can be seen from the context that Enoch considering Jacob as the same as Emma. It can be seen from utterance y**ou two deserve each other**. The social context between Enoch and Jacob in terms of power is symbolized with P- because both of them are in the same age. While, the distance between them is symbolized D- because they lived in the same orphanage home.

CONCLUSION

From the above discussion it can be concluded that there are 157 data of expressive speech act. It consists of criticizing 29.29%, complaining 29.29%, censuring 11.46%, apologizing 7.01%, blaming 7.01%, regretting 5.09%, flattering 3.82%, thanking 2.55%, accusing 1.27%, surprising 0.64%, congratulating 0.64%, condolence 0.64%, expressing proud 0.64%, and *mocking* 0.64%. In addition, the exploited expressive speech act in the novel are affected by physical context (message, participant, and setting of the utterances), epistemic context (purpose, situation of the utterances), linguistic context (language and intonation), and social context (social status and distance).

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Student-Teacher Interaction Discouses in Classroom: A Sociocognitve Approach

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Abstract

In recent years, the cognitivist second language acquisition has been long presented as "the heart and soul of SLA" (Block, 1996). However, this view of cognitivist SLA is intensively challenged by the research. They believe that by the means of cognitivist, the mind is treated as a "closed cognitive system" referred to internalizing, decontextualizing and working in mechanism function (Gee, 1992; Churchland, 1996; Ellis. N., 1998, 2003). The process of the information in cognitivist is invisible (Doughty, 2003). This cognitive approach is encountered and challenged by the dynamic sociocoganitiveist SLA (Atkinson, Nishino, Churchil, Okada, 2007) which develop language and facilitate language acquisition simultaneously occurred and interactively constructed both "in the head" and "in the world" supported by the concept of "alignment" which bridge the gap between cognition and social action. This article was conducted based on the real-doing cases studies via video observation and interviews in English classroom interactions with a main goal to see if there are "socio-cognitive tools" that exist in the socio-cognitive approach field? The finding had proven that "socio-cognitive tools" exist. Students were highly engaged by virtue of integrated "alignment": mind–body–world ecologies from the field of socio-cognitive approach.

Key words: cognitive, socio-cognitive approach, interaction.

INTRODUCTION

In cognitivist SLA, learning language includes full aspects of cognition: "the remembering of utterances and episodes, the categorization of experience, the determination of patterns among and between stimuli, the generalization of conceptual schema and prototypes from exemplars, and the use of cognitive models of metaphors, analogies and images in thinking" (Robinson & Ellis, 2008). The view of cognitivist SLA which has been long presented as "the heart and soul of SLA" (Block, 1996). However, this view of cognitivist SLA is challenged by recent researchers (Ellis. N, 1998, 2003; Doughty, 2003; Atkinson, 2012) showing that if SLA development is largely in a cognitive process, then once the data input the cognitive processor, this systematic process is invisible and untraced. This actual process of SLA becomes a "fraught" endeavor from a cognitivist perspective (Doughty, 2003). In the cognitive SLA theory, it regarded the crucial function part, the mind as a "closed cognitive system" referred to internalizing, decontextualizing and working in mechanism function (Gee, 1992; Churchland, 1996; Ellis. N., 1998, 2003;). This cognitivist, taken by the Interactionist or Input and interaction regarded by many as the single most influential SLA approach currently on offer in which the brain is treated as an information-processing device by removing language and its acquisition from the world and represents a mechanics of second language acquisition, wherein learning is viewed as an input– organization– storage–output process modeled on the metaphor of a machine, and more specifically a computer. (Block, 2003) In later SLA studies, this view has been extended and ascertained most cogently by Larsen-Freeman (2002; cf., Sfard, 1998), who argued that

the complex phenomenon of second language learning should focus both the socially oriented "participation metaphor" and the cognitively "acquisition metaphor." Then, this tropical theory is highly relevant to Dwight Atkinson's theory that socio-cognitive view in language and language acquisition simultaneously occurred and interactively constructed both "in the head" and "in the world" which bridge the gap between cognition and social action. In a socio-cognitive approach to SLA, human cognition is reconceptualized as "adaptive intelligence" (Clark. A, 1999; Atkinson, 2012) – as having the major evolved purpose of promoting adaptation to the eco-social and ever-changing environment.

The socio-cognitive approach to SLA has been considered as a movement which is taken into research and practice intensively in recent years. This conceptual understanding of approach to SLA was drawn on human interaction seated in robust roots of "primordial site of [human] sociality over our species history, which began, by recent estimation, between two and eight million years ago." Schegloff (2006, p. 70). Lemke (1997) has also mentioned "…to define and study cognition, now synonymous with meaningful activity, was not arbitrarily bounded by the brain or the body. It was the whole interacting "ecology" including body and brain and tool and environment, through which that circuit flowed" (pp.37-56). The Socio-cognitive approach has been believed to play an important role dynamically and interactively in SLA approaching supported by "alignment" within a holistic ecological circuit- "mind, body and world" (Atkinson, Nishino, Churchil, Okada, 2007).

The main goal of this study is to find out if there are "socio-cognitive tools" that exist in the socio-cognitive approach field. Through the use of the socio-cognitive tools, they may precisely and effectively facilitate SLA development to co-construct individual's comprehensive cognition through a form of social action. Thoroughly implementing "socio-cognitive tools" will provide alignment to student-teacher interaction in an English classroom discourses and to offer an evolutionary assistance in the sphere of SLA.

On alignment

"Alignment" is profoundly multidimensional, and denotes the sophisticated means by which mankind efficiently coordinated interaction and sustain that reciprocity in dynamically adaptive ways. In the view of "alignment", it declines the way of dichotomy in which treating cognitive and social diametrically opposed. Instead, it combines and coordinates them into a continuous ecological circuit. Within this articulated ecologic interaction, individual builds moment-to-moment social relations and cooperative social action in order to facilitate SLA by which the mind played the core cognitive function of processing information, meaning-making, then externalize into motor-body that utilize the cultural tool engaged the material environment that impact back on the tool again. The integrated nature of "alignment" focus on the social, the physical, and the cognitive which constitute the coherent larger processes that also consolidate SLA development.

In the perspective of "alignment" in socio-cognitive approach, it sees mind, body and world correlatedly and integratively coordinated. Performing within this larger holistic process, interactants progressively becoming intercognizer aligning with each other physically in the material environment through a moment-to-moment social action in highly sensitive ways. Thus, unlike invisible cognitivist (Doughty, 2003), in socio-cognitive approach, interactants completely involve into the interaction in the course of socio-cognitive approach, mutually adapt, adjust, and align their behavior. As the result, that signs or tools of their alignment become publicly available. The trajectory of physical interaction and symptom conducted by dynamic interactors can be traced and is at least partly visible (Atkinson, 2007). To have a full understanding of this might existent

"socio-cognitive tools" could provide a practical and beneficial pedagogical strategy to maintain learners intensively in the "alignment" as a major facilitator of SLA.

METHODOLOGY

In striving to trace the possible existence visible for "socio-cognitive tools" investigation and analysis, this study used the observation and interview as method of collecting data. This data captured student and teacher interaction in English classroom from the perspective of socio-cognitive approach ascertaining the evidence of "alignment". The observation and interview were conducted in Binus School Simprug which accommodates students from Primary to High School grade levels. The majority of students are from Indonesia. Meanwhile, the rest of the students consist of students from other countries such as India, France, China, Singapore, and Korea which comprised the 15 percent of the total population. There is a hybrid of multicultural and multinational studying atmosphere in this school. The medium of instruction used in the school is English used as the lingua franca in all the classes besides subject lesson conducted with mother tongue, Bahasa Indonesia, and additional language like Chinese and Korean. There are around 150 teachers originated from about ten countries in the school, and 55 of them teaching in PYP (primary years program). At the end of each school year, the PYP coordinator will do the class observation for every teacher for teacher's performance appraisal and individual teaching development. Each of the class observations is video-recorded as a documentary profile and can be accessed school wide as a peer teaching model. I have observed the documentary video records from 2016-2017 and they were all regarding interactions in English classroom. Detailed and convincible data were collected as the repertoire of variation to be progressively analyzed in the perceived "alignment" in socio-cognitive approach field. I had approached to the respective teacher conducted further interview regarding some implicit issues from the video observation. With support by the various database, the visible "socio-cognitive tools" that profoundly engage the "alignment" was further tested in a real-world, real-time case of doing–thinking-learning. It draws a general picture of how teachers who are deemed as experienced educator know quite a lot about alignment and engagement, and doubtless the best judges to enact this principle in the classroom and to instantiate in the classroom.

FINDINGS AND DISCUSSIONS

In terms of research, the 30-minutes documentary video recorded in a Grade 5 English class was selected and circumspectly observed. The objective of this lesson was introducing the knowledge of the figure of speech specially focusing on the aspect of onomatopoeia. In the course of this observation, we had discovered some fundamental but typical teaching strategies in socio-cognitive approach to engage students in an "alignment" and effectively co-construct and re-conceptualize student's cognition and consciousness within a close interaction.

Going over this video a few times, we noticed that when any students raised their hands showing the intention to answer the question to the teacher's question or expressed any surjection or confusion, the teacher purposely walked closer to the student. She kept her front body facing straightly to the interlocutor in her talking towards him/her. While getting suitable distance to the speaker, the teacher slightly bended down to have a same eye-contacted level, frequently used her hand to wipe away her hair to expose her ear and tilted her head to this student. When students finished their talks teacher first gave the confirmation to the answer, and then repeated the answer loudly one more time. By doing this, the teacher initially took her action to align herself with this student in order to show

the attitude by stating "My idea is currently aligned with what you are thinking, and I am willing to hear from you." Simultaneously, the student received this mutual resonance and got acknowledged that his/her every single word was highly valued in this moment. Thus, the student socio-cognitively got approached into this intensified interaction. Every time the students finished talking, the teacher repeated the answer loudly right away with a following confirmation by saying "right" or "good". This type of repetition in fuller voice working as a same function of "private speech" (Mitchell, R. & Myles, F, 2004, p. 1998 help regulate autonomous individual inner thought through external affection and social interaction. Confirmation like "right" or "good" displayed the teacher's prominent role in the "alignment". Only the decidedly externalized "yes" from the teacher to confirm to student's answer make student's inner cognition meaningful, otherwise it is not an authentic consciousness as a resourceful input and storage in mindset. All the factors stated above in the domain of socio-cognitive approach to engage students into an "alignment" is one simultaneously combining action in "semiotic field" (Goodwin, 2000, p 1494): linguistic repetition (repeating student's correct answer), proxemics (close distance from student), bodily orientation (leaning to and tilting head), gesture (wiping hair away), linguistic confirmation (yes or right).

To assess student's known knowledge and provoke their understanding of metaphor, the teacher required the students to give their own metaphor examples. After listening to student's examples, the teacher told her own metaphor stated by her own daughter during the time when the teacher was away joining the school immersion in Bali. The teacher imitated her daughter's speaking tone and act telling her daughter's metaphor: "Mom, do you know? When you were away from me and not at home, it felt like I was in Arctic pole without any blanket." (Teacher's daughter) The teacher used her own experience and her daughter's personal life-made metaphor to bring student's insulated cognition into "the real world". With this illustration, the teacher wanted to guide the students to socialize their inner thought with the real world in a mind-body-world ecological circuit to posit an open system specializing in exploitation of environmental feature. In the middle of this class, when the teacher played the audio sound of a frog, there was one student immediately spoken out her different opinion. She said the frog in Japan make another unique sound (this student had stayed in Japan for 8 years) which was totally different from the audio sound played by the teacher. This can be implied that the student eventually follows the teacher's "in-the-real-world" concept to reconstruct a socio-cognitive thinking and bridge the gap between the mind and the world.

For calling student's attention to "alignment", while imitating her daughter's speaking tone to tell the metaphor "without any blanket" (Video 1, recorded in 2016), the teacher also demonstrated a complex set of dramatized gestures simultaneously with both hands swung outward open like throwing away the blanket. The teacher intended to make a point in accordance with "practical consciousness" (Gidens, 1979): because in arctic pole, the temperature must be very low and cold, it is normal to use blanket to keep oneself warm instead putting it aside. The teacher just wanted to mark this diametrical phenomenon for purpose of engaging students' attention, and then worked out the metaphor by comparing "coldness" to "sadness". Within this ecology "alignment", student's cognition and consciousness were socio-cognitively organized and managed.

The second observation was carried out in a Grade 2 English class. (Video 2, recorded in 2016) Students were learning to distinguish the definition of "journey" and "travel" related to transdisciplinary theme in current unit "where we are in place and time." Because the participants of this English class were in early years, there were big quantity of exaggerating gestures demonstrated by the teacher as a powerful role to impress students vividly about the physical sentences' meaning. It profoundly entertained student

in visual engagement, effectively encodes and conveys the tenet of the spoken language and learning objectives during the time of teacher's explanation, monologue and mutual conversation. There are various gestures that play a core function as "in-the-world" affordances for SLA (Gullberg, 2013).

After the discussion, teacher listened to student's contributed answer. The teacher compared respective word's definition in dictionary, utilized her own and students' really life examples to have a further and detailed explanation to finalize the authentic answer. During these series of procedures, student's abstract symbolic ideas in their mindset went over second process reconstructed and reformulated into a physical, social communication tool in a situated "real world" communication. The cognition here is highly shared, highly mutual, highly public and highly cross-improved and completed by competent partner and teacher's scaffolded help in the zone of proximal development. It proved again socio-cognitive alignment is encouraging language development.

CONCLUSION

In this article, we have proven that "socio-cognitive tools" exist within an interaction in English classroom. It highly engages students into an "alignment" from the field of socio-cognitive approach. Although this effort is still at a preliminary and early stage, it might help provide another strategy for engaging student and teacher interaction. The limitation of this study is that the examples in the research are based upon documentary video tapes in a short class session which not yet successfully demonstrate the consistent trajectory of student's progressive language improvement in a consistent and visual tendency. Further research can be extended from this to explore more in detail and systematically record of the progressive improvement in student's SLA assisted by implementing "socio-cognitive tools" in the interaction of a classroom. However, we presented a socio-cognitive approach as an effective conceiving method facilitate conceptualizing SLA development on a more dynamically social action. In terms of research, it shows SLA development actually occurring by virtue of integrated "alignment": mind–body–world ecologies. We can visualize the shift in focus from what went on within the learner in the SLA process—cognitive internalization and restructuring of language—to what went on between the learner and his or her socio-cognitive world.

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Engaging Students to Write in Communicative Journal and Media

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Abstract

The common objective of learning English for L2 learners is to be able to master four English language skills. The ability to communicate in English is considered to be more important than merely tolearn its grammatical structures. Setyowati & Widiati (2014) argue that learning a language does not mean only learning its structure, but also learning how to use it for communicating and delivering messages for other people. However, the teaching of the English skills has not been given proportionally, and there is a tendency to give more allotment of time to listening, speaking and reading skills. Writing, as one of productive skills has not been taught as frequent as the others, since it is seen more complicated to do. This study will suggest that the use of communicative journals, and other internal published media, such as school magazine or newsletters as media for writing need to be encouraged, as they can help learners feel engaged in not only communicating their ideas, but more importantly posting their writing products to the audience.

Key words: writing skill, communicative journal, student writers, written communication, writing products

INTRODUCTION

Of the four English skills learned in ESL classes, writing has become the most challenging skill to master. Raas (1997) stated that writing is a difficult skill for native speakers and nonnative speakers alike, because writers must balance multiple issues such as content, organization, purpose, audience, vocabulary, punctuation, spelling, and mechanics such as capitalization.The multiple issues here become very instrumental factors in writing and will determine the result of a composition. Nunan (1989) argues that writing is an extremely difficult cognitive activity that requires the learner to have control over various factors. In terms of fluency, Nunan (1999) maintains that producing a coherent, fluent, extended writing piece is likely the most difficult thing in language since the reader has to comprehend what has been written without asking for clarification or relying on the writer's tone of voice or expression. Consequently, non-native speaker or L2 learners find writing is more challenging since they are required to create a written stuff and need to perform proficiency of all the above elements in a new language. This circumstance has actually led to he discouragement of students to do writing and as the result; writing activities among students or in any English language teaching are less developed.

Despite the spreading view of the complexity in mastering writing skill, few researchers have studied the necessity of activating students to write either inside or outside of the classroom. The classroom writing activities can be the initial stage for students to be engaged in writing. In fact, some ELT textbooks are equipped with writing activities including the guidance of how to conduct the writing itself. The topics of writing in which to finally make students compose a particular product of writing are varied and it is dependent upon the level of the textbooks. However, the frequency of writing is still deemed insufficient. Students do writing only when they encounter writing

topics from the textbook, and this occurs occasionally that requires the students to have more frequent event and be provided media to be a regular writer. One of the right media to be developed so as to make students engaged in writing is a communicative journal. Burke (2010) states that one of the more formal ways to share an idea is to write an article for publication in your English deparment's newsletter or in a professional journal. Journals can function as a window into the learner's mind if the teacher reads them, but they are mainly a place for students to keep an enduring record of what they have learned. Often it is in the act of writing a response that actual learning takes place, and ideally, this is how critical thinking develops. In a reading curriculum, journal writing gives students a way to engage with texts in a meaningful way that then can lead to critical literacy (Miller 2007).

In this paper, the writer finds the written communication among students and teachers can become the right media for students to be engaged in writing. Communicative or dialogue Journals are introduced in demand of providing students a medium to write. Students can communicate their ideas or thoughts about any interesting issue happen in schools and even outside of schools through writing. They can also write and comment critically on what they have learned and found specifically related to their field of study. However, communicating broader topics are enabled to help them extend their knowledge that will also help varied topic to communicate. Likewise, dialogue journals are employed in English-language classes where the students need to understand the concept of communicating in writing and develop their writing skills. (Denne-Bolton, 2013). Furthermore, dialogue journals can also provide a substitute for a factual conversation to students who are not surrounded by an English language-rich environment within which to practice. (Mansor et al. 2011). Therefore, it is distinctly understood how beneficial it is to provide students with dialogue journals as the media of communication, specifically a written communication in which it is considerably important to assist students to develop their writing skill.

LITERATURE REVIEW

Learning English for L2 learners do not simply learn how to be able to construct or produce sentences grammatically correct that will make them focus on how to comprehend English grammar and their patterns. (Setyowati & Widiati, 2014) stated that teaching English is a matter of how to make it as a communication tool either in spoken or written communication. Thus, the product of learning English as a second language is to be able to listen, speak, read and write.

Writing, as a written communication tool, is the most challenging skill to learn. Kellogg (2001) utters that composing is a cognitive process that tests memory, thinking ability and verbal command to successfully express the ideas; because proficient composition of a text indicates successful learning of a second language (Geiser & Studley, 2002; Hyland, 2003; McCutchen, 1984; Nickerson, Perkins, & Smith, 2014).

So as to make students write, they are encouraged to use the communicative journal, magazine, newspaper, newsletter or other publication as media for their writing products. Ibarreta and McLeod (2004) reported that their students, through journal writing, were expected to apply knowledge gained from prior classroom content and literature relevant to their experiences. Besides, a journal can also be use as a media of expression of the thought. Jackson and Pinkstaff(1987) stated that the single most important factor in the successful use of journaling is allowing the journal to be a safe space for free expression.

DISCUSSION

The major issue regarding learning English for L2 or EFL learners is how to cope with writing skill. Due to its complexity, writing has made students; even teachers give less focus on it. In their book Teaching ESL Composition (2005), Dana Ferris and John Hedgcock observe that as a discipline, L2 writing still is viewed by some as an emergent field. Consequently, students who are interested in engaging themselves in writing are still a few. This can be caused by the lack of writing load in English lesson. It doesn't denote the absence ofwriting activities at all because the students can still have them from their English textbooks. However, the writing topics from English textbooks are merely simple and basic writing works. Students often find difficulty to develop their writing skill by composing an essay, story, and other more complicated article like academic writing. It can be understood because in academic writing often requires students to write from an expert position, even when they do not consider themselves to be experts on their topics (Tardy, 2010). One of factors that makes students do not perform well in writing is because they are not surrounded by a writing culture. This circumstance can be a very influential and therefore, it must be changed.

The suggestion of making students engaged in and accustomed to writing is by conditioning them to write for publication. The publication media can be varied; they can be internal or external media. For internal media like School Journal, newsletters, or school magazine can be employed and become the very helpful for students to publish their writing products. On the other hand, external media like journal, newspaper and also magazine and even the Internet are the most common media for student writers to publish their composition. Most often, dialogue journals are employed in English-language classes where the students need to understand the concept of communicating in writing and develop their writing skills. English language learners need frequent opportunities to practice speaking English freely without fear of being corrected in order to achieve oral fluency; similarly, they also need the chance to write freely, without inhibition, to promote fluency in writing. This requires that they write as much and as often as possible. Dialogue journals achieve this goal as they provide the means of frequent regular writing without fear of censure while the writer is having a natural conversation with another human being through the written word. ((Ferris & Hedgcock).

Furthermore, in this digital era, thereare many online media where students can also send their writing products. Since students are very keen on the information technology, their writing ability can be improved by fostering their interest, motivation and enjoyment for writing, through technology (Graham & Perin, 2007). One medium related to the information technology where students are able to communicate their ideas is writing on a blog. The attractiveness of blogging in current years has enthused a large group of researchers to devote themselves to studying its effects inthe EFL writing classroom. (Lin, Hung & Huang, 2014). Many have found that classroom blogging can trigger interactions between EFL student writers, allowing them to express themselves freely, while stimulating their writing skills and motivating them to write (Arslan and Şahin-Kızıl, 2010).The reinforcement of these positive effects may explain why students show great appreciation of the use of blogs in writing classes and why they believe that blogging would help them to become better writers (Sun 2010).Yet again, students' big interest in the information technology or the Internet can be the means to encourage them to write. Writing, then, should not only be restricted as a classroom activity in which students are directed to do an activity associated with their interest.

CONCLUSION

In this preliminary research, the writer finds that writing has been seen the most challenging English skill to cope with. There are some factors that make writing has not been given priority in ESL classroom. The limited load and teachers' proficiency in writing also contribute the slow development of writing activities. Likewise, the poor atmosphere in writing makes students become discouraged to write. Therefore, it is suggested that teachers make students publish their writing product on media either internal or external media. Expectantly, writing for publication can motivate students to write and eventually writing culture at school starts to take place.

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The Analysis of Cak Lontong's Humor Style in Talk Show "Wib (Waktu Indonesia Bercanda)"

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Abstract

Humor is a unique way in conveying utterance to the listeners to emerge sort of joke. Indonesian people are familiar with many kind of humor. Furthermore, Television provides a lot of humor programs, one of them is WIB "Waktu Indonesia Bercanda" hosted by Cak Lontong. It has different kind of humor style initiated by Cak Lontong who is popular with so called "Logika Lontong" (inverted logic). Referring to sociolinguistic, this sort of humor flouts the four maxims of cooperative principles. However, it is deliberately done for the purpose of emerging a sense of humor on the speech between the address and addresses. Therefore, this paper issued why and how Cak Lontong used flouting maxims in his speeches and its implicature during the WIB program. The data were collected through providing the scripts which comprises some of flout maxim; quantity, quality, manner and relevant along with the implicature. In the end of the discussion, we understood why and how those flouting maxims used by Cak Lontong in WIB program.

Keywords: Cak Lontong, WIB Talk Show, Humor'style, flouting maxims.

INTRODUCTION

Humor is a way of speaking in unique style for the purpose of amusement, as said by Martin and Lefcourt (1984) that humor is "the frequency with which the individual smiles, laughs, and otherwise displays amusement in a variety of situations". In Indonesia, it thrives significantly and even there are recently a lot of television programs containing any kind of humor and jokes to boost their rates since Indonesian people like such a kind of humor and joke. It is parallel with the statement, Indonesian people, especially Javanese are well-known for their punning skill (Wijana, 2003, Walsh, 2015). It approves that people mostly use humorous style of speaking in their speech community depending on their own social and cultural contexts. Hereby, in this paper, I would like to discuss one of Talk Show which becomes kind of presently phenomenal and widely discussed to society, namely WIB (Waktu Indonesia Bercanda) hosted by Cak Lontong. This program lasts for about one hour on NET TV with various types of quizzes such as TTS (Teka Teki Sulit), Kata Misteri, Kuis Sensus, WIB (Waktu Indonesia Berdebat) and Berpacu Dalam Emosi. The topic is chosen because Cak Lontong is kind of different comedian compared to others in general. He has strength of verbal humor style. He is sly to distort words and it often undergoes a certain meaning which is very rare to think by common people which is so called "Logika Cak Lontong" and then it becomes popular jokes and humor on that program. His logic is out of the box since the listeners would never expect that the answer would go beyond ordinary possibilities, yet Cak Lontong does for the purpose of the humor.

In relation to sociolinguistic scope, it can be inferred that the use of Cak lontong verbal humor style belongs to the implicature which refers to what is suggested in an utterance, even though neither expressed nor strictly implied (entailed) by the utterance

(Grice, 1975). In connection with Grice's four maxims of cooperative principle, it is stated that in some cases, the speakers sometimes refuse to abide those principles, in other words, flout it. It is deliberately and normally done to achieve a very specific effect like joking. Flouting means that the speakers implies a different function from the literal meaning of the words used and expect the hearers to appreciate the implied meaning. In Cak Lontong's quizzes, there are many humor samples of questions and the answers involving linguistic devices which are closely related to the implicature and its flouting. Therefore, in the ends of the discussion, we would hopefully be able to understand what how and why it is used dealing with the usage in the speech community. Hence, the research question; the first is how the humor style is used by Cak Lontong in Talk Show "WIB; the second is why the humor style used by Cak Lontong in Talk Show "WIB". While the objective of the research is to answer those research questions; to describe the way of performing the humor style by Cak Lontong in Talk Show "WIB" and to explain the reason why those humor is used in Talk Show "WIB".

The essence of conducting this research is that the writer wants to show the power of verbal communication in a various purpose, to emerge humor in this case using the floating maxims of cooperative principles. The humor style performed by Cak Lontong is very effective to create a kind of unique conversation style especially in their speech community as long as the address and addressee understand the context of conversation; using humor style of speaking which actually violates the four maxim also has a specific purpose; to engage between the speakers and listeners toward the conveyed utterances. Here, during this program, Cak Lontong tries to drive people in thinking further beyond our common in term of using the verbal language. He attempts to seek the deconstruction the word meaning with the other way of thinking.

LITERATURE REVIEW

a. Cooperative principles with the maxims

Basic assumption by people when they speak to others is that they try to cooperate for the purpose of meaningful conversation, hence is so called cooperative principle. As stated by P.Grice (1975) "make your conversational contribution such as is required, at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged." In other words, it is kind of tacit agreement by the speakers and listeners to cooperate in communication. There are four maxims which should be followed; Quantity (speakers should be as informative as they are required), Quality (the speakers are expected to be sincere and corresponds to reality), relevant (the speakers should be relevant to what is said), and the last is manner (people should be brief and orderly, not obscurity). However, in terms of emerging humorous sense, then the speakers sometimes intentionally flout of those four maxims in the cooperative principle; flouting maxim of quantity; the speakers seems to give too little information or too much information. Then flouting maxim of quality; the speakers may do it in several ways; she/he may quite simply say something which doesn't represent what they think, or the speakers intend to exaggerate for certain purpose like; hyperbole, metaphor, irony, banter (sentiment utterance) and so on. Flouting maxims of relevant; the speakers said something that is not relevant to the preceding sentences. The last, flouting maxims of manner; it appears to be obscure and ambiguity. The purpose of flouting the maxims can be for showing power, giving detail information, expressing emotion and solidarity, yet in this case is that emerging sense of joke and humor.

b. Implicature

Yule (1996: 35) defines implicature as an additional conveyed meaning. It means that there is something different from the meaning of a word so people have to manage to express further than the meaning of explicit words. Grice makes distinction between verbal utterance and what is implied. Grice (1975) states when discussing about conversational implicature in the speech act, it is necessary a set of assumption which make the process of communication more effective and efficient. Between the address and addressee it needs a cooperative, so they need to follow the cooperative principle. It same goes with humor verbal conversation that the sense of humor will emerge as long as the hearers got the point of flouting the maxims and also its implicature because it will be in vain if the hearers don't get the point of those flouting. If we relate it to the speech act where Austin defines it as the actions performed in saying something. He in Levinson (1983:236) says that there are three; Locutionary (the utterance), Illocutionary (the intended message) and Perlocutionary (the impact after saying utterances). Flouting maxims and the implicature are much closer to illocutionary act where there will always be intended message beyond the words, especially talking about humor utterances.

METHODOLOGY

This paper describes about the flouting maxims of cooperative principles in Cak Lontong's humor style. The data source is from the scripts of WIB talk show since this paper aims to analyze the utterances and speeches during this program. Hence, the data collection is through note-taking. There are two parts of note-taking technique. First is description to state some parts of humor discourse used by Cak Lontong which flouts the four maxims in cooperative principle and the implicature emerge in those floatings. The second is reflection to interpret the kinds of flouts towards the maxims itself whether it belongs to floating maxim of quantity, quality, manner or even maxim of relevant and states the implicature behind the sentences. The data analysis is done through descriptive technique using comparative, categorization, and inference. Then they are classified into their own categorization based on the flouting maxims like the table follows.

Table 1. The categorization of floating maxims of cooperative principles.

No.	Floating Maxims	Frequency	Percentage
1.	Quality		
2.	Quantity		
3.	Manner		
4	Relevant		
	Total		

It is expected that after completing the data process through comparison, categorization, and inference steps, the research question about what, how and why the humor style used by Cak Lontong would be answered successfully. It means that the paper could describe how the humor style used and explain why it is used by Cak Lontong as the main way of his communication during WIB program. Therefore, all of those will be discussed in the next topic.

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FINDINGS & DISCUSSION

In this subtopic, the writer will provide the findings along with the discussion related to the flouting maxims and the implicature. In normal conversation, person intends to follow the rules of maxims to convey the intended message. However, in flouting the maxims, the utterance conveyed aims to flouts the existing maxims (Wijana, 2003). It happens in WIB program hosted by Cak Lontong where we would mostly find many flouting maxims for the purpose of emerging humor. To make it easy to follow, the writer decided to divide the part into each of flouting maxims.

a. Flouting maxim of quality

In this floating maxim of quality, the speakers are intentionally not to be sincere and correspond to reality. The maxim of quality is flouted when a speaker deliberately says something that is untrue or the speaker has inadequate evidence. An implicature is generated when the speaker deliberately says something that is false. The speaker is not trying to deceive the recipient in any way, which leads the listener to look for another set of meanings of the utterance (Thomas 1995:67). Hence, I can say that the quality of Cak Lontong's question incline to be unworthy to say since it doesn't give detail at all or any hint to lead into the correct answer. Here are the examples:

1. *Sebutkan salah satu contoh hewan yang jalannya lambat?*

						A

With that provided column, the answer is supposed to be KURA-KURA, but in fact, the answer is beyond the expectation because the answer is SERIGALA. Why? The reason given by Cak Lontong is that all animals which walk is absolutely slow including *serigala*, however, *serigala* will walk fast if they run. It can be inferred that the question provided is floating the maxim of quality. However, as you can see the implicature given along with the answer and its reason do make it sense. That is the part of joke built by Cak Lontong through the question. Here are also parts of question which flout the maxim of quality.

Waktu Indonesia Berdebat question:

> *Benar atau salah di zaman dahulu, orang pertama kali menulis susunan huruf tidak dimulai dari huruf A.*
> *Jawabannya benar, sejak dulu orang menulis di awali dengan mengambil alat tulis.*

It can be inferred from the answer, that it is kind of correct, however, it is inadequate for evidence itself that is why this question belongs to flout maxim of quality.

b. Flouting maxim of quantity

Then in this flouting maxim of quantity, speakers do not give the information as informative as they are required since Cak Lontong often says and leads the participants to answer into reversal logic. In other word, the speaker deliberately gives more or less information than is needed within a conversation. Look at these examples:

2. *Dulu, pejuang melawan penjajah dengan senjata?*

B												

As been explained, normal answer would be BAMBURUNCING/BERGERELLIYA, yet the answer is BIKINSENDIRI. This answer is flouting maxim of quantity since normally we did not find any crossword puzzle which consist of two sentences or more, but in fact Cak Lontong does as he pleased, furthermore, the answer does also makes sense.

Next in Waktu Indonesia Berdebat question:

> *Benar atau salah Muhammad Ali adalah juara bertahan tinju kelas berat terlama dari tahun 1974-1978.*
>
> The correct answer is *salah, bukan hanya karena bertahan tapi juga karena dia menyerang, tidak akan mendapat nilai jika Cuma bertahan saja,*

It can be concluded that this conversation (the question and answer) doesn't give information as much as required where Muhammad Ali as the champion who was not only defending but also attacking on the ring. In other word, this flouts the maxim of quantity.

c. Flouting maxim of manner

In this flouting maxim of manner seems to be one of the most flouting done by Cak Lontong to fool the contestants since he aims to lead them answer differently to the one which should be the answer. The maxim of manner is flouted when a speaker deliberately fails to observe the maxim by not being brief, using obscure language, not being orderly or using ambiguity. This creates an implicature which makes the participants look for an additional set of meanings (Thomas 1995:71). Here are some of them:

3. *Permadani disebut juga?*

		R			

Again, the normal answer would be KARPET, however, again this one question is really beyond the expectation till you hear the correct answer by Cak Lontong version which is PERMAI, since his point is that PERMA-and-I, so that is the answer. Here Cak Lontong flout the maxim of manner since the way he says the question is really ambiguous for the contestant.

Next in Kata Misteri question:

Bakteri di sebut juga…

E	Y	O
E	B	R
A	M	I

Probably, many people will guess *mioba* or other names, or even cannot guess the answer. In fact, the correct answer is EMBER, because what Cak Lontong intends to say is *Bak-teri*. So again the chunk and intonation used by him is very tricky and often lead to different answers.

Then in Kuis Sensus:

Apakah yang sering ketinggalan di saku celana?

The answers:

- *gak mungkin*
- *ah masa*
- *bapak bercanda*
- *bukan*

Later it is revealed that the question intends to say "Apakah yang sering ketinggalan di saku itu celana? (gak mungkin celana ketinggalan di saku)". Again it is the ambiguity in giving questions by Cak Lontong.

d. Flouting maxim of relevant

Then the last is flouting maxim of relevant, according to the data, manner and relevant are the most frequent used by Cak Lontong in terms of using flouting to emerge

the joke in each of his questions. The maxim of relation is flouted when a speaker is giving a response or making an observation that is deliberately not relevant to the topic that is being discussed. An example of flouting the maxim of relation is when the hearer changes the subject or fails to keep to the topic (Thomas 1995:70). Look at these examples:

4. *Patung merlion Berada di?*

							A

When you are asked about this question, you will absolutely answer SINGAPURA with the provided column, though, Cak Lontong here flouts one of cooperative principle, maxim of relevant. He tried to trick the participant with different answer, yet it is reasonable to think. The answer is TEMPATNYA.

5. *Bekerja sampai larut di sebut?*

				U	

You must answer LEMBUR, but the answer is NGADUK.

Berpacu Dalam Emosi Quiz:

1. The band plays a song, title Closer by Chainsmoker. After that, Cak Lontong gave a question:

Apa judul lagu itu. Many people surely answer Closer. However, Cak Lontong came up with the answer: *Judul lagu adalah nama yang digunakan untuk sebuah lagu yang dapat menyiratkan secara jelas.* See? The contestants are deceived with the play of the song, in fact the thing asked by Cak Lontong is a matter about simple thing and we can't deny that because it is indeed true.

Table. The categorization of flouting maxims of cooperative principles.

No.	Floating Maxims	Frequency	Percentage
1.	Quality	13	21%
2.	Quantity	7	11%
3.	Manner	26	42%
4	Relevant	16	26%
	Total	62	100%

From the analysis process through conducting three steps; comparison, categorization and the inference, the writer found that the most used flouting is maxim of manner which showed 26 out of 62 questions in totals with 42 %. It supports the fact that Cak Lontong in conveying each question often involves the ambiguity in terms of the intonation, the chunk of sentences etc. he is also often not to be sincere in giving the clear question. It leads the misinterpretation and the contestants eventually gave the wrong answers. The flouting maxim of relevant takes the second place with 26 % since Cak Lontong is also not being relevant to the topic or the question he gave to the contestants. It happens frequently the prolog of the question he gives put some kind of distraction to the contestant where later the contestant assume the answer which is parallel with the hint given yet the correct answer by Cak Lontong version will wholly have different idea compared to the normal answers.

Going to the third rank is taken by flouting maxim of quality with 21 %. Most of the reason given by Cak Lontong do makes sense so the writer is not able to judge the saying is untrue. However, some of questions are lacking of evidences. In other words, it only represents some occurring event but not all of them. For example the question "Hewan yang suaranya *Mbek*" the answer given is "KEJEPIT", though, *kejepit* will not always say *Mbek*. The last is flouting maxim of quantity. It takes the last position with 11 % since there are only a few questions using this flouting. Furthermore, there is no question giving too much information, instead some of them give less information to be hint in answering Cak Lontong's question.

After all of those discussions, it leads to answer the research questions Cak Lontong's humor is deeply based on the verbal strengths he has. Then how he uses it is through flouting each maxims of cooperative principles; quality, quantity, manner and relevant. The reason why he uses it is that he wants to play a joke with the verbal humor that he is good at. By making various humor and joke through utterances, it becomes his characteristic on being unique comedian. To support these statements, the writer also collected interview data with three persons who are fans of WIB; Faiz, Lutfi and Sigit. Faiz said that the humor is very worthy, it can be understood by many level of people but still he looks so intellectual, the humor also rehearse us to think more creatively and differently. In addition, Lutfi and Sigit said the humor is very unique; it is out of the box and very entertains us to think more creatively.

Then, it can be implied that the pattern of Cak Lontong quizzes, including the ambiguity, the intonation of each word said by Cak Lontong, the gesture used when saying the question and so on can be predicted if the contestants are able to comprehend and understand and finally get used to it, they will have a bit chance to answer the correct one. Like Peppy, Akbar, Bedu and other participant who have got accustomed to the questions along with the patterns, sometimes are successful to answer the questions. In other word, when someone has identified the way of speaker's flouting in conveying utterance, she/he will be able to catch and grasp the certain purpose of the utterances, emerging humor sense in this case.

CONCLUSION

To conclude from all of the discussion and also the findings as the evidence, we can assume that the power of verbal communication is very formidable. Cak Lontong through WIB Program provides many interesting verbal sentences which are put in his questions and answers as the parts of quizzes. He uses his own style of verbal communication to emerge sense of humor through his utterances. The flouting maxims of cooperative principle have been used properly to elicit the implicature which mainly intends to give a sense of verbal humor. The findings show that the most used flouting maxim is manner since he likes to use obscure language and kind of ambiguity followed by other flouting maxims to present the questions for the participant. Consequently they give the common and such a normal answer related to the questions. In fact, Cak Lontong is kind of sly to distort words in giving unthinkable responses so that the answers would be beyond common but still it links to the questions in terms of the stated reason he gave. The mutual understanding between both speakers and listeners are necessary to make the purpose of conveying utterance for such a certain purpose like having a joke in this case become successful. As the result, address and addressee will understand the meaning from the sentences given. Furthermore, getting used to have a communication with some flouting of maxims and the implicature will also deliberately stimulate us as the listeners to make use of it as benefits in having various types of conversation. Consequently, the

speakers and listeners would get easier on understanding any kind of situations during communication

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Linguistic Landscape: Several Factors of Place Name Changes in Bali and Yogyakarta

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Abstract

This brief article is a description of several factors influencing the changes and newly created place names found in Bali and Yogyakarta. Some factors that underlie the changes and the creations are lack of knowledge, religious and ideological motive, stylistic motive, jocular motive, danger avoidance motive, and linguistic motive. All place names resulted must be well understood to avoid unexpected disputes which potentially emerge in the society.

Key words: landscape, motive, and place name

INTRODUCTION

Language changes over time. Place name as an integral part of a language changesfrom time to time. Accordingly, people as a community member of certain society should record all changes and creations of place names happen in their community. Other wise, they will vanish their past and are no longer able to trace the history of their ancestor, and finally they will lose their identity. Many cases show that community members do not fully comprehend the meaning of various place names that exist in their surroundings. Therefore, they often mislead in interpreting and understanding, and finally change those names. This paper will tentatively describe the changes of several village or place names found in North of Bali, my home town and Yogyakarta, a place where I have been living more than fourty years.

LITERATURE REVIEW

As far as Indonesian toponymy studies are concerned, there are several studies seemingly important to mention. Those are done by Adrisiyanti (1997, 119-159) about names found in Javanese Islamic Kingdoms in Kota Gede Yogyakarta and Surakarta; Prihadi's Dissertation (2015) about Toponymy of several districts in Yogyakarta, and Wijana about several types (2017, 1) of place naming practises in Yogyakarta. None of those studies try to investigate factors that underlie name changes that have happened in some places in Indonesia.

DISCUSSION

After observing various kinds of place names found in these two places, I can identify that there are several interelated factors which play important part in place name changes happen in these two provinces. Those factors are lack of knowledge; religion and ideological motive, stylistic motive, jocular motive, and danger avoidance motive. I will briefly describe them in the following sections.

a. LACK OF KNOWLEDGE

Most of the community members does not have comprehensive knowledge about the places name found near their living place historically as well as linguistically. For example many villagers do not know that their village name *Sureng* means 'brave against'. However, they often comprehend their village name to mean 'black dog' which corresponds to *asu ireng* for they always imagine that their village names is an acromym. They have never realized that *sureng* is actually a an Old Javanese word that means 'brave to face everything'. These word is historically a polymorphemic word that consists of two morphemes, *sura + -ing*, and the sandhi process will change the combination [i] and [a] to become [e]. *Sura* means 'brave' and *-ing* is a literary grammatical morpheme that means 'against'.

A lot of village names in Yogyakarta end with *martani,* such as *Minomartani, Purwomartani, Sindumartani, Selomartani*, etc. Because of time length, people do not realize that martani 'dead' is borrowed from Sanskrit *amartani* 'life or prosperity' before deleting its initial affix {-a}.So, *actually Minomartani, Purwomartani, Sindumartani*, and *Selomartani* mean 'places which are prosperous of fish', 'the beginning of life', 'place run by many rivers', 'place full of stone', respectively. Because the lack of this linguistic knowledge, there is a village in Singaraja has changed its name because the residents misinterpret their village name without understanding its historical process. Mala that mean 'dirty or misfortune' in *Banyumala* is changed into *Banyuasri* 'clean or beautifult water'. They never know *that* mala has deleted their negative affix *nir-* that means 'un or not'. So the village names was formerly *Banyunirmala 'clean or beutiful water'*.

b. RELIGIOUS AND IDEOLOGICAL MOTIVE

Religious and other ideological motives can strongly endorse the community members to change the names of everything, with no exception place names. For example, some people believe that Jamus kalimosodo, Yudhistira's powerful weapon is derived from *kalimat sahadat* 'Moslem confession formula', without considering that the two terms comes from totally different linguistic sources, Sanskrit and Arabic. Therefore, it is not surprising that the region *Sleman* to be said coming from a prophet name *Sulaiman*. In fact, based on "Kedu Inscription" this name comes from *Wana Saliman* or *Wana Salimar* which refers to "elephant habitat" (Wahyudi, 2015, 43; Wijana, 2017, 1). The other example is *Deresan* which linguistically comes from *deres* and {-an} to mean 'coconut incision place', is sometime interpreted coming from *tadarus* 'Koran recitation in fasting maonth'.

c. STYLISTIC MOTIVE

Every language has its own styles which can be distinghuised one with others by various criteria such as formal and informal, polite and impolite, literary and nonliterary, dialectal and non dialectal, etc. Accordingly in any language, people can clearly differentiate between formal and informal, polite and impolite, literary and nonliterary, and dialectal or nondialectal style. Because of this style there are name place which is more formal than the others such as *Yogyakarta* and *Jogja*, *Bromonilan* and *Bronilan,Segoroyoso* and *Geroso,*etc. The shorter the form the less formal will be the style. Unfortunately some people often make mistake to use *Jogja* as the formal form instead of Yogyakarta. Meanwhile because a language is also possible to have strong polite forms such as Balinese, Javanese, and Sundanese, The speakers of these languages often express place names in their surrounding in their polite forms, such as the change of *Semarang,*

Wonosari, Jaran Mati, etc into *Semawis, Wonosa*ntun, and *Kepel Pejah*. In one of Bali region, the village name *Antelu* is changed into *Antiga*. Because *tiga* is considered more polite than *telu*, which both mean 'three'.

d. JOCULAR MOTIVE

Joking is an important and essential activity carried out by human being for releasing them from heavy tension faced in their daily life. People who belong to the younger generations often create new names by modifying such way the place names existing in their suuroundings. For example *Jakal, Jaim, Jago, Amplas*, etc. is another way of refering *Jalan Kaliurang, Jalan Imogiri, Jalan Godean*, Ambarukmo Plaza. The joke will arise because the acronyms resulted from the shortening phonologically resemble to the readily existed vocabularies. *Jaim* is commonly used to mean 'self image (esteem) protection', *jago* to 'rooster', and *amplas* 'sandpaer'. The other examplas are *Oslo* for teasing *Solo*, *Piyongyang* for *Piyungan, Paris* for *Parangtritis*, *Sunset* for *Sangsi*t (small village in North Bali). In this case, big and prestigious places or expressions are contrasted with the small and unprestigious places.Some times, the place name is literally and randomly translated such as *Boyolali* into *Crocodile Forget,*and *Krakitan* into *munyuk sunat* 'circumcised monkey'.

e. DANGER AVOIDANCE MOTIVE

Certain cases show the place name changes are motivated by people intentions of avoiding danger. Village names near The Bunyan Lake (Bali) is changed from *Benyai* into *Pancasari*. This changes happened after this village is severely destroyed by land slade dissaster. The people believes that the dissaster was caused by the village name which closely resembles to the Balinese vocabulary *benyah* that means 'completely shattered', and *Pancasari* has sense of beauty brought by *sari* that means 'flower'.*Bangka* in Balinese means 'dead'. As such, the village name *Pangkung Bangka*' deadly ravine' in North of Bali has recently been changed into *Tirtasari* 'Beautifulwater'. I got an information that in Bandung, the capital of West Java Province, the road will never be named *Gadjah Mada*, Majapahit's Prime minister, because the people are worried about the "Paregreg War" will possibly happen in their living areas.In this matter certain names are considered taboo by the community members (See Ullmann, 1972, 204; Wijana & Rohmadi, 2006, 110-111)

f. LINGUICTIC MOTIVE

Some places has changed their names because of linguistic motives that are mostly caused by language distortion of the local people to pronounce the original foreign place names. For example, *kewek* in *Jembatan Kewek* is phonological adaptation of Dutch phrase *kerk weg* 'road to church'. *Loji* in *Loji Kecil* is originately from *Lodge* that means 'small house at the gates of a park or in the land belonging to a large house' (Hornby, 2010, 875)

CONCLUSION

Everything has been described above shows that there are various motives that underlie the community members to change the place names close to their living place. The varieties of the newly creation names have many social functions. All kinds of changes and their functions should be well understood by the community members. Otherwise, those new names and their semantic interpretation will arise a lot of

misleadings and disputes among the people which will potentially brings contraproductive impacts and finally treathen the life harmony of the whole society.

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Indonesian Ethnic Languages Becoming Dead: The Factors and The Solution

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Abstract

This article reports on the factors of language extinction in three areas of Indonesia, Kalimantan Barat (West Borneo), Aceh (Banda Aceh), and Lampung. It also provided the solutions to maintain those languages as the identity of local inheritance. The study took the samples of 2 (two) participants (mother and her daughter) from West Borneo, 1 (one) participant from Aceh, and 1 (one) participant from Lampung. Therefore, 6 (six) partcipants are involved in this research. The design of the research was descriptive qualitative. A form of interview was orally sent to participants which contained seven questions.The interview was recorded and transcribed into a written report. The result of some interviews question reveals the language purity (ethnic languages) was disappearing. It was because migration, marriage, work, environment. The loss of the local language happened in three areas in Indonesian, Sambas (West Borneo), Aceh, and Lampung.

Keywords: Ethnic Language, Language Extinction, Indonesia, Purity of language.

INTRODUCTION

Talking about language death, it will be started by showing the statistic data on the number of the students exist in the world. The usual source of statistics concerning the number of languages and their users is Ethnologue, subtitled 'An encyclopaedic reference work cataloguing all of the world's 6,909 known living languages' (Lewis 2009). Linguist differentiates the different language when the speakers and listeners can not understand each other, it means that they have different kind of language. But, if they can understand each other, it seems they have the same dialect variety of language.

The languages those are going to be endangered or rarely used by the speakers of the language are increasingly pushed in high rate. It is concluded based on the issue held in the journal of language (Hale et al.1992), based on a colloquium held at an annual meeting of the Linguistic Society of America, put attention to the scale of language endangerment, and called for a concerted effort by linguists to record the remaining speakers and to create linguistic archives for future reference (this is referred to as language documentation). This efforts are pushed forward in strethening the language existence.

As what happened in the world's language, Indonesia as one of the country those are having a rich of languages is also in a rate of high endangered in its language variety. Indonesia is a country with many ethnics living in all over the islands. Every ethnic has their own culture and language as their identity. Language is a part of the culture itself, in which Indonesia has a variety of ethnic languages used by the people to communicate. Indonesia has 746 regional languages (Sugiono, 2015). They are spoken by indigenous people of a region, usually in a multilingual region (Kridalaksana, 2008). Recently, Head of the Center for Language Development and Protection, higher education department, Sugiyono even stated, almost all regional languages are threatened with extinction (2015).

According to him, there are a number of factors that can cause the extinction of regional languages, one of which is urbanization. In addition, interethnic marriage also has an effect of regional languages.

However, the researchers are interested in investigating language extinction from several areas, Aceh, West Borneo, and Lampung, as well as the possible solution to save the existence of regional language. Therefore, the reseracher issues the topics of her research on **Indonesian Ethnic Languages Becoming Dead: The Factors And The Solution.**

The research problems of the study are:

1. What factors cause language extinction in three areas of Indonesia, Kalimantan Barat (West Borneo), Aceh, and Lampung?
2. What are the solutions to save those regional languages from extinction?

According to the problem above, the research objectives of the study are arranged as follows:

1. The factors of language extinction in three areas of Indonesia, Kalimantan Barat (West Borneo), Aceh, and Lampung.
2. The solutions to save the regional languages from extinction.

LITERATURE REVIEW

The death of the language can be happened throuh some factors of language shift where the language is not longer learnt and used by the people spoken on the language. Almost languages of the world (50 %) are coming from eight countries (India, Brazil,Mexico, Australia, Indonesia, Nigeria, Papua New Guinea, and Cameroon) (Wikipedia). An endangered or moribund language is a language that is at risk of falling out of use as its speakers die out or shift to speaking another language. It is claimed as the dead language when its speakers do not use the language in their communication.

The power of the language can be seen as how often of that language used in the community. Politic has also a great impact in the language existence. This study is limited in observing the language existence in Indonesia. For example, the demand of government policy to speak in national language is one of the factors which result of local language extinction. Indonesia, as one of the countries which has many local languages faced this phenomenon. The requirement to speak in national language (Bahasa Indonesia) cause the language shift to local language. The children are no longer learning their local language becausen in their school they are demanded to be able to speak in Indonesia. Thus, some efforts or language policy must be arranged in overcoming the death of the language in the world, especially in our country, Indonesia, which is familiarized by the rich of ethnics and languages.

a. The causes of language endangerment can be divided into four main categories: Natural catastrophes, famine, disease: for example, Malol, Papua New Guinea (earthquake); Andaman Islands (tsunami)
b. War and genocide, for example, Tasmania (genocide by colonists); Brazilian indigenous peoples (disputes over land and resource); El Salvador (civil war)
c. Overt repression, e.g. for 'national unity' (including forcible resettlement): for example, Kurdish, Welsh, Native American languages
d. Cultural/political/economic dominance, for example, Ainu, Manx, Sorbian, Quechua and many others. (synthesised from Nettle & Romaine 2000; Crystal, 2000).

Factors often overlap or occur together. The dividing lines can be difficult to distinguish, for example, in the Americas disease and suppression of Native cultures

spread after colonization, and in Ireland many Irish speakers died or emigrated due to government inaction which compounded the effects of the potato blight famine in the nineteenth century.

The fourth category, which is the most common, can be further subdivided into five common factors:

a. Economic: for example, rural poverty leads to migration to cities and further afield. If the local economy improves, tourism may bring speakers of majority languages.

b. Cultural dominance by the majority community, for example, education and literature through the majority or eSharp Special Issue: Communicating Change 57 state language only; indigenous language and culture may become 'folklorised'.

c. Political: for example, education policies which ignore or exclude local languages, lack of recognition or political representation, bans on the use of minority languages in public life.

d. Historical: for example, colonization, boundary disputes, the rise of one group and their language variety to political and cultural dominance.

e. Attitudinal: for example, minority languages become associated with poverty, illiteracy and hardship, while the dominant language is associated with progress/escape. More recently, there have been many community initiatives to revive or revitalise endangered languages (for examples see Grenoble & Whaley 2006; Hinton & Hale 2002).

RESEARCH METHODOLOGY

a.   Instruments

To gather the data needed for the study, the researchers applied interview guide which consists of seven questions which has been constructed based on the problem and the literature related to the study.

b.   Participant

Six participants are involving in this study. The participant is one of the first semester student from Aceh taking doctoral program (Education Science Concentration), 2 participants from Sambas: 1 participant is retirement of state officer (formerly as English Teacher), and Third semester student of Doctoral Program (History Concentration), and 1 active lecturer from Lampung. Due to ethical issues of the participant were informed to be included in research study.

c.   Procedures

The researchers asked the confirmation of the participants for having their interview agreement. Then, the researchers informed the general aim of the study to the participants. The place conducting the interview, the participant from Aceh felt enjoyable during interview at campus library. The participants from Sambas preferred being interviewed at home so that the interview was conducted at their house. Another participant is from Lampung, was interviewed in the lecturer room at campus. The interview took 5 to ten minutes, depending on the situation. The researcher recorded the interview by using mobile phone, and it transcribed with several steps: a) listening to talking data, (b) shaping talking data, (c) communicating talking data with an interpretative intent, (d) reproducing or (re)constructing talking data, and (e) building data credibility (Handoyo, 2004).

d.   Data Analysis

After the data collected, the researchers analyzed to address the research questions. The result of interview revealed the factors of ethnic language extinction and the solution to save ethnic language from extinction.

FINDINGS

1.   The Factors of Ethnic Language Extinction

The findings addressed two big questions. The first deals with the factors influencing language extinction and change. The Second, it is about the solution offered by the participants to save the language from extinction. The results of the interview analyses are presented in the following tables:

Table 1.1Language used in the family

Aceh	Sambas (West Borneo)	Lampung
Bahasa Indonesia	Sambas Malay (R1) Mixed Malay &Bahasa (R2)	Bahasa Lampung

Note: R1 refers to first interviewee, and R2 second interviewee.

In Aceh, most of local people used Bahasa Indonesia for daily communication.

Table 1. 2 Language used at work

Aceh	Sambas (West Borneo)	Lampung
Formally, 80% using National language (Bahasa Indonesia). 10% used for informal situation (for example: joke)	Sambas Malay (R1) Bahasa Indonesia (R2)	Bahasa Lampung

Table 1.3 Language used for teaching

Aceh	Sambas (West Borneo)	Lampung
Bahasa Indonesia	(R1) Bahasa Indonesia due to teaching at other district (Kapuas Hulu) (R2) Mixed Malay for opening, Bahasa Indonesia for teaching	Bahasa Indonesia

Table 1.4 Prediction of the ethnic Language threatened with extinction

Aceh	Sambas (West Borneo)	Lampung

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Yes, the proof is that a lot of vocabularies that is now gone because it was never used for those who was born in 1980's here.	(No, because Sambas people still are still consistent using Sambas Malay, starting from the superior (highest position) until subordinate position (R1). Yes, a lot of Sambas words is becoming extinct (R2)	No, Lampung language will still be used and will not be extinct.

Table 1.5 Causes of the ethnic language extinction

Aceh	Sambas (West Borneo)	Lampung
Firstly, the language has already been mixed with other languages. Secondly, it is not used and not cultivated. At the schools, the names of symbols in everyday life, for example the terms of village no longer used. The word "*Lurah*". Formerly "*Geuchiek*"	if the local people stilllive in Sambas area, Sambas Malay will still exist, because if we (Sambas people) are consistent using the language (R1). electronic media and social media influencing the regional language (R2)	The people always use it even in small scope, like in the neighborhood. In addition, in official events held by the government, we usually use the Lampung Malay although for opening. For instance: "Tabik" "Bun",,,,, and we replied.

Table 1.6 Local people still use their regional language

Aceh	Sambas (West Borneo)	Lampung
The people of UleeKareng is closed to the border of Aceh Besar, the local people are still using Aceh Language. At work, 50% the people use Aceh Language, the rest is Bahasa Indonesia.	Yes, Sambas people still Malay daily communication (R1). Pontianak Malay (R2).	Lampung language is always used.

2. Solution to save ethnic language from extinction
Table 2.1 The steps to save ethnic language from extinction

Aceh Malay	Sambas Malay	Lampung Malay
The people of Aceh have to use Aceh Language terms in governmental	(R1) the local people have to use Sambas Malay in social occasion, for instances: wedding party, meetings, championship	The government has to make the language of Lampung as the

devices. The government adds curriculum from elementary to university.	(Independent Day of Indonesia). (R2) Building community in social media (facebook, instagram)	subjects of additional lesson (the regional language). In addition, the local people have to use the Lampung language in the surrounding environment including customs events.

CONCLUSION

The result of this research may conclude that:

1.	In Aceh, the regional language may be extinct because most people used Bahasa Indonesia in daily communication in their family, at work, and at school. In West Borneo, especially Sambas, the regional language had been contaminated by other languages, and the purity of the language is disappearing. The language extinction may also occur in Lampung, although most people use the regional language. It is because Bahasa Indonesia is commonly used at work and at school.

2.	The possible solution to save the regional language from extinction, first in Aceh, the regional should be taught from elementary school until university level, second, in Sambas, the local people have to use Sambas Malay in social occasion, for instances: wedding party, meetings, championship, build community in social media (facebook or instagram).

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A Corpus Based Analysis: The Perspective of Trajectory and Landmark Approach in Preposition Under

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Abstract

This paper is corpus based analysis that investigates the use of polysemy as reflected in English preposition UNDER from American corpus, COCA (Corpus of Contemporary American English). Using Trajectory and Landmark as an approach describes the ilustration of UNDER in sentence. This paper also aims to explain the role of trajectory and landmark in analyzing polysemy, especially in preposition. This paper undertake the descriptive qualitative method which includes the process of collecting data as identification, collection, analysis and description of preposition UNDER. The analysis shows there are 38% of 100 explain the meaning of UNDER as 'in, to, or through a position that is below something', while the less occurance are in 3% for 'using a particular name' meaning of UNDER. The analysis also shows how trajectory and landmark ilustrates the perspective of each word in a sentence. It shows two different ilustrations of this preposition found in this paper explained by trajectory and landmark approach.

Keywords: corpus, polysemy, preposition, trajectory and landmark

INTRODUCTION

The development of language has a linier line with the development of human. The development of a language can be followed by the development of meaning contained in the language itself. The meaning contained in a language can be used as one of the reason on how language is being used by human being. Lakoff (1987: 593) mentioned that the language has a main role as a bearer of meaning. Thus, language has a role as a conveyer of human thought toward a concept.

The role of language as a bearer of meaning is then classified into a lot of types and variety of language and its meaning. From the emergence of the idea in borrowing a language from another language to multiplying the meaning of an utterance intentionally or unintentionally, the variety of meaning from a language lies in every element of language such as words, phrases, even sentence in discourse. One of the examples of the word element is *polysemy. Polysemy* is a form of a concept that cannot be translated by the language. Thus, an utterance can be divided into, by itself, some interrelated meanings in a similarity.

Cognitive linguistics has an important role in investigating polysemy. Taylor (1989 in Lewandowska-tomaszczyk, 2007: 140) stated that polysemy is not only revolves in the lexical field, but cognitive linguistics may explain the polysemy effect in the morphology, semantics, and syntax. One of the cognitive linguistics experts is George Lakoff with his polysemy research since the 1980s. In his research, Lakoff used the Idealized Cognitive model approach or ICMs which was later developed by many experts such as Tyler dan Vyvyan Evans.

LITERATURE REVIEW

Polysemy

In KBBI (*Kamus Besar Bahasa Indonesia),* polysemy is defined as a language (can be a phrases, words, or so) that contained more than one meaning. For example, the word *merangkul* can be defined as *'mengajak, membina, atau merangkul yang dilakukan dengan kontak fisik'*. The word *merangkul* is an utterance which then used as a term for so many things. Sumarsono (2007:4), in his book *Pengantar Semantik*, is also explain that polysemy is a form of language that has so many meanings.

One meaning from a common polysemy word or the word which often used usually considered as a primary or lexical meaning of a word or phrase, "*However, if one meaning is significantly more frequent than the other, then that meaning tends to be more activated, and the less frequent one less so*" (Duffy & Rayner, 1988)*.

When it comes to polysemy that is formed based of the reality as well as the form of human thoughts, cognitive linguistics can explain the concept of irregular language that has been happened. Based on the statement by Taylor (1989 in Lewandowska-tomaszczyk, 2007: 140) about the cognitive linguistics (LK), This LK can examine the polysemy in terms of morphology, phonology until syntax.

Cognitive Linguistics

The theory of cognitive linguistics is a theory created around 1980s. The creators of this theory are George Lakkof, Mark Johnson, Ronald W Langacker and some other experts.

Cognitive linguistics theory refers to the appearance or language performance more than the language competence. It is because the object of this theory is the use of concrete language that is happening in the real situation. In interpreting a certain stimulus, this theory said that there will be a tendency to choose the easiest one that is possible to interpret. One of this kind is the concept of figure and ground, or it is known as trajectory and landmark.

Trajectory dan landmark

The trajectory (TR) and landmark (LM) approach is a Full-Specifi Cation Approach developed by Lakoff since 1987. This approach is similar with the terms figure and ground with illustrative example as follows:

Picture 1. TR and LM perspective

TR and LM, in terms of semantic and environmental perspectives, is about how to understand the figures space (positive) with ground space (negative). It is used as a way of knowing the differences between objects. The form of multi-stability in the picture explained that the picture may appear forward or backward.

In picture 1, it can be seen that it already has a different perspective. If the researcher focused on the black one, the picture would be a cow with three visible legs. However, if it was being observed again and focuses on the white part, it can be seen there is an otter at the foot of a cow. The concept of TR and LM is also a part of cognitive linguistics studies in interpreting a sentence, including phrase and words inside of it. In the perspective of cognitive linguistics, a sentence can be interpreted not only from the object but also from the speaker's understanding towards the objects. In this approach, the figure or TR is the focus of the sentence because it is categorized into something that moved and noticed easily. Meanwhile, the ground or LM has a static characteristic and it is also a standard in determining the location of the figure. When it comes to the concept of TR and LM regarding the location of the TR and LM, it will be related to the preposition. For example in the sentence below

They running *around* the house

The sentence above, if it is viewed through the cognitive linguistic approach, has two possibilities, and it can be seen internally and externally. If it was interpreted internally, the word *they* in the sentence are running around in the house. However, if it was interpreted externally, the word *they* in the sentence are running around outside the house or run around the house. In this case, the focus is on something that moves, which means *they* is interpreted as a figure of TR because it is something that moves, and then the house is considered as ground or LM that becomes the standard in determining the TR position. In this sentence, the preposition *around* can be said to be polymerized because it can affect the view of TR and LM. However, if the sentence is reversed into:

The house running around them

Without seeing the acceptance of the sentence, the house turned into a figure or TR because it is something that moves, then they changed into LM. But, in fact, the sentence above is not acceptable because of the conventional concept. This is a role of the figure or TR and ground or LM in determining the perspective of a sentence or phrase or even word. In media, these sentences can be obtained through a text-gathering application called corpus. In this study, the corpus used is COCA or Corpus of Contemporary American English.

RESEARCH METHODS

This research used descriptive qualitative method where the results and discussion is in the form of explanation not a numerical thing. This research will be describing and explaining on how the trajectory and landmark approach in interpreting the word UNDER which has a function as preposition.

The data collection of the research is a collection of words UNDER existing in the corpus of COCA or Corpus of Contemporary American English. COCA is an American corpus contains of more than 450 million words of more than 160,000 texts, including 20 million words annually from 1990 to 2015. Each year, the COCA adds texts sourced from five categories, namely spoken data which covers transcript, fictions, popular magazines, newspapers and academic journals. The details are as follows:

- Spoken Data: (85 million words) contains of conversation transcripts from more than 150 kinds of TV shows and radio shows.
- Fictions: (81 million words) contains of short stories and games, the first part of the book from 1990s until now and also movie script.

- Popular magazines: (86 millions words) contains about 100 different magazines, from various domain such as news, healthcare, houses and garden, finances, religion and sports.
- Newspapers: (81 million words) comes from ten kinds of newspapers in America such as local news, opinion, sports and financial part.
- Academic Journals: (81 million words) comes from about 100 different journal review and were chosen by adapting the range which are exist in the <u>Library of Congress Classification system</u>.

The instruments of this research were trajectory and landmark approach and nine meanings of the word UNDER. The tools used were COCA corpus and English dictionary to found the root of polysemy of the word UNDER.

The research process began with data collection through a COCA corpus which then were categorized based on the denotative and connotative meaning, and were being grouped into nine meanings of the word UNDER. After all the data were being grouped, then the data were being analyzed by using Trajectory dan Landmark approaches.

DISCUSSION

The data below shows the results of word findings in COCA. From the whole results, there are 239108 sentences that contain the word under. The data were collected from various sources in COCA such as in *NewYork Times* and *USA Today* newspaper, *TIMES* and *Men's Health* magazines, various fictional works, academic journals and movie transcripts. In this research, the researcher is only took a sample of the first 100 words that appears in the COCA.

Table 1. Denotative and connotative meaning

Types of meaning	Total	Percentage
Denotative meaning	20	20%
Connotative meaning	80	80%

The table 1 shows that the word UNDER were being used to describe something that has metaphorical context. The observation through TR and LM approach are still applied easily to convince the perspectives on the position shown in the word UNDER.

The data below explains the meaning from the words UNDER which were taken from Oxford dictionary:

Table 2. The meaning of the words UNDER

No.	Meaning	Total	Percentage
1	in, to, or through a position that is below something	38	38%
2	below the surface of something; covered by something	3	3%
3	less than; younger than	16	16%
4	used to say who or what controls, governs, or	18	18%

	manages someone or something		
5	according to an agreement, a law or a system	12	12%
6	experiencing a particular process	5	5%
7	affected by something	5	5%
8	using a particular name	3	3%
9	found in a particular part of a book, list, etc.	-	-

The sentence below is going to explain some of the sentences that contain one of the nine meanings of the word UNDER above. For example in a sentence a. 1 below:

a.1 "...is digging up a treasure trove of lost footage. " We've been looking **under** every rock, " says Morgen. # No.10 Gotye's Weirdo Aussie Pop Is..."

Rollingstone, Magazine

In the sense of structure, the word UNDER in the sentence has a lexical meaning which is under or below the rock. But, if it is seen from the context presented by Morgen, the sentence has a metaphorical meaning because it refers to the subject that is look for something in each part of the object.
The second sentence that appears in COCA can be seen as follow:

a.2 "...as parchment stretched over a tabla barrel. Looking at the slothful people lying around **under** the sun, which, as someone from the tropics, I saw as a.."

Raritan, fiction

It explained people are doing an activity of lying down under the sun. If it was seen from TR and LM approach, the word people are categorized as trajectory and the sun would be the landmark. This sentence proofs that the position of LM or Landmark is not always below, or it is not represented as land. It is because, as it is mentioned before, "TR is a moving object while LM is static". It can be said that sun can be categorized as LM. It is illustrated as shown below:
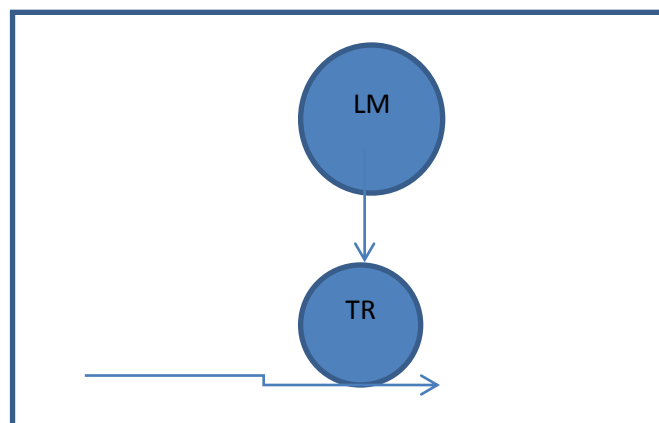
Picture 3. The illustration of the word UNDER (2)

In this sentence, the preposition of UNDER is still connecting the same two types of words, which is people as a noun, and sun as a noun.

people   /pi.pl/ plural noun

and

sun   /sʌn/ noun

a.3 "...else. Without this document, your assets would likely go to your family members **under** your state's laws. # Living wills are another matter. Rather than dealing..."

<div align="right">USAToday, news</div>

If it was seen from the TR and LM approach, the position of 'your assets' is under the 'slate's law' which means it is under an agreement or a system of state's law. Preposition of UNDER in this case is still connect the two nouns namely assets and state's law.

Some of the sentences are the sentences that has preposition of the word UNDER with different meaning that has been mentioned in Oxford dictionary. The three sentences are come from the ABC magazine.

a.4 a "...Swiss chemist, developed a malt extract drink which was launched in 1904 **under** the name Ovomaltine or Ovaltine. Nowadays 100 million cups of Ovaltine are drunk each..."

<div align="right">Tabloid</div>

The preposition of the word UNDER in the sentence a.4 explains the position of the product that is produced by Swiss called malt extract drink under the name of Ovomaltine or Ovaltine. The TR and LM approach explains that something that placed lower class is taking the control of something from upper class; in this case, it was Ovomaltine or Ovaltine.

a.5 Fergie was five months pregnant with her second daughter, Eugenie -- but came **under** the spell of millionaire's son Steve Wyatt. She was feeling vulnerable and neglected

<div align="right">tabloid</div>

The sentence of a.5 is also made a point of preposition of the word UNDER is emphasizing that someone or something is actually under the control. In this sentence, Fergie (TR) is under the spell of Steve Wyatt (LM). It indicates that there is a consistency of preposition of the word UNDER that connects the same types of word.

a.6 grey mould, and what should I do about it? A The lupins are **under** attack from Powdery Mildew. This can be controlled by regular spraying with something containing

<div align="right">Tabloid</div>

The sentence of a.6 contains a slightly different meaning from the meaning of the other preposition. In this sentence, the preposition of the word UNDER has two different perspectives. The first one is explaining the 'under attack (the attack is happening under of something(?))' and the second one is explaining the 'attack is on going'. Based on the perspectives, the illustration of TR and LM is going to change into the following:
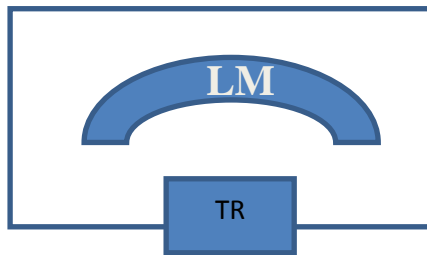
Gambar 4. Ilustrasi kata UNDER (4)

a.7 Will Kill You, told Radio One listeners that they would perform as a threesome **under** a different name. # MIRROR MONEY # JOHN HUSBAND # BIG BONUS FOR SMALL

tabloid

Similar with the case of a.6 and a.7, this sentence has a different preposition. If it is seen from the TR and LM approach, the word *they* is under the name, which means, *they* is only on one name, not in another name or another thing. Thus, it can be said that the preposition of the word UNDER here shows that *they* is using a special name.

CONCLUSION

A cognitive linguistics is a linguistic field that involves more meaning and interpretation than the form of a sentence itself. The variety of actual meanings from the cognitive linguistics research is polysemy. Polysemy is an utterance that has many meanings which are connected to each other in one similarity. There is a lot of word that contains polysemy. Beside verb or subject, preposition is also has many form of polysemy. One of the prepositions that have a polysemy is the word UNDER. From Oxford dictionary, the word under has nine meanings. They are (1) in, to, or through a position that is below something, (2) below the surface of something; covered by something (3) less than; younger than, (4) used to say who or what controls, governs, or manages someone or something, (5) according to an agreement, a law or a system, (6) experiencing a particular process, (7) affected by something, (8) using a particular dan (9) name found in a particular part of a book, list, etc. From all the meanings suggested by Oxford dictionary, the most appearance of the meaning from the research is 'below something'.

From all of the meanings, the meanings that explained the 'covered by something' have different illustration of TR dan LM. The preposition of the word UNDER is also has a consistency on the structure of the sentence that connects the same two types of words, which is noun with noun.

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A Study: Students' Metalinguistic-Skills in Understanding Drama Scripts in Play Performance Class

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Abstract

This study examines the difficulties appear in the process of understanding scripts given in Play Performance Class and how the students of the English Language Education Study Program of Sanata Dharma used their metalinguistic-skills in understanding scripts of the plays through Play Performance Class. Play Performance is an obligatory subject in the study program. It is offered to the fifth and sixth semesters. The study was conducted in Play Performance Class of the English Language Education Study Program of Sanata Dharma University. The research was conducted by interviewing five students who had taken the subject. They came from different classes of batch 2014 and 2015. Result showed that they found difficulties in understanding scripts of plays in Play Performance Class. It showed also how the students solved the problems in understanding the scripts given. It helped them in completing the project of Play Performance Class.

Keywords: metalinguistic-skills, scripts, plays, Play Performance Class

INTRODUCTION

The English language education is one of the study programs in Sanata Dharma University. This study program provides English subjects as material of learning classes. One of the subjects is Play Performance. It is an obligatory subject in the study program. Before taking the subject, students have to pass Introduction of Literature, Prose, Poetry, and Drama classes in the previous semesters. In Play Performance Class, students work in groups based on the title of the script given in the first meeting.

There are many factors cause the difficulties. The researcher divides the process of understanding the scripts involves two categorical work; translation and interpretation. Based on Malakoff and Hakuta (1991), although the professional translation literature distinguishes between translation and interpretation, where translation refers to the written modality and interpretation generally refers to the oral modality, we use the term translation to refer to all modes of reformulating a message from one language (the source language) into another language (the target language). The researcher intends to figure out the challenges in reading the scripts and understanding the scripts as literally work of gaining the massage of written text and delivering the information or message consisted in motions and conversations rather than interpreting it and/or paraphrasing the text then delivering the message.

LITERATURE REVIEW

The previous studies explore that the students can enhance their linguistic-skills by reading. Based on Ibrahim (2007), the consensus in the field is that learning a second language permits children to view their language as one system among others, thereby enhancing their linguistic awareness. It is believed that the systematic separation of form and meaning which is experienced in early bilingualism gives children added control of language processing. The general pattern of the effects of bilingualism is as follows:

bilinguals achieve higher scores than monolinguals on tests of arbitrariness (Ben Zeev, 1977; Edwards & Christophersen, 1988) and phonological awareness (Dash & Mishra, 1992), and lower scores than monolinguals on tests of vocabulary size (Doyle, Champagne, & Segalowitz, 1978). It occurs on how the students overcome the difficulties in understanding the scripts of plays. It will be discussed more in session of findings and discussion.

Metalinguistic awareness is defined as one's ability to consciously think about language and its nature by means of the skills mentioned bellow: (Roehr, 2007): 1. An awareness that a language is not just the symbols of that language, but it can go beyond the meaning 2. An awareness that the words and their referents are quite separate (the meaning is in the language user's mind, not in the words, i.e. Sue is Sue, and I will be the same person even if others call me something else) 3. An awareness that language is rule-based and its structure can be manipulated, you can write things in many different ways. Metalinguistic knowledge is typically defined as the learners' ability to correct, describe, and explain second language (L2) errors (Roehr, 2007). The famous linguist, Noam Chomsky (1975), has defined the field of metalinguistic as "the subject knowledge of the characteristics and structures of language." Metalinguistic awareness refers to the understanding that language is a system of communication, connected to the rules, and forms the basis for the ability to discuss different ways of using language (Kuile, et al., 2010).

Metalinguistic knowledge is parallel to explicit knowledge about L2 categories and relations between categories (Roehr, 2007) and the important processes such as proficient manipulation of metalinguistic knowledge defined in this way are analysis of language and creative use of language (Ellis, 2005). Therefore, describing and explaining an error need the tagging of a linguistic unit and also the connection of this unit with a stored pedagogical structure that explains (an aspect of) its use in phrases, sentences, or connected discourse (Roehr, 2007) In her 1999 study, Bialystok proposed the idea that metalinguistic awareness involves the operation of control as a cognitive process. She defines control as the process of selective attention, the ability to monitor and regulate the processing of information. It concerns the intentional selection and application of knowledge employed in solving metalinguistic problems. Metalinguistic awareness is often assessed using tasks of syntactical awareness (Bialystok, 1999). Generally speaking, a metalinguistic task is the one that requires the individuals to reflect on the linguistic features of the language and the linguistic nature of the messages (Malakoff, 1999).

Based on Webster's New World College Dictionary (1996), script is [noun] 1. a) handwriting; written words, letters, or figures, b) a style of handwriting; manner or method of forming letters or figures, 2. a written document; original manuscript, 3. the manuscript, or a copy of the text, of a stage, film, radio, or television show. The roles of drama scripts in Play Performance Class are to focus students' works - especially for artistic area of working, to give certain topic to discuss and complete during the semester, to specify the issue which to be solved, and to help students to learn different style of English literacy.

A play is a form of literature written by a playwright, usually consisting of dialogue between characters, intended for theatrical performance rather than just reading. There are rare dramatists, notably George Bernard Shaw, who have had little preference whether their plays were performed or read. The term "play" can refer to both the written works of playwrights and to their complete theatrical performance.

Play Performance is an obligatory course in the English Language Education Study Program of Sanata Dharma University. It is offered to the fifth and sixth semesters. Actually, students can decide whether to take it in fifth or sixth semester. Before taking

the course, students have to take required courses, such as Introduction to Literature, Prose 1, Prose 2, Poetry 1, Poetry 2, and Drama. There are two divisions in the class during the semester, they are artistic division and production division. Artistic division deals with the performance of each group based on the script. While, the production division deals with the matters on how they earn and hold the performances as commitee. In the end of the semester students make a collaborative work, both artistic and production divisions, to run a-day-performances.

The artistic division for each group consists of director, music designer, costume and make up artists, setting designer, lighting crew, and actors and/or actresses. The job of artistic division is moreless around the stage. It means that they have to prepare the performance based on the script given in the beginning of the semester. The actors and/or actresses practice much, both inside the classroom and outside the classroom, when they have independent practice in group. Practically, in classroom they gain the knowledge about theatrical elements; blocking, characterization, expression – including both spoken and unspoken expression, movements, arranging the music used, designing the setting of the stage, conducting stage mapping for lighting, and learning to put character make-up. After having the instructions of theatrical elements in classroom, they apply the knowledge in their independent practice. Also, they have the presentation the progress by having the rehearsal in front of their friends. After playing the rehearsal, the group will have some feedback and comments from others, in order they can develop their performance.

The production division of the class deals with the bussiness in holding the event. They consist of coordinator, secretary, treasurer, fund-raising coordinator, publication and documentation, event and ticketing, health and security, and refreshment. They works as committes of the event. The study examines: 1). the difficulty in understanding the drama scripts in Play Performance Class, and 2). to what extent the students could overcome the difficulty appeared in understanding the scripts. The research aims to declare the difficulty appeared and found by the students in understanding the scripts given in Play Performance Class. By elaborating the difficulty, the researcher intends to avoid the students of Play Performance Class in the next semesters. The researcher also provides the techniques to solve the problems in acknowledging the scripts.

RESEARCH METHOD

This study used qualitative approach in answering the research questions. Qualitative research is a holistic approach that involves discovery. Qualitative research is also described as an unfolding model that occurs in a natural setting that enables the researcher to develop a level of detail from high involvement in the actual experiences (Creswell, 1994). One variable of a qualitative research is the social phenomenon being investigated from the participant's viewpoint. There are different types of research designs that use qualitative research techniques to border the research approach. As a result, the different techniques have a vivid effect on the research strategies explored. What constitutes qualitative research involves purposeful use for describing, explaining, and interpreting collected data. Leedy and Ormrod (2001) alleged that qualitative research is less structured in description because it formulates and builds new theories. Qualitative research can also be described as an effective model that occurs in a natural setting that enables the researcher to develop a level of detail from being highly involved in the actual experiences (Creswell, 2003).

Qualitative research builds its premises on inductive, rather than deductive reasoning. It is from the observational elements that pose questions that the researcher

attempts to explain. The strong correlation between the observer and the data is a marked difference from quantitative research, where the researcher is strictly outside of the phenomena being investigated. There is no beginning point of truth or any established assumptions from which the researcher can begin (Leedy and Ormrod, 2001). This empirical research is data which is collected from the senses and is used to explain phenomena relevant to social behaviors in new and emerging theories. In addition to the distinct differences between quantitative and qualitative research designs, notable differences have also been identified in each respective research methodology.

The researcher used mix-qualitative approaches. First, the writer used case-study as the data gathering technique. Creswell (2003) define case study as "researcher explores in depth a program, an event, an activity, a process, or one or more individuals" (p. 15). Leedy and Ormrod (2001) further require a case study to have a defined time frame. The case study can be either a single case or a case bounded by time and place (Creswell, 1998). Leedy and Ormrod (2001) provide several examples from different disciplines such as a medical research studying a rare illness (event) or political science research on a presidential campaign (activity). Leedy and Ormrod (2001) state, case studies attempt to learn "more about a little known or poorly understood situation" (p.149). Creswell (1998) suggests the structure of a case study should be the problem, the context, the issues, and the lessons learned. The data collection for a case study is extensive and draws from multiple sources such as direct or participant observations, interviews, archival records or documents, physical artefacts, and audio-visual materials. In this study, the researcher used interview to gain the data. The researcher spent time on-site interacting with the people studied. The report included lessons learned or patterns found that connect with theories.

Also, the writer used content anaylis method to analyze the data gained. Becaue there is so much verbal data gotten during the interview, the writer tried to use many theories to analyze the possibilities appeared in terms of answering the questions of the study. Leedy and Ormrod (2001) define this method as "a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases" (p. 155). Content analysis review *forms of human communication* including books, newspapers, and films as well as other forms in order to identify patterns, themes, or biases. The method is designed to identify specific characteristics from the content in the human communications. The researcher was exploring verbal, visual, behavioural patterns, themes, or biases.

DISCUSSION

As the result of the interview, there are difficulties found in understanding the script. First, the students had lack English vovabularies. Style of English used in daily conversation, especially in class, differs from the English used in the scripts. Moreover, some of the scripts use Irish-English and Old-style English. Second, they found difficulty also in translating some words, especially in Irish-British , Old-Style English, and French. Some words use those styles of language in the scripts. The scripts are An Irish Engagement, A Dollar, and The Beggar and The King. An Irish Engagement uses many Irish-British features. Fortunately, there were only two players used the languages. A Dollar uses several French words to express certain terms. The Beggar and The King uses Old-Style English in the conversations. Third, the players found different grammatical style of different language, rather than the English uses. For example, in French, people use more Latinese style rather than English grammatical style. Forth, the players also got obstacles in interpreting certain sentences. They found problems to get the best

interpretation of the sentences. For example, when Norah says, "Och, ma'am! Och, sir,--my heart's as big as a whale, and my head's as full of blubber--it's all over!" (An Irish Engagement). For the first time, the player found it difficulty to understand the meaning. Then, she tought that it is literary hapenned. Fifth, it was obvious that students found problems in making an agreement towards others' interpretations as well. Personal interpretation towards the scripts differed from others'. It made different perceptions in a group.

For many reasons, students did several tips to solve the problems in understanding the scripts.

1. They asked their friends who understand the meaning of the words, especially for those who have better knowledge in memorizing the dictions.
2. They consulted the dictionaries, especially in translating and interpreting the French words and Irish words.
3. They also read the scripts repeatly to undersatand and get the most appropriate meaning, both words and sentences. They did so in order to understand the context of particular words and sentences.
4. The students did their sharing towards the scripts discussed in order to achieve better understanding of the stories.

CONCLUSION

In understanding the scripts given in the Play Performance Class, students found many difficulties. The main reason was because English is placed as their foreign language rather than their lingua franca. This study has explored those difficulties. It also provides several tips to overcome the problems in understanding the scripts through Play Performance Class. The writes hope that this study can enhance the studentss of Play Performance Class to master and have best understanding towards the scripts given in the course. Since the Play Performance is an obligatory subject in English Language Education Study Program of Sanata Dharma, students have to understand the other elements of play performance, in order to have best knowledge of the stories.

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Developing Resource-based Learning Materials for Mechanical Engineering Students at Vocational School, Universitas Gadjah Mada

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Abstract

This study aims to develop English for Specific Purpose (ESP) materials for mechanical engineering students, based on Resource-based Learning (RBL) theory. RBL theory is chosen for several grounds, namely: (1) The exponential growth of information and technology has dramatically changed the very nature of resource for learning which is no longer the same with that 25 years ago. (2) The concept of RBL offers teachers a way to cope with this astonishing volume of available resources around learners. (3) RBL suits adult learners at best as it increases their motivation, allows them to experience knowledge construction through a personal interpretation of knowledge rather than merely knowledge transmission, and develops their critical thinking. The research design is Research and Development. The subjects are 92 students of the third year at Mechanical Engineering Department, SV UGM (80 males, 12 females). The data are gathered through survey, semi-structured interview and document analysis. The survey and document analysis are analyzed quantitatively, while the interview transcript is examined qualitatively. The researcher adapts the research procedure by Gall, Gall and Borg (2003) and Sukmadinata (2013), which includes needs analysis, syllabus writing, developing preliminary materials, preliminary field testing (expert judgment and tryout), and final draft revision. The findings reveal five components of the effective resource-based learning materials for mechanical engineering students. Firstly, the curriculum fit means that the RBL materials should fit and in line with the predetermined syllabus. Secondly, the content requires each unit to be contextualized, realistic, authentic and consistent and thus they involve: Title, Relevant Introduction Picture, Unit Objectives, Tuning-in, Mechanical Practices, Meaningful Practices, Communicative Practices, Summary, Review, and Progress Checker. Thirdly, the instructional design must integrate four language skills meaningfully, involve different types of activities; develop students' communicative competences; engage students' attention; foster learning autonomy and suitable for a range of learning styles and levels; and most importantly they allow students to learn from various learning resources in controllable ways. Fourthly, the technical design calls for attractive and engaging layout; clear, appropriate and effective illustrations/visuals; appropriate fonts and size; logical, well-organized and consistent format; and suitable packaging for classroom or library collection. Lastly, the learning resources aspect should include both static and dynamic materials, culturally and socially appropriate materials, resources that can be easily accessed, and resources which promote group interaction and interactive learning.

Keywords: Resource-based Learning (RBL), materials development, English for Specific Purposes, mechanical engineering

INTRODUCTION

The exponential growth of information and technology has dramatically changed the very nature of resource for learning which is no longer the same with that 25 years ago. Learning resources in today's era have mostly been transformed from static resources such as books into digital forms for instances e-books, websites, various learning applications, and even distance learning.

The concept of Resource-based Learning offers teachers a way to cope with this astonishing volume of available resources around learners. The management of various learning resources – any media, people, objects, places, or situation which have the potential to support learning – enable teachers to apply these resources to address varied learning needs, interests, experiences, learning styles, and levels of comprehension across different contexts. As learners in this 21st century generally know a lot about technology, resource-based learning is not about teaching them how to use technology for learning but rather it provides them a learning environment full of resources. Resource-based learning places teachers as facilitators, guides who show learners the criteria of appropriate learning resources, and models who exemplify appropriate behaviour towards it.

Butler (2012) highlights that resource-based learning suits adult learners at best due to several grounds. Firstly, Student motivation is increased when they believe that the outcome of learning is under their control. Secondly, resource-based learning allows students to experience knowledge construction through a personal interpretation of knowledge rather than merely knowledge transmission. Thirdly, adult learners should be encouraged to develop their critical thinking skills. Butler emphasizes that resource-based learning's work is similar to problem-based learning's, in which learners are trained to be effective problem solvers. Based on these fundamental reasons, the researcher believes that resource-based learning might works at best in university context in almost all majors, yet determining the vital one is necessary.

Engineering, particularly mechanical engineering belongs to the eight major occupations in ASEAN Economic Community. Unfortunately, several need analysis on English for Specific Purposes or Vocational English throughout ASEAN countries such as Malaysia (Zaid & Kamarudin, 2003), Vietnam (Tinh, 2015), Thai (Wongwichai *et al*, 2013), and Indonesia (Merawati & Dewiyanti, 2014) showed that mechanical engineering students know they will need English communication skills both spoken and written to compete better internationally. Despite this awareness and notwithstanding the ample resources for learning in this digital era, they are not adequately supplied with English for Specific Purposes materials that support them to perform well in their future work field.

This study aims to help Diploma III Mechanical Engineering Department of Vocational School Universitas Gadjah Mada in particular and the other ME Departments in general to develop ESP materials based on resource-based learning theory, with a research question as follow: "What are the characteristics of the appropriate resource-based learning materials for mechanical engineering students?"

LITERATURE REVIEW

a. Defining and Selecting Teaching and Learning Resources (TLR)

According to Hill & Hannafin (2001: 28), people see resource as any "media, people, places, or ideas that have the potential to support learning." Educational Resource Acquisition Consortium or ERAC (2008: 3) describes TLR as "information represented, accessible or stored in a variety of media and formats, which assists student learning as defined by the learning outcomes of the curriculum." Kootenay Columbia School District

No.20 (2005: 1) identifies learning resources as "any person(s) or any material with instructional content or function that is used for formal or informal teaching or learning purposes." These resources include printed materials, electronic and digital media, library resources, guest speakers, field trips, and the like. Kurdziolek (2011: 1) exemplifies teaching and learning resources such as "physical demonstration aids, students' contextual understanding, teacher subject expertise, and structured organization of materials, ideas and activities." In short, everything has a potential to be a teaching and learning resource. It is not only real objects such as printed materials and electronic media but also people, the surroundings, or even abstract things such as teachers' and students' perceptions. Above all, the most important thing for the success of teaching and learning process is not about the quantity of the TLR but the ability of these TLR to accommodate learners' different learning styles, level of comprehension, interests, and needs. In other words, TLR should make learners learn at best.

TLR need to be evaluated and selected before their implementation in the classroom. Educational Resource Acquisition Consortium (ERAC, 2008) suggests five domains to cover while evaluating learning resources, namely: (1) curriculum fit, (2) content, (3) instructional design, (4) technical design, and (5) social consideration. Each of these domains has its own inquiries to answer as listed in Table 1. Table 2 provides the quality principles of evaluating digital learning resources (BECTA, 2007 and Norwegian Centre for ICT in Education, 2015).

Table 1. The Adaptation of ERAC (2008) Learning Resource Evaluation Guideline

No	Aspect	Inquiries
1	Curriculum Fit	**Does the resource support:** the goal (in line with the predetermined curriculum), active learning, a variety of learning styles, group interaction and independent learning, the development of critical thinking skills and communicative skills, and creativity?
2	Content	Is the content: accurate and free from the following errors, relevant with real world experience, and appropriate for cognitive and linguistic levels of the intended audience?
3	Instructional Design	a. Are the instructional goals, purpose and concept: clearly stated, clearly introduced, clearly developed, clearly summarized? b. Are pre-teaching and follow-up activities provided? c. Are technical terms consistently explained/ introduced?
4	Technical Design	a. Are the illustrations clear, effective and appropriately placed to support texts? b. Is the visual design interesting and engaging? c. Is the presentation logical, consistent, and well-organized? d. Are the font and type face appropriate for the intended audience?
5	Social Consideration	Is the resource appropriate in terms of: intended audience' age, gender roles, multiculturalism, belief system, violence, ethical and legal, humour, and language ?

Table 2. Quality Principles of Evaluating Digital Learning Resources

No	Core of Evaluation	Criteria
1	Core	Supporting inclusive practices and can be easily accessed

	pedagogic principles	Fostering learner engagement and motivation
		Promoting effective learning, which covers cognitive and behavioural development
		Having clear instruction and easy to use
		Matching to the curriculum, learning goals, and having relevant and accurate content
		Promoting innovative approaches in terms of design as well as teaching and learning approach
		Incorporating a formative assessment and feedback to support learning
2	Core design principles	Facilitating sound human-computer interaction by having clear and consistent icons, consistent and appropriate navigation, action system that follows general conventions, appropriate visual and auditory cues
		Having the quality of assets or can be easily accessed and stable
		Providing high accessibility
		Promoting interoperability which is simple and easy, using appropriate vocabulary to describe content, being stored for use in different times, being easy to find and restored, being easy to share wherever possible
		Accommodating effective communication

b. Resource-based Learning: Definition, Significance, and Components

Resource-based learning basically conceptualizes learning as a process which takes into account the importance, availability, types and quality of resources to support various learning needs (Melendres, 2015; Hill & Hannafin, 2001). RBL promotes learner engagement and active learning for all students with different learning needs and learning styles with well-structured learning goals (Laverty, 2001). It implies that resource-based learning provides a resource-rich environment for students to learn at best at their own speeds and at all times of the day. This strategy works well in classrooms which naturally consist of individuals with different learning needs, learning styles, ages, prior knowledge, levels of comprehension, and interests. The general misconception that educators might have about RBL environment is that it merely emphasizes the procurement of as many resources as possible for learning. Mullan (1995: 391) in her study concludes, "I must be more selective in the provision of the resources. My initial impression that the availability of too many resources may be counter-productive seems to hold true, since so much valuable time was spent browsing."

There are ample studies which raise this issue for educational purposes as they found a range of advantages in it. RBL can develop various information literacy skills and the other social skills in the learning process such as listening, persuading, questioning, sharing and respecting (Melendres, 2015). RBL also works well to train learners' problem-solving and critical thinking skills (Hill & Hannafin, 2001; Butler, 2012; Mullan, 1995). Resource-based learning can boost adult learner engagement (Armatas *et al*, 2003). The implementation of resource-based learning can also improves the quality of the teaching and learning process as well as students' achievement as they are actively engaged and their creativity and learning enjoyment improved (Hadiningtyas, 2011;

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Newnham *et al*, 1998). Resource-based learning is suitable for adult learners since it can improve their learning motivation when they feel they are responsible for the success of their own learning (Hmelo-Silver, 2004). Resource-based learning can raise learner interest in learning since it utilizes various and mostly dynamic teaching and learning resources and it also allows learners to solve problems based on their real life experience (Tenenbaum *et al*, 2001). RBL offers college students with tied schedule possibility simultaneously with flexible learning times particularly to complete assignments (Brown & Smith, 2012).

Hill and Hannafin (2001) mention four major components of resource-based learning as follows.

1. Resources

Resource becomes the main aspect of resource-based learning. It is categorized into two basic types, namely static resources and dynamic resources. Static resources have more stable contents but the contents can quickly become inaccurate due to rapid changes. Some examples of static resources are textbooks, novels, magazines, encyclopaedias, and newspaper articles. Conversely, dynamic resources commit to continual changes or are updated continuously, such as web-based resources. Humans also belong to dynamic resources since their knowledge and skills develop as they grow up.

2. Contexts

Contexts are the settings where learners' understanding is developed. Contexts can be real or virtual. Contexts are distinguished based on their situations and goals. In 'externally directed contexts', teachers decides the settings (real or virtual), supply the problems to solve, meter the pace of resource use, facilitate the interactions and orient learning goals. 'Learner generated contexts' allow learners to establish learning settings, problems, types of resource to utilize, and learning goals based on their unique circumstances or needs. Teacher assistance is provided only if learners request for it rather than being assumed necessary. 'Negotiated contexts' are the combination of externally directed and learner generated contexts. Typically, teachers will provide problems or issues to solve as well as determine learning goals, but learners can negotiate which resources are best suited to the problem or need.

3. Tools

Tools help learners locate, access and manipulate resources as well as interpret and evaluate their usefulness. They also aid learners to organize and present their understanding in concrete ways.

4. Scaffolds

Scaffolds are the supports of help given initially and will be gradually reduced as learners' understanding develops. The amount and frequency of scaffolds depend on individual learner and problem encountered. Hill and Hannafin (2001) mention four scaffolding mechanisms: (1) Conceptual – guide learners in what to consider, (2) Metacognitive – assist learners to establish what is known and how to think, (3) Procedural – emphasize how to use the features and functions of a given resource, and (4) Strategic – provide alternative approaches to engaging a task as well as provide assistance to identify, select and evaluate information.

c. The Implementation of RBL in Materials Development

Some considerations in implementing RBL in materials development are quite many. The static and dynamic TLRs need to be selected and evaluated in terms of their compatibility with the syllabus, content, instructional design, technical design, and social consideration (ERAC, 2008). The dynamic resources, particularly Internet-based

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resources or learning apps were evaluated, following the quality principles of evaluating digital learning resources proposed by BECTA (2007) and Norwegian Centre for ICT in Education (2015) which cover core pedagogic and core design principles.

The other important considerations for learners learning using RBL materials are the nature of the activities, tasks, and feedbacks. Brown and Smith (2012) highlight that students need to be actively engaged with every single activity provided in the RBL materials and each activity should provide opportunities for interaction. In short, RBL materials should make students actively write, think, research, question, review, synthesize, evaluate, analyze, practice, explain, imagine, and propose (Race, 1994 in Brown & Smith, 2012).

Developing resource-based learning materials, the researcher also needed to consider some perils to avoid. Brown and Smith (2012) list some risks to keep away from while creating RBL. Firstly, it is a mistake to overload the students with too much material for them to digest. It is better to provide students with slimmed down packages that they can really use. Secondly, the use of expensive media which cannot be easily updated should be avoided. Thirdly, the materials developer should not forget that building human contact through the materials still matters although students are becoming less reliant on teachers for information-giving. Teachers' roles then have shifted into facilitators, motivators, and guides.

RESEARCH METHODS

The research design is Research and Development. The subjects are 92 students of the third year at Mechanical Engineering Department, SV UGM (80 males, 12 females). The data are gathered through survey, semi-structured interview and document analysis. The survey and document analysis are analyzed quantitatively, while the interview transcript is examined qualitatively. The researcher adapts the research procedure by Gall, Gall and Borg (2003) and Sukmadinata (2013), which includes needs analysis, syllabus writing, developing preliminary materials, preliminary field testing (expert judgment and tryout), and final draft revision.

FINDINGS AND DISCUSSION

The following elaborations aim to answer the research question, which is "What are the characteristics of the appropriate resource-based learning materials for mechanical engineering students?" The findings suggest that the appropriate resource-based learning materials for mechanical engineering students must be good in terms of: (1) Curriculum Fit, (2) Content, (3) Instructional Design, (4) Technical Design, and (4) Learning Resources.

a. Curriculum Fit

The aspect of curriculum fit aims to make sure whether the RBL materials for mechanical engineering students that have been developed already stick on the predetermined syllabus and whether the RBL materials support the rationale and goals of the predetermined syllabus.

The syllabus was generated from the results of the needs analysis (survey). It was revealed that the average TOEFL score of the students was 432. Expert panels in ETS, Tannenbaum and Baron (2011), successfully map TOEFL ITP score onto the four levels of the CEFR. It is predicted that the students mostly belonged to A2 level, close to B1 level of the CEFR. More specifically, it was found that their listening and speaking skills belonged to pre-intermediate level, while their reading and writing skills belonged to

intermediate level. If this finding is corresponded with CEFR levels, it was estimated that the students listening and speaking skills belonged to A2 level, and their reading and writing skills belonged to A2+ (CEFR, 2001: 28-29). Additionally, the followings are the most expected English skills to learn by the mechanical engineering students: speaking (31.95%), listening (20.33%), reading (20.75%), and writing (26.97%).

The components of the RBL materials syllabus are: Unit Title, Basic Competences, Indicators, Learning Materials (Texts and Skills, Language Functions, Grammar, Vocabulary, and Others (idioms, humor, relevant information, and culture)), Learning Activities, and Resources as well as Media. There were six unit developed in this research; the titles were taken from the results of needs analysis. These were: Engineering Materials (Unit 1), Machine Design (Unit 2), Cutting and Welding Operations (Unit 3), Technical Problems and Maintenance (Unit 4), Safety Starts with Me (Unit 5), and Applying for a Job (Unit 6). These titles were not arranged based on the highest percentage but rather based on the most basic or what was more easily learned.

In terms of basic competences, the researcher provideed three basic competences for each unit title. Overall in six units, there would be 18 basic competences which were enough to meet in around 16 to 18 meetings in one semester. The researcher made the first and the second basic competences for developing the students' listening and speaking skills, while the third objective was developed to improve their reading and writing skills. The indicators followed the basic competences.

The learning materials in each unit were various, yet they maintained a consistent format. Firstly, each unit consistently integrated four language skills, starting from spoken cycle and moving to written cycle, except Unit 6 (Applying for a Job). Secondly, language functions were provided in the form of 'Useful Gambits'. Thirdly, grammar (20.27%), vocabulary (18.62%), pronunciation (18.62%)) and other supporting aspects (idioms, jokes, relevant info) were also included based on their percentage in needs analysis results.

The learning activities were very various with an ultimate purpose to make the students enjoy the teaching and learning process. For examples, the vocabulary exposure activities in Unit 1 was matching the English words with their meaning in Indonesian; that in Unit 2 was finding words' synonyms using Thesaurus menu in Ms.Word; that in Unit 3 was categorizing words in Word Cloud into two groups; that in Unit 4 was matching English words with their definition in English; that in Unit 5 was completing a human body map with types of injuries in each part of the body pointed with an arrow; and that in Unit 6 was completing a crossword puzzle.

Regarding the learning resources and media, the researcher made sure that various static and dynamic TLRs were included in each unit. The static resources included mechanical engineering course books, newspaper, magazines, engineering workshop, classroom, etc. The dynamic TLRs were the English teacher, the mechanical engineering lecturers, mechanics in the workshop, classmates, the Internet including websites and social media (YouTube, Instagram, SoundCloud, Vlog, etc), a movie and videos, mobile phone, laptop, advertisements on street, mobile phone and laptop applications, etc.

b. Content

Based on the results of the expert judgment and the survey during the tryout, it was found that the effective RBL materials for mechanical engineering students in terms of content should be contextual. In other words, it should be related to mechanical engineering field with certain context of discussions. Moreover, the content of the RBL materials should be realistic, and thus they should integrate "real-world". The content

should also be sufficiently authentic for pedagogical purposes in mechanical engineering field. The unity and the consistency in every unit should be maintained.

Overall, in every unit, the main components were: Title, Relevant Introduction Picture, Unit Objectives, Tuning-in, Mechanical Practices, Meaningful Practices, Communicative Practices, Summary, Review, and Progress Checker, which were all in line with the syllabus and the level of the student competence. Mechanical Practices, Meaningful Practices and Communicative Practices were the stages taken from a theory proposed by Richards (2006), which is an elaboration of the pre-communicative and communicative activities in CLT classroom (Little-wood, 1981). Technically, mechanical practice gives the students sufficient foundation such as vocabulary, grammatical knowledge, pronunciation, and the other basic skills to help them practice the language. Meaningful practice refers to the stage when learners practice the target language with sufficient help and control of the teacher. Communicative practice requires learners to practice using the language within a real communication context independently. The researcher maintained the use of various learning resources in these three stages and in the other aspects of the content, yet she kept making sure that these resources were effective and not too much.

c. Instructional Design

According to Evaluation and Selection of Learning Resources: A Guide (2008) by Prince Edward Island, Department of Education, the effective RBL materials for mechanical engineering students in terms of instructional design also had several aspects to meet. The instructional design must integrate four language skills meaningfully. Unit 1 until Unit 5 integrated the four language skills based on the natural order of language learning (listening, speaking, reading then writing). However, Unit 6 was an exception, in which the reading-writing cycle came first before the listening-speaking cycle because the topic was about job application and thus the researcher sequenced the skills based on the real context when one is going to apply for a job (reading job advertisements, writing CV and cover letter, listening and speaking during a job interview).

Additionally, effective instructional design in the RBL materials should also state the instructional goals and learning objectives clearly. These enabled the students to know what they were going to learn and what they should be able to achieve or do at the end of the learning. These goals and objectives were then followed by a wide range of activities and tasks which fostered learning engagement and active learning, encouraged creativity, problem-solving and critical thinking as well as cooperative learning. The involvement of both static and dynamic TLRs in every unit also supported effective instructional design since they were able to cover a wide range of learning styles and were able to support independent learning.

Still based on Evaluation and Selection of Learning Resources: A Guide (2008), the end of a lesson should contain at least a follow-up activity to ensure that the students truly understood what they had just learned. The follow-up activities in the units were presented in the form of 'Review' after 'Summary'. Lastly, RBL materials with effective instructional design should also encourage learners' self-assessment and monitor their own learning progress. Therefore, the researcher always provided 'Check your progress' part at the end of each unit. These progress checkers were different in every unit, yet they mainly asked the same issues (learning progress and learning difficulties).

Above all, the tasks and activities must be ordered and sequenced logically. In other words, they must be arranged from the easiest one to the most complex one. The researcher also maintained the task dependency while developing tasks in every unit. She made sure that the skills and knowledge that the students acquired in Task 1 would be useful to accomplish Task 2, and so on.

d. Technical Design

The term technical design is related to the appearance, layout and format of the materials. This aspect should also be carefully considered to be able to create effective resource-based learning materials for mechanical engineering students.

Since the previous modules that were used in the Diploma III Mechanical Engineering Department of Vocational School UGM were merely compilations of materials which were copied and collected, the appearances were not interesting and not suitable for library collection. Therefore, the researcher consulted to the theory related to the criteria of effective technical design proposed by Evaluation and Selection of Learning Resources: A Guide (2008) by Prince Edward Island, Department of Education.

It was summarized that effective RBL materials for mechanical engineering students in terms of technical design should be attractive and engaging. Besides, the illustrations or visuals which were presented inside the materials should be clear, appropriate, and could effectively support the content. The character size should be appropriate for the intended users. The layout of the materials must be logical, well-organized, and have consistent format. To make sure this aspect, the researcher relied on the theory of unit development. Nunan (2004) lists seven essential principles which should be owned by the tasks developed in each unit of materials. These principles are: scaffolding, task dependency, recycling, active learning, integration, reproduction to creation, and reflection.

Scaffolding means that lessons and materials should provide supporting frameworks and should not expect learners to produce language that has not been introduced previously. Task dependency within a lesson means that one task should grow out of, and build upon the ones that have been introduced previously so that learners are able to finish the tasks step by step. Recycling language also means reintroducing the language over a period of time to make sure that learners receive enough exposure to the target language. Active learning allows learners to construct their own knowledge by actively using the language through some practices (guided and free). The term integration means that the tasks in each unit should make clear the relationships between language form, function and meaning. Reproduction to creation means that learners should be encouraged to move from reproductive language models provided in the unit to creative language use using their creativity. Reflection means that learners should be given opportunities to reflect on what they have learned and how well they are doing.

The last issue that should be fulfilled in terms of effective technical design of RBL materials was the packaging or the design of the printed materials should be suitable for classroom and library collection. Therefore, the researcher designed the materials esthetically yet still maintained the quality of the content.

e. Learning Resources

The last aspect yet the main aspect of this study was related to the involvement of various learning resources. It has been previously stated in 'Curriculum Fit' that both static and dynamic TLRs were included in each unit. However, it should be bear in mind that resource-based learning was not about providing as many as learning resources to the students during the teaching and learning process because too many resources might be counter-productive. The TLRs must be provided sufficiently and effectively, using the criteria of materials selections.

The most essential thing to keep in mind was that all these TLRs must be culturally and socially appropriate for the students. Besides, the researcher had to confirm that the resources could be easily accessed, promote group interaction, independent learning experience and interactive learning.

CONCLUSION

In this digital era, a new generation has emerged: the digital natives. Information and technology have become integral parts of their life. They also think and process information in a totally different way than the way the previous generations did. Therefore, knowledge for digital natives cannot be served in traditional curriculum and teachers no longer have the monopoly of knowledge delivery, since accessing and acquiring knowledge has changed a lot. The implementation of resource-based learning theory in materials development can be a promising alternative in educational field. However, materials developers should fulfil the quality of the five main aspects of effective resource-based learning materials, namely: curriculum fit, content, instructional design, technical design, and learning resources.

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Revealing Social Phenomena in the Story of 'The Lottery' By Shirley Jackson

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Abstract

A social phenomenon has rooted together with social tradition in which human being unconsciously engage within. That is why it needs to be disclosed in order to make us to be more critical in undergoing the society life. This qualitative research aims to reveal the social phenomena in the short story by Shirley Jackson entitled The Lottery. In this paper, the writers will be focusing on the social phenomena in terms of inequality, power abuse, and social wrong. Bourdieu's and Fairclough's theory are used to reveal the three kinds of social phenomena above. The finding of this research shows that those kind of social phenomena are indeed portrayed in the story of 'the lottery'. Generally, inequality is found in the relation between men and women. Meanwhile, the power-abuse is revealed from the interaction among the old people and younger people regarding the lottery tradition should be abandoned or not. Lastly, the social wrong is disclosed from the execution of stoning based on the lottery taking. This paper is intended to enhance the readers' critical thinking as well as their awareness in responding to the social phenomena which reflected in 'the lottery'.

Keywords: Social phenomena, Inequality, power abuse, social wrong

INTRODUCTION

Shirley Jackson is an American writer who was born in San Fransisco on December 14th, 1916. She used to be very famous as she had published several fabulous stories, and one of them is the story of 'The Lottery'. The Lottery was published in 1948 by The New Yorker magazine. Shortly after it was published, it reached its popularity as it was widely talked among the citizen. The editors of the magazine then considered this story as "perhaps the most controversial shory story The New Yorker has ever published." (Mc Carthy, 2014, p.1).

Every summer, especially on June 27th, the villagers should gather in the square to implement the lottery tradition which took around two hours. The tradition was led by Mr. Summers, who usually took care of village events, as well as Mr. Graves as the postmaster of the village. Mr. Summers came to the square with the black box in his hand that had been shabby. No one initiated to create a new black box because they did not want to infringe the tradition. The night before lottery tradition was held, Mr. Summers and Mr. Graves put some slips of paper in the box and kept it in Mr. Summers's company. They also listed all families and the leader of each family. The wife of Mr. Bill Hutchinson, who was Mrs. Tessie Hutchinson, came late to the square because she completely forgot what day it was. She then approached her husband and her children in the front of the crowd, while other villagers were laughing at her late arrival. After checking the presence of all families, Mr. Summers called the family heads one by one to come forward and draw the lottery that can be opened when all family heads had gotten it. In the middle of the tradition, Mr. Adams and his wife told Old Man Warner as the village elder that some other villages had abandoned this tradition. Surprisingly, it raised Mr. Warner's emotion who said that it was such a fool decision to leave the tradition.

This was because of the belief that lottery tradition can bring massive harvest in the village. It turned out that Mr. Bill Hutchinson got the paper with a black dot in it, meaning all his family members should go to the front to determine the 'winner' by drawing lottery again. In front of public, Mrs. Tessie Hutchinson openly blamed Mr. Summers for not giving her husband enough time to choose the paper he really wanted. Her complaint, however, was ignored by all people including her husband who asked her to shut her mouth instead. Mr. Summers then asked about the other households that Hutchinson family may have, but Mr. Hutchinson said no as his daughter had married and draw with her husband's family. Therefore, there were only Mr. And Mrs. Hutchinson as well as their three children who draw the lottery. When Hutchinson family members opened their papers, all villagers found out that Mrs. Tessie Hutchinson got the paper with the black dot. By the time Mr. Summers urged everyone to hurry up, all villagers took the stones and threw it to Tessie who stood in the middle of the crowd. They keep stoning Tessie even though she said it was unfair to kill her by stoning her head.

In this paper, the writers will provide a critical discourse analysis regardingthe story of'The Lottery'. According to Van Dijk(2015), Critical Discourse Analysis generally discusses about "the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context" (p. 466). Therefore,this paper will be highlighting the social phenomena happened in the story, in terms of inequality and power-abuse, that will be disclosed using Pierre Bourdieu's theory. To gain deeper analysis, the writers also use Fairclough's theory to figure out the social wrong in the story. Thus, there will be three aspects of social phenomena that will be revealed in the subsequent section.

THE SOCIAL PHENOMENA DEPICTED IN THE STORY OF 'THE LOTTERY'

Bourdieu's Analysis Concerning Social Inequality in 'The Lottery'

Hiraide (2013) mentions that social inequality is an unfair distribution of "resources such as power, wealth, and income, as well as opportunities (for example, to health, education, and employment) "(p.2). She explains further that social class, gender, age, and ethnicity are kinds of inequality in this modern era. In regard to this, the writers find lots of inequalities in the story of 'The Lottery' which will be unveiled using Bourdieu's theory of social structure. Bourdieu (1972) refers social structure to as the "structures of relations between groups – the sexes or age-classes – or between social-classes" (p.97). It is produced by social interaction as well as an "application of the structuring principle that is dominant in a certain respect" (p.34). This social stratification is certainly causing on social inequality as some people may be seen more powerful while the others are powerless.

In the story of 'The Lottery' itself, there are three inequalities related to age classes, sexes, and social classes that the writers found. The age-class inequality can be seen from the relationship among Old Man Warner and the villagers. Mr. Warner is the oldest man in the village that has joined lottery tradition for 77 times, and therefore he is regarded as the village elder. His argument should be prioritized compared to others, and his command should be obeyed by the villagers. No one in the village is brave enough to resist him. To understand this, we can take a look in the moment when Mr. &Mrs. Adams told Mr. Warner that in some other villages, the lottery tradition has been abandoned. We may assume that this is their effort to stop such kind of unreasonable tradition. They want all villagers to start using their logical thinking in doing something, so they immediately speak to the important person of the village. However, Mr. Warner openly refuses their idea by saying;

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"Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. (p.4).

Mr. Warner's argument clearly indicates that people at the village should continue to preserve the tradition instead of leaving it, and that the villagers especially those who are younger than him, do not have power or right to bring a change. Shortly after he answers in such a way, both Mr. And Mrs. Adams are silent, not daring to argue. The way Mr. Warners and Adams family talk here is vividly reflecting the inequality in the village that the older people have higher position and they should be respected more.

The second inequality that the writers notice is concerning the sexes. As this story is written with the strong patriarchal system, "in which the society are structured through male domination over" (Edgar & Sedgwick, 2009, p.269), so the sexes inequality portrayed in the story place a women as the oppressed and men as the oppressors. This is to say, in everything the villagers do and in every aspect of life, the men should be prioritized rather than women. As evidence, we can take a look on the 'habitus' of the villagers in doing lottery tradition. It is an obligatory that the lottery should be taken by the man of family. If the head of family cannot come, then the responsibility goes to the grown son of family. Meanwhile, the wife can take the lottery only if all men of family are unable to take it, like what is experienced by Mrs. Janey Dunbar whose husband is sick and whose son is not yet mature. At that moment, Mr. Summers said; *"Wife draws for her husband. Don't you have a grown boy to do it for you, Janey?"* (p.3).That statement clearly shows how Mr. Summers is deeply objected if Mrs. Janey Dunbar draws the lottery. For him, it may be a disgraceful thing for woman to get involved in lottery tradition, and so may the other villagers. Nobody either supports or appreciates her, but one woman saying *"Go on, Janey"* while the others say *"there she goes"* (p.4) from a distance. In lottery tradition, it is also infeasible for women delivering their argument. If they do so, they can end up being ignored like what happened to Mrs. Tessie who tries to oppose lottery tradition in front of public. Many times she shouted, hoping that everybody will listen to her protest, butneither Mr. Summers, Mr. Warner, nor other villagers are responding to her.

Sadly, this kind of discrimination does not only happen in society, but also in married life. For the villagers, it seems very common for husband controlling over his wife and for wife to always be subservient on whatever her husband said. A moment when Mrs. Tessie Hutchinson blamed Mrs. Summers can be a good example of it;

"You didn't give him time enough to take any paper he wanted. I saw you. It wasn't fair!"
"Shut up, Tessie," Bill Hutchinson said.(p.5).

Based on those facts above, we can see how wife are treated by her husband at that time. They are controlled by their husband and should obey their husband's order no matter what. Besides, they are also marginalized in society that even their chance in taking lottery is under their son. Indeed, the practice of patriarchal values can cause into inequality and the restriction of women's rights and freedom.

Lastly, the social inequality in this story can be seen from the social classes between Mr. Summers, Mr. Graves, and the villagers. Mr. Summers's status as the owner of a coal plant and Mr. Graves as the postmaster of the village definitely make them gain more economic 'capital' than other villagers who mostly work as a farmer. As the result, they get a trust to take care of lottery tradition in the village every year. This can surely be

the practice of inequality since there is no chance for other villagers to handle the lottery tradition. People with low capitals seen unworthy to accept such a big responsibility. The same case also happens among Old Man Warner and the villagers. As Mr. Warner has joined lottery tradition for 77 times, he certainly has more cultural capital than the villagers. It then makes him more powerful in controlling the practice of lottery tradition. When he thinks that lottery tradition should be maintained, nobody in the village are brave enough to stop it. It is therefore proven that the social structure in society can lead to inequality which is detrimental to some people, specifically those who have low capitals and are being dominated.

Bourdieu's Analysis on Power-Abuse Happened in 'The Lottery'

Mills (2000) argues that power and control are usually owned by people with huge amount of wealth, privilege, and access to top of political, military, as well as economic institutions. Every power abuse done by those powerful people should be accepted by powerless people as the absolute value. Concerning this point, the writers notice the practice of power abuse in the figure of Mr. Summers. Since he holds the highest economic capital in the village, he is fully authorized within the implementation of lottery tradition. However, it then makes him abuse his power as he changes the tradition procedures as he pleased. To make it clear, we can see the passage below :

> *"There was a great fussing to be done before Mr. Summers declared the lottery open. There were a list to make up- of heads of the families, heads of the households in each family, member of each household in each family. There was a proper swearing-in of Mr. Summer by the postmaster, as the official of the lottery; at one time, some people remember, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, timeless chant that had been rattled off duly each year; some people believed that the official of the story used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been also a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it felt necessary only for the official to speak to each person approaching."*

This shows how Mr. Summer abuses his power to deeply control the lottery tradition, that he omits some of the activities in its practice. In addition, his misuse of power can also be noticed from the way he treats Mr. Graves, as his partner in managing the tradition. The postmaster used to make the list of heads of the families and heads of the households in each family. Besides, on the D-day of the tradition, the postmaster used to have a ritual in order to draw the lottery taking and embrace all the villagers. Nevertheless, it all has changed. The sentences *Mr. Summer was a very god at all this; With one hand resting carelessly on the black box. He is very proper and important as he talked iterminably to Mr. Graves and the Martins"* shows that Mr. Summer handles it all and Mr. Graves only obeys his order without taking important part in the procession. It also can be seen in the following passage:

> *"Mr. Summer said,"Harry, you got their ticket back? Put them in the box then"; "Harry, you help little Dave."; "Harry, you hold it for him".*

Those sentences show that Mr. Harry Graves takes the ticket and helps little Dave to draw the lottery then holds the paper for Dave. Those works is done because of Mr. Summer's order and his power abuse.

The second figure is Mr. Old Man Warner whose cultural capital is higher than others. His participation in lottery tradition for 77 times surely makes him experienced

enough in it. However, he uses his experiences to prove to the villagers that lottery does not give bad impact on them. Further, he abuses his power as the elder of the village by forcing the villagers to maintain the lottery tradition. At that time, he says that people who leave the tradition will be back living in caves and eating stewed chickweed and acrons (p. 4). Moreover, the writers also assume that Mr. Warner−together with Mr. Summers−utilizes their power to conduct a conspiracy in the tradition. We know that Mr. Summer is the one who calls the heads of families to draw the lottery and Mr. Warner draws the lottery after Mr. Summer (p.4). This shows that there is conspiracy between two powerful person. The villagers might notice it but because they are lack of power, they could do nothing. Perhaps, the villagers also do not want to take any risk.

The third power abuse in the story is reflected from the way men treat women. The patriarchal system that the villagers embraced does not only lead to social inequality, but also the misuse of power done by men. In lottery tradition, only men who can lead the proceeding and draw the lottery. They do not give any chance to women, except the man of the family cannot do so. They also act arbitrarily on their wives, as experienced by Mrs. Hutchinson. Knowing that her husband get the lottery, Mrs. Hutchinson complaints to Mr. Summers by saying that he does not give enough time to take the paper his husband wanted (p. 5). Surprisingly, Mr. Hutchinson asks her to remain silent by saying "*Shut up, Tessie," (p.5)* instead of supporting her. It clearly implies how men, in this case Mr. Hutchinson, tend to use their power to arbitrarily rule over their wives.

Fairclough's Analysis on Social Wrong in 'The Lottery'

Social wrong can be understood in broad terms as aspects of social system, norms or orders which are detrimental to human well-being (Fairclough, n.d). It means that there are several norms in society which are obviously not suitable to be implemented in social life. In "The Lottery" the writers find the social wrong which can be analysed by using doxa derived from Boerdieu's theory. Doxa is the schemes of thought and perception of the authority which is considered as the people's scheme and is connected to power of individual and the idea of people in general (Bourdieu, as cited in Fowler, 1997:167). In other words, doxa can be understood as a belief which is created by powerful people in order to maintain their power and is accepted by the society as their scheme. The acceptance of some norms in doxa can lead to the term of social wrong.

In this story doxa is depicted from the legalization of violence committed in the stoning as a form of tradition every year. The legalization of stoning to end someone's life is centainly an inhumane act. Unfortunately, this social wrong is accepted by the villagers. Even the most unfortunate thing is that everyone is involved in this stoning including the children. Their indifference to someone's distress who will face his/ her death on that day is absolutely social wrong that happens every year. It seems like their compassion has been eroded and their feeling of care has lost. This is obviously very irrelevant in society life as God has command human beings to care and love each other.

Another doxa which becomes a social wrong in this story is the notion of some people in order to maintain the terrible stoning as the tradition. In this case, as mentioned earlier, there are some villagers who want to stop this terrible ceremony, but the elder people in that village reject that idea. Surely, their selfishness to maintain violence tradition ruins the harmony of social life as they ignore the value of humanity.

Lastly, the rejection of villagers' opinion in this story can also be considered as a social wrong. Everyone definitely has their own right to deliver his/her opinion in society. However, there are many cases here showing restriction on freedom of speech, as happens on the rejection of Mr. Adam idea who implicitly asked the lottery to be terminated and the failure of Tessie in echoing her defense. A person who gets black dot in his/her paper after taking the lottery is not allowed to declare his/her defense. In this

story, it is obvious when Tessie as the victim in that year rejected to be stoned and claimed that the lottery taking was not fair, but unfortunatly her voice was neglected by all of the people including her husband. Neglecting of someone's opinion is certainly an unjustified thing in social life.

CONCLUSION

To sum up, there are some social phenomena depicted in the story of 'The Lottery' in terms of social inequality, power-abuse, as well as social wrong, which are revealed using Bourdieu's theory. Regarding the inequality, the writers find that the inequality in this story happens in 3 kinds−age classes, sexes, and social classes. The age classes inequality is reflected from the way Old Man Warner and villages communicate in which he −as the eldest man−tends to take control over everything in the village, specifically lottery tradition. The sexes inequality itself occurs both in society and married life. In society, women are allowed to draw the lottery only if there are no men in the family who are able to do it. In the married life, wife should be obedient with whatever her husband said. Meanwhile, the social classes inequality can be seen from the relationship between Mr. Summers, Mr. Graves, Mr. Warner and the villagers in which those who have higher economic and cultural capital are owning higher position in society.

As for the power abuse, it is found in the figure of Mr. Summers and Mr. Warners who make use of their high capitals to control other people and the tradition, including conduct a conspiracy inside of it. It can also be seen from the way men arbitrarily dictate their wives, as it is done by Mr. Bill Hutchinson to Mrs. Tessie Hutchinson. Lastly, the social wrong is seen from the legalization of inhuman tradition among society, the perception that it is right to kill someone, and the restriction of villagers' freedom in delivering opinion like what Mr. Warner did to other villagers.

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The Comparison in Terms of Educational Background among *Totto Chan: The Little Girl at The WIndow, The Earth of Mankind,* and *Sing to The Dawn* Novels

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Abstract

Educational problems are felt to be endless. Everything that comes to good or bad that people do will be judged by their educational background that they have been living. In addition there are things that affect educational condition in some region or some State. In this paper, I will give analysis of 3 novels that raised about education for every different problems that the novels had. Those 3 regions also are the countries in Asia which is or has experienced war at that time. In this paper I will also compile the writer's point of view about education in those days in Asia and identify the reasons whether colonized, world war, cold war, civil war and other factors influencing people's mindset about education in those days. This essay will provide a more in-depth description of the existing educational conditions of the era.

INTRODUCTION

The life we live today cannot be separated from one thing called education. Education is usually used as a benchmark against people. The benchmarks here can be attributed to anything, such as attitude, good and bad deeds, their knowledge and intelligence are usually measured from there. Educational problems are felt to be endless. Everything that comes to good or bad that people do will be judged by their educational background that they have been living. In addition there are things that affect educational condition in some region or some State. Here, the researcher will compare on three Asian novels, Totto Chan, this Earth of mankind and sing to the dawn about what things that effect the educational system at that time. The comparison will give us the clear vision about what affect the educational system at that time, and the researcher will also provide the author's point of view about education in that era from the novel.

The book is about a little girl named Totto-chan during the time of her stay in Tomoe School before the Second World War. Tomoe School was established by Sosaku Kobayashi. The educational system he used was doubt by some and also superficially judged. *He believed that all children are born with an innate good nature. His aim was to uncover their good nature and develop it so that the children would grow into people with individuality (p. 191).* Totto-chan and her Mother got off the Oimachi Train at Jiyugaoka Station. Her mother had a flash back about Totto-chan's previous school and teacher. They went to a new school, Tomoe, that had railroad cars as classrooms. The railroad cars attracted Totto-chan and said she like it very much. Totto-chan met the headmaster and was then accepted as a student of Tomoe after the long conversation. The headmaster showed Totto-chan the assembly hall where students ate their lunch. She left the house by herself towards the train station. She arrived before anyone else. She found a new friend named Yasuaki Yamamoto who had had polio. Every lunch time, the headmaster inspects every lunch box if there were *something from the ocean and something from the hills (p.33).* The students always sang "Chew it well" before eating their lunch and enjoy a pleasant conversation. The class went out for a

walk—*a time of freedom and play for them (p.39)*. The children wanted a school song but they didn't like the song the headmaster made and soon they forgot about wanting one. Totto-chan accidentally dropped her purse in the toilet and tried her best to recover it but failed. Totto-chan's real name is Tetsuko but her father called her Totsky. Totto-chan loved to listen to rakugo comedians. (The children went back to school the night when the new trailer for a library arrived. The headmaster let the children swim without swimsuits to teach the children that all their bodies are beautiful and also to prevent the handicapped children on develop inferiority complex. Totto-chan received her report card and was happy about it although she didn't know yet whether A was better than B. The children went camping inside the assembly hall and learned how to put up a tent. Totto-chan helped Yasuaki climb her tree and *it was the first and the last time he ever climbed a tree (p.64)*. A bravery test was held in Kuhonbutsu Temple and after it, the children never got afraid of ghosts anymore. Totto-chan loved to peek in at her Dad's rehearsal hall. The students went on a trip to enjoy the sea and hot spring in Toi . Totto-chan's class began with training the body to understand rhythm—eurhythmics. Totto-chan made her parents buy cheeks but the cheeks eventually died after few. The headmaster had always asked the parents to send their children to school at Tomoe wearing their worst clothes. A new student arrived from Osaka named Takahashi that had body abnormalities and Totto-chan became friends with him. Totto-chan had the tendency to jump on something she found interesting so her mother reminded her to *"Look before you leap" (p.90)*. The headmaster assigned different children each day to tell something in front of everybody in order to learn how to get up in front of people. When Totto-chan got bitten by Rocky accidentally, Totto-chan didn't mind the wound but instead was worried that her parents might take away Rocky. November three was the Sport's Day of Tomoe and Takahashi surprisingly won all the first prizes for winning all the events. The children liked to call the headmaster Issa Kobayashi. Totto-chan found a five-sen and she hid it and then the following they she couldn't find it anymore on where she left it. Totto-chan saw children talking by the use of their hands and wanted to make friends with them someday but she didn't know yet about deaf people. Mr. Maruyama and the students went to the Temple of Sengakuji to pay respect to the Forty Seven Ronin. Masow-chaan, a Korean who people spoke ill of because of his native origin but Totto-chan made up her mind that she will become his friend. Totto-chan's pigtails were pulled by Oe and got scolded for doing so. She met Schneider, a world famous skier that invited her to sit down on his skis. The new railroad car became a library and became their favorite gathering place. The first time Totto-chan saw the headmaster angry is when Totto-chan's homeroom teacher thoughtlessly asked Takahashi if he had a tail. A boy, one grade above her, was transferred to another school. After watching Swan Lake Totto-chan wanted to become a so she took lessons but later stopped because she loved Swan Lake more than free ballet. A farming teacher taught the students all about farming and let them plant seeds themselves. The students enjoyed the meal they made in the woods. Mr. Kobayashi kept on repeating that Totto-chan was a *really good girl (p.141)* Tai-chan refused to marry Totto-chan one day because she beat him in a sumo-wrestling match. Totto-chan started to chant that Tomoe was a wonderful school and her fellow students joined her. Totto-chan did not wear anymore the imported hair ribbon to save trouble for the headmaster about Miyo-chan's pestering about it. Totto-chan went with other children from other schools to visit the wounded soldiers and she sang Chew it Well. A man sold a health bark to Totto-chan and made everyone bite it to know whether it is healthy of not. The new student from America named Miyazaki came and shared many things to the other Tomoe students. A first and last amateur drama of Tomoe and Totto-chan was not able to take part in it because of the trouble she would have had caused. The headmaster

used the floor of the assembly hall as a big chalkboard for writing rhythms. They went to Yasuaki-chan's funeral and Totto-chan's cheeks were wet with tears. Totto-chan wondered about what she would like to be when she grows up. Totto-chan's Dad refused to play *war time music (p.175)* and it made their life hard since to concerts were becoming scarce. Totto-chan promised to be a teacher in Tomoe one day. After coming home from Kamakura, Totto-chan was not able to find Rocky that seemed had died. Ryo-chan, the janitor of Tomoe, was given a Tea party (farewell party) and then left to war before the American airplanes arrived with bombs. Incendiary bombs fell on Tomoe School and the citizens of Jijugaoka (including Totto-chan) went northeast via evacuation train.

The second book*, This Earth of Mankind* tells the story of Minke, a (Wijaa, 2009) minor royal who studies at a *Hogere Burger School* (HBS) in an era when only the descendants of the European colonizers can expect to attain this level of education. Minke is a talented young writer whose works are published in several Dutch-language journals and are widely admired. But as a "native", Minke is disliked by many of his fellow-students, who all claim some European descent. He is portrayed as being bold in opposing the injustices imposed upon his fellow Javanese as well as challenging aspects of his own culture.

Minke is introduced to an extremely unusual Indonesian woman, Nyai Ontosoroh, who is the concubine of a Dutch man called Herman Mellema. Minke falls in love with their daughter, Annelies, whom he eventually marries in an Islamic wedding in accordance with "native" customs, but which, according to Dutch law, has no legal validity because it was conducted without the consent of the under-aged Annelies' legal, Dutch, guardians.

It was common for women to become the concubines of Dutch men living in the East Indies at that period. They were considered to have low morals because of their status as concubines, even if, as in Nyai Ontosoro's case, they had no choice in the matter. Their children had uncertain legal status - either considered illegitimate "natives" with a corresponding lack of legal rights, unless legally acknowledged by their father, in which case they were considered "Indos", and their mother lost all rights over them in favor of the father. As a concubine, Nyai Ontosoro suffers because of her low status and lack of rights, but, significantly, is aware of the injustice of her suffering and believes education is the route by which her basic humanity can be acknowledged. She believes that learning is the key to opposing indignity, stupidity, and poverty. However, the decision to have the children of their relationship legally acknowledged as Herman Mellema's children has catastrophic consequences by the end of the book.For Pramoedya, education is the key to changing one's fate. For instance, Nyai Ontosoro, who had no formal schooling and who was educated by her experiences, from books, and from her daily life, was a far more inspiring educator than Minke's high school teachers. However, *This Earth of Mankind* also powerfully portrays the reality of Dutch colonial government in Indonesia through the lives of the characters, where Minke's education and Nyai Ontosoro's success in business count for little when ranged against the unyielding Dutch colonial law.

Dawan was a little girl who lived in a village in Thailand. She lived in a small hut with her grandmother, parents, and her siblings. Once upon a time, Dawan's school announced a scholarship from a big school in the City. Dawan and Kwai was competing tightly because they are in the same class and they are both clever. Dawan was hoping that she could get the scholarship but she felt that his brother would get it. The announcement finally told that Dawan won the scholarship but then she felt guilty because her father won't let her go to the City. She and her mother went to Noi's house to ask Noi and her husband's opinion about letting Dawan to the City.This hostility is

further exacerbated by Dawan's father, who feels that the city is no place for a female. Dawan's efforts aren't easy because she got so many rejections from her own families. Another problem is that Kwai was on the second position. So, if Dawan isn't going, Kwai will go to the City and she doesn't want that to happen. One day, she met Bao - a sparrow seller - in the market and became friends with her. Bao was Vichai's sister which is Dawan's classmate. Bao said to Dawan that she should pursue her dream no matter what obstacles are heading. Dawan and Bao once got into a fight with their own brother in the market. After that fight, Dawan went home and had a hard conversation with her father and Kwai. Luckily, Kwai wholeheartedly said that he doesn't wanted to go and let her sister go. Their father was quiet surprised and when Dawan said that she wanted to change their village into a better place but then her father finally granted her wish to go study in the City.

Those three asian novels that the researcher will conduct the research on, will examine about, first what is/are things that give a big effects in the education system in the story, and the second what are the writers' point of view about the education in that novel.

LITERATURE REVIEW

The researcher used the theory for discussing the first research question, it is fromKrippendorff (1991: 15) about content analysis which stated, "content analysis is a technique for making replicable and valid inferences, taking into account the context." Content analysis models not only know how the content of the news text, but how the message was conveyed to be able to see the hidden meaning of a text (Eriyanto, 2001: xv). The goal is to provide knowledge and understanding of the phenomena under study. Lan (2002: 42-43) mentions that research techniques that use content analysis depart from the three attributes that are attached to them namely objective, systematic, and generalities. Edward also mention that there are several different aspect or different view in terms of point of view which may be from the first person, third person, dramatic and also omniscient (Edward, 1968 p. 82).

The education system is applied at Tomoe Gakuen before World War II. The result of that research is that education before World War II influence by empire. And Tomoe Gakuen that headed by a Head Master who founded that school with inclusive education system and with the Head Master who love his student so much and make children identity success in the future (Wijaya,2009).

According to The School Journal, Volume LIV, Number 3 (January 16, 1897) page77-80 by John Dewey entitled My Pedagogic Creed that explained his opinion about education. Writer copied from that Journal, Article II, What the school is.

> "I believe that the school is primarily a social instruction. Education being asocial process, the school is simply that form of community life in which all those agencies are concentrated that will be most effective in bringing the child to share in the inherited resources of the race, and to use his owned power. I believe that education, therefore, is a process of living and not a preparation for future living. I believe that the school must represent present life-life as real and virtual to the child as that which he carries on in the home, in the neighborhood, or on the playground. I believe that education which does not occur though forms of lives or that are worth living for their own sake, is always a poor substitute for the genuine reality and tends to cramp and to deaden."

DISCUSSION

Totto-Chan: The Little Girl at The Window

The setting of time of the novel *Totto-chan; The Little Girl at the Window* is in the year of 1945 during the Word War II. It can be seen from this quotation:

Lots of incendiary <u>bombs dropped by the B29</u> bombers fell on the railroad cars that served as schoolrooms. The school that had been the headmaster's dream was enveloped in flames. Instead of the sounds he loved so much of children laughing and children singing, the school was collapsing with a fearful noise. The fire, impossible to quench, burned it down to the ground. Fires blared up all over Jiyugaok

Point of view is the way the author permits us to observe the story. Its aid hers in presenting us with those action, objects and thoughts we need to experience the story. In this novel, the author uses the third point of view, because the author puts himself in out of story but he knows about the path of story.

This Earth of Mankind

This Earth of Mankind tells the story of Minke, a <u>Javanese</u> minor royal who studies at a *Hogere Burger School* (HBS) in an era when only the descendants of the European colonizers can expect to attain this level of education.

The novel is peopled with a wide range of characters of various ethnic backgrounds – primarily Dutch, Indo (people with Dutch and Native parentage), and Natives, but also French and Chinese. This ensures that the strictly enforced layer of colonially-decided rights is set against a wide variety of political and personal opinions and provides the reader with an excellent insight into a complex society. This is perhaps also the cause of its main flaw because it is, at heart, an ideological novel. And, like many ideological novels, characters and plots are simplified and exaggerated to make the point. So, in simple terms the story can be seen as poor clever boy meets rich powerful concubine and falls in love with her beautiful but weak daughter only to be crossed by the wicked brother. The story has a <u>melodramatic</u> edge and there's not a lot of complexity – of greys – to the characters. They are there to serve a purpose.

Sing To The Dawn

The announcement finally told that Dawan won the scholarship but then she felt guilty because her father won't let her go to the City. She and her mother went to Noi's house to ask Noi and her husband's opinion about letting Dawan to the City.This hostility is further exacerbated by Dawan's father, who feels that the city is no place for a female. Dawan's efforts aren't easy because she got so many rejection from her own families.

With Sing to the Dawn, Ho attempted to avoid these pitfalls and created a realistic story of one girl's struggles to get an education. Dawan achieves first place on a government exam for a high school scholarship, an exam in which her younger brother comes in second. But her real fight comes after the test: now she must convince her father and her brother that she--the girl of the family--should be allowed to go to the city and study. She enlists the aid of her timid mother, of a Buddhist monk, and of a cousin who has lived in the city. Support also comes from her grandmother and from a flower girl named Bao. Dawan learns an important lesson along the way--that she must struggle to become free. Finally she convinces her brother to give his blessing and she leaves for school, her father still resistant. "The author's love of her native countryside is evident in her vivid descriptions," commented Cynthia T. Seybolt in a School Library Journal review. Seybolt also noted that Dawan's story "provides a perspective on women's liberation far removed and much more important than breaking into the local Little

League." Though many reviewers noted that this first novel was slow in parts because of frequent descriptive passages, a Kirkus Reviews critic maintained that, "underneath the delicate lotus imagery, this small, understated story is infused with passion and determination," such that Dawan confronts her battle for freedom and equality with a "rage so powerful" that it makes "this otherwise modest narrative vibrate." The book was illustrated by Ho's younger brother, Kwoncjan, and proceeds from its sales were used to help set up a nursing scholarship for village girls in Thailand.

CONCLUSION

The discussion part above shows that there are several things that affect education at that era in Totto Chan, This Earth of Mankind and Sing to the Dawn. The things that affect most in their education system is the situation and the culture of the region itself. As we can see in Sing to The Dawn novels, the father believe that city is place which is not for women or female so at first Dawan's father did not allow Dawan to go to the cit to fulfil the scholarship from the school. Totto Chan's story gave the clear vision about how the educational system during the war. This Earth of Mankind tells about Minke, the main character which is javanesse minor royal, goes into the Dutch school and fell in love.

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The Concept of Asian River in The Selection of Novels from Asian Writers and Non-Asian Writer

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Abstract

Discussing about river in Asian literature cannot be separated with the history and culture from the country itself. River can be a wide scope to discuss as one theme from the colonial era to nowadays era. This paper will analyze and compare the three literary works written by Asian writer in English, written by Asian writer that translated into English, and also written by non Asian writer that write about Asia. The three literary works are *Daughter of the River* written by *Hong Ying, Deep River* written by Shusaku Endo and translated by Van C. Gessel, *and The Bridge over the River Kwai* written by Pierre Boulle. The methods that used in the research are the library research as the method for collecting the data and also analyzing the data. In the conclusion, this paper will define the characteristic of the literary works that discuss about river from Asian writer that write the works in English, Asian writer that the work has been translated into English, and also non Asian writer that write about Asia.

Keywords: Asian, literature, writer, novel, river.

INTRODUCTION

River cannot be separated from human civilization as one of many main sources to support the sustainability in daily life of human being especially in Asia. There are many rivers in Asia that become a main source for human being to live their civilization i.e. Yangtze river, Irrawaddy river in, Yellow river, and also Ganga river in. In the myth text, Ganga marries King Sanatanu but the relationship comes to an end when the goddess Ganga is discovered to have drowned her own children. Ganga is described in the Mahabharata as the 'best of rivers, born of all the sacred waters.'[1] In the Mahabharata, Ganga is the mother of Bhishma and in some myths Skanda (Karttikeya), the Hindu god of war, is her son with Agni, the god of fire.[2] There is also a bathing ritual in the Ganges which is an important part of Hindu pilgrimage and another ritual like throwing the ashes of the cremated across the river. In this paper, the researcher will analyze about the concept of Asian River presented in the selection of Novels from Asian writers and Non-Asian writer. This paper will also analyze the perspectives of Asian writer and Non-Asian writer toward river through the depiction of several novels entitled *Daughter of the River* written by Hong Ying, *Deep River* written by Shusaku Endo and translated by Van C. Gessel, and *The Bridge over the River Kwai written* by Pierre Boulle.

DISCUSSION

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[1] King, Anna S., And J. L. Brockington. (2005) "The Ganga: Waters Of Devotion." In *The Intimate Other: Love Divine In Indic Religions*. New Delhi: Orient Longman. Pp. 153-93.
[2] Darian, Steven G. (2010). The Ganges in Myth and History. India: Motilal Banarsidass. Pp. 107

River becomes an important sources for many countries in Asia. The Ganges river is one of many rivers in Asia mostly India that has been worshipped until now. The Ganges river is also known as the Ganga, this river regarded as a sacred place by Hindus, the river is potrayed as the Goddess Ganga in many sacred ancient texts.[3] One of the most sacred sites in India is alongside the Ganges at Varanasi. In one of the oldest inhabited cities in the world, there is the Hindu Golden Temple, dedicated to Shiva. The site is also sacred to Jains and Buddhists but it is perhaps most famous as a place of retirement, cremation, and the spreading of ashes upon the sacred river.[4] The goddess Ganga is often potrayed in Hindu art as a woman who wears a white saree and rides a crocodile as her vehicle. A celebrated representation of Ganga is from a sandstone lintel of a temple at Beshnagar.[5] It can be seen from the sculpture of the goddess Ganga stands on a makara (a mythological mix of crocodile and elephant) which symbolises the life-giving nature of water.

Having briefly overviewed the myth and the importance of river above, this paper is to analyze the concept of river written by Asian and Non-Asian writer as a representation of the environmental condition, religious belief, and also a fabricated history. The three novels written by Asian and Non-Asian writers entitled *Daughter of the River* written by Hong Ying, *Deep River* written by Shusaku Endo and translated by Van C. Gessel, and *The Bridge over the River Kwai written* by Pierre Boulle.

Daughter of the River is an autobiography novel written by Chinese writer Hong Ying. This novel was published in 1997. *Daughter of the River* is known as a memoir of China, it portrays a young writer lives in the slums of the Communist China. The writer, Hong Ying depicts the picture of living in dire poverty and political supposition. Hong Ying was born during the Great Famine in the early 1960s in the Chingqing slums where she must be strong in order to survive in her place. This novel is written in a simple language and shows the real situation of the events. *Daughter of the River* shows China's path through one woman's life. The story starts from the Great Famine through the Cultural Revolution to Tiananmen Square. However, this novel is not only potrays the condition of the writer and some events stated above, she also potrays the condition of the Yangtze river as a condemnation to the reality of the river. Ying depicts the way she illustrates the Yangtze river on her side as potrayed in the early story. " A ten-minute walk on any mountain path in South Bank treats you to hundreds of different smells, a universe of olfactory creations" (Ying, 4). Then, she compares the Yangtze river to the other side of the bank. She finds the fact that the condition on the other side is as different as night and day. She explains the comparison as an objection to the condition of two banks separated by the Yangtze river.

> The other side of the river is as different as night from day. The people's lives are 'getting better every day', with youngsters reading revolutionary books to prepare themselves for the life of a revolutionary cadre. South Bank, on the other hand, is the city's garbage dump, an unsalvageable slum; a curtain of mist above the river hides this dark corner, this rotting urban appendix, from sight. (5)

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[3] KING, ANNA S., and J. L. Brockington. "The Ganga: waters of devotion." The Intimate Other: Love Divine in Indic Religions (2005): 153-93., Darian, Steven G. *The Ganges in myth and history*. Motilal Banarsidass Publ., 2001.

[4] Mazumdar, Shampa, and Sanjoy Mazumdar. "Religion and place attachment: A study of sacred places." Journal of environmental psychology 24.3 (2004): 385-397.

[5] The lintel is a placed rectangular piece of stone supported by columns and above the doorway of the temple. There are two types of lintels: the floral lintel and one that depicts a scene. The lintel is also an element for dating a temple - even the pediments and columns can be used for this purpose.

Daughter of the River also criticize the water condition over the Yangtze river, she explains the water is an important sources, a valued commodity. She also potrays the condition of the Yangtze water that must be purified because of the heavy waste in the river. Ying pictures the condition of Yangtze river as a nocuous river, it leaves a metallic taste even after purified with some treatments. "Queuing up was only part of the problem, for once the water came, it was usually a dirty yellow; but if we went down to the river to fetch water, a hard, sweaty job at best, we had to treat it with alum or bleach to make it fit for drinking or cooking, and it left a metallic taste."(15) Having discussed about the condition in the Yangtze river, *Daughter of the River* does not only explain the story of the writer, her hometown into the demonstrations in Tiananmen Square in the spring of 1989, but this novel can be seen also as the criticism towards the Chinese people and also government. This novel does not only potray the life of the writer, but also potrays the environmental condition in the Yangtze river.

Deep River is a novel by Shusaku Endo published in 1993, this novel tells a reconciliation between East and West, Christianity and other faiths. *Deep River* become one of two novels to be placed inside his coffin in 1996. Shusaku Endo is a Japanese writer who has a long career in literary works. Some novels potray the journey of spiritual learning, one of them is *Deep River*. Endo observes the ideas about the relation between life and death in this novel. Ganges becomes a meaningful symbol for Endo in this novel because he potrays many religious traditions based on his experience. Endo said:

> Death on the banks of the Ganges takes on an inexpressible dignity. Though I am a Christian and I refuse the sense of the transmigration of the soul, I am moved by the profound dignity of Hindu mourning and funeral rites. And I look forward to visiting India again, where life and death, the sacred and profane, the ugly and the beautiful coexist.[6]

Deep River starts when a group of Japanese tourists travel to the holy city of Varansi on the banks of the Ganges river, they are struggling for their own personal salvation of various nature. The Ganges river is the place where the group find their salvation, one of the example is from Otsu's finding that religion is only a way of life, "in Hinduism," Christianity, "and Buddhism as well… it's a way of life" (Endo, 184). Otsu supports his claims by telling another interesting fact about religion from his perspective, "there are many different religions, but they are merely various paths leading to the same place" (191). He adds the fact to show the European Church that there are many ways to obtain salvation, "but every religion is imperfect. This is because they have all been transmitted to us by imperfect human beings" (191). Otsu relates the humanity perspective and religion, he wants to say that religion and truth is perfect. The religion becomes imperfect because of the medium is imperfect human beings.

Deep River becomes a religious novel that explains the journey of the Catholic seminarian named Otsu, searches for a form of Christianity that will fit to the Japanese mind and sum up that Muslims, Hindus, Buddhists and even Jews also have their valid paths to the God. Endo has reached a new level of his writing by crossing two main issues such as Eastern and Western culture represented by Japanese culture and Christianity. He has potrayed a wide range of issues from cultural and spiritual identity, isolation, personal belief and also faith based on his experience in India especially on the Ganges river.

The Bridge over The River Kwai is a fictional novel written by French novelist Pierre Boulle. The novel was published in French in 1952 and in English in 1954. The

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[6] Mase-Hasegawa, Emi. *Christ in Japanese culture: theological themes in Shusaku Endo's literary works*. Vol. 28. Brill, 2008. Williams, Mark. "Christ in Japanese Culture: Theological Themes in Shusaku Endo's Literary Works." The Journal of Japanese Studies 35.2 (2009): 353-356.

novel is a work of historical fiction and uses the Burma railway construction in 1942-1943 as its setting. The novel deals with the historical fabrication of a bridge for the "Death Railway" from Siam to Burma. The novel starts with the character named Saito ordering British Lt. Colonel Nicholson and his officers to build a bridge, however he refuses to build due to the Hague Convention as the reason, "If the common-sense argument doesn't work, there's always the *Manual of Military Law* and the Hague Convention." (Boulle, 17) British are purposely sabotaging efforts to build the bridge correctly until their Colonel is set free because the Japanese are not very familiar with engineering. Construction of the bridge can be seen as a symbol of professionalism to one prisoner, Lt. Colonel Nicholson. On the other side, as the Allies race to destroy the bridge, Nicholson must decide which one that has to be sacrificed, his patriotism or his pride.

The Bridge over The River Kwai actually does not appear as historical novel because mostly fictional story, the real story behinds the bridge even more pathetic. During the Second World War, there are millions of military troops were captured by Japanese military in some camps in the south east asia.[7] Japanese military force the prisoners to work on the construction of the Burma–Siam Railway; a 258 mile stretch of track connecting Ban Pong in Thailand and Thanbyuzayat in Burma, "The Death Railway."[8] The actual bridge has been destroyed by the Allied in 1945. The bridge becomes famous due to the novel adaptation to the movie entitled *The Bridge Over The River Kwai*. However, the name of the river is not exist in the real life, there is only a bridge over the River Mae Khlaung or Mae Klong. When the movie becomes famous and many people try to find the bridge, Thailand's government decides to change the name of the river to the river Kwai because of the product of mass tourism and Hollywood movie.

Having analyzed the novel, there is some facts that can be seen from the novel. The name of the river is fictional, the name comes after the popularity of the adaptation of the novel. The reality behinds the novel actually pathetic, more than 100.000 people died due to the construction of the bridge that makes the bridge becomes "The Death Railway."

CONCLUSION (AND SUGGESTION)

In a nutshell, the concept of Asian rivers can be seen through the selection of the novels. The first finding is the novel entitled *Daughter of the River,* this novel presents the reality behinds the Yangtze river as a nocuous river. The river contains many heavy wastes that must be treated with alum or bleach to make it fit for drinking or cooking and it has a metallic taste at the end. The second finding is the novel entitled *Deep River,* the novel explains how river becomes the medium of a spiritual journey for the writer. The last finding is *The Bridge over The River Kwai,* it shows how the fictional story can change the name of the river due to the product of mass tourism and Hollywood movie.

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    Endo's Silence." Ch. 4 in Id. The Laughter of the Oppressed : Ethical and

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[7] Tanaka, Y. (2017). *Hidden horrors: Japanese war crimes in World War II*. Rowman & Littlefield.
[8] More than 180,000 Asian civilian labourers and over 60,000 Allied POWs were forced to live and work in some of the worst conditions imaginable.

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Symbolic Violence against the Homosexuality in Andrei Aksana's Novel *Lelaki Terindah*

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Abstract

Homosexuality has become a controversial topic over the past few years in Indonesia. As Indonesia is a conservative country especially concerning sexual preferences, it remains a norm that sexuality should only occur between male and female. This phenomenon is socially binding as it restricts the identity construction of sexual preferences in Indonesia. As a form of symbolic violence (Bourdieu, 1984), this issue is addressed in several Indonesian literatures especially in the Indonesian novels with LGBT themes. Since the mid-2000s, there is a significant and notable increase in Indonesian novels with LGBT themes or characters (Yulius, 2016) showing also by the rise of reputable writers that voice the issue of homosexuality in their novels like Ayu Utami, Djenar Mahesa Ayu, Ratih Kumala and Andrei Aksana. Taking the representation (Hall, 1997) applied in Andrei Aksana's novel *Lelaki Terindah* as the object of the study*,* this study analyses (1) how symbolic violence operates in the novel (2) how this novel resists the hetero-normativity in Indonesia.

Keywords: symbolic violence, Indonesian novels, homosexuality, heteronormativity

INTRODUCTION

Gender is something unstable and unfix but rather it is a social construction.[9] Due to this condition, discourses about gender are consist of numerous forms with different focuses. In addition, society and culture create the gender roles and argue that the differences in behaving on both sexes either male or female are because of the social conventions. Therefore, it can be said also that gender is 'not only a constructed identity but also a performative accomplishment with social audience.' It confirms Butler's remark on the performance of sex, gender and sexuality in which she says that it is related to the power in society.[10]

This study specifically focuses on the issue of symbolic violence against homosexuality as the gender construction in Indonesian society. Homosexuality in Indonesia is relatively considered as a taboo subject for both Indonesian government and the civil society. Most of public discourses on homosexuality will limit by the fact that human sexuality in any form is rarely depicted openly and is rarely discussed. Moreover, the discussion about sexuality in Indonesian context will always circulate around the heteronormative relationship, national law, religion belief and also the *adat* value.

In addition, the Indonesian novels with LGBT themes often end with the gay and lesbian characters being 'normalised' to each role as a man and woman. The right for each human to embrace his/her sexual preference has become the main issue in most novels. The normalisation and restriction of sexual preference only between male and

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[9] Diamond, LM., & Buttherworth, M. *Questioning gender and sexual identity over time to time.* (Sex Roles: A Journal for Research Vol. 59: 2008)

[10] Butler, J. *Gender trouble: feminism and the subversion of identity.* (NY: Routledge Classic, 1990).

female can be stated as a form of symbolic violence as addressed by Pierre Bourdieu. Through propagation in the form of cultural media, such as literature, sexual preference is constrained only among the aforementioned genders. This issue is challenged by the concept of hetero-normativity, which states that the dichotomy between masculinity – femininity and male – female is socially constructed and binding. That condition is also portrayed in Andrei Aksana's *Lelaki Terindah*, in which the manifestation of symbolic violence and the resistance of the novel towards homosexuality can be seen clearly. The content analysis helps to explore how the narrative construct the portrayal of homosexuality and by extension how discourses of homosexuality are always discursively charged in the novel (Hall, 1997). In order to contextualise the result, library study is undertaken.

LITERATURE REVIEW

In order to give a better understanding, the researcher uses the theory of gender and the concept of Pierre Bourdieu's symbolic violence analysis in analysing the two problems stated in problem formulation. As aforementioned, this study analyses symbolic violence against the homosexuality in Andre Aksana's *Lelaki Terindah*. The portrayal of homosexuality in the novel is similar to the situation that is also faced by the LGBTQ community in Indonesia. Men and women's sexuality for the majority of Indonesians are relatively seen as God-given attributes that are used to control and maintain the family honour and community order.[11] Yet homosexuality itself stands in the unknown area within the society, as the society will have two ways of seeing homosexuality. The traditional way of seeing homosexuality is through the hetero-normativity in which a man should be straight and taking a female as his companion. The opposite opinion sees homosexuality as a part of gender that is constructed by the society.[12]

However, the systematic pressures regarding the acceptances of homosexuality lead into the difficulties faced by homosexual men to assert their sexual identity. It is hard for them to 'come out' in the society and openly states their sexual preference. One can relate the perception of gender sexuality and sexual preference in Indonesia with Pierre Bourdieu's concept of symbolic violence. In understanding this concept, one should start with the key concepts of dispositions and habitus. Bourdieu defines dispositions as things that 'generate practices, perceptions and attitudes that are regular without being co-ordinated or governed by any 'rule'.[13] The dispositions which later constitute the habitus are inculcated, structured, durable, generative and transposable. It means that they are acquired through a gradual process of inculcation. The childhood experiences are particularly important in this gradual process. Through these processes, one would acquire a set of dispositions which literally form their personality and become their second nature. The dispositions are also structured which means that they reflect the society and the social condition where they are acquired. The structured dispositions are also durable because they also embed in a way that they endure through one's life and operate in an unconscious way. These dispositions are also generative and transposable in the sense that they are able to generate a multiplicity of practices and perceptions.

The dispositions later will form habitus as what defined Bourdieu as, 'set of dispositions that generate practices and perceptions within the original meaning in a normal or typical condition, state, or appearance of the body. The discussion about

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[11] Bennet, L. *Women, Islam and modernity: single women, sexuality and reproductive health in contemporary Indonesia*. London: Routledge, 2005)

[12] Buttler, J. *Gender Trouble. (*California: Routledge: 1990)

[13] Bourdieu, P. *Language and symbolic power.* (Massachusetts: Harvard University Press., 2003)

habitus cannot be separated also with its relations to the specific social context in which Bourdieu refers as market or capital. The fields or capital are divided into three which are economic capital, cultural capital and symbolic capital. Among these three, it is the cultural capital and symbolic capital that have a close connection to the discourse about homosexuality in Indonesia. It is because the discourse about homosexuality is related to certain factors such as one's understanding, knowledge and level of education. Moreover, Bourdieu regards symbolic capital such as prestige and honour as an essential source of power. A symbolic capital holder will likely use his or her power against the agent who has less power, thereby s/he exercises the symbolic violence. Further explanation related to the manifestation of Bourdieu's symbolic violence will be explained in the next subsequent.

DISCUSSION

Applying those concepts in Andrei Aksana's *Lelaki Terindah*, the stigma about relationship had been shaped since one is in their childhood. In the novel, one can see that childhood experiences play an important role in Valent, he has undergone discrimination since his early childhood. His father passed away in an accident when he was two years old. Unfortunately, his mother does not think that raising son is different than raising daughter. This cause an important change in Valent's personality, especially when he reaches puberty.

> *Melewati usia kanak-kanak, Valent terkejut melihat perkembangan fisiknya. Tubuhnya berubah. Wajahnya berubah. Bahkan suaranya. Ia seperti tidak mengenali tubuhnya sendiri yang selama bertahun-tahun sebelumnya hidup di dalam diri Valent cilik. Ia seperti terkurung dalam hidup seorang lelaki dewasa.* [Going through his childhood, Valent was surprised to see his physical development. His body, his face and even his voice have changed. He did not recognise his own body anymore which was trapped in the body of a child. He was trapped in the life of an adult]

Growing up only with mother's domination and without father's figure, Valent has many unanswered questions especially regarding his own sexuality: "*mengapa di suatu malam ia terbangun dan mendapati celana dalamnya basah? Mengapa alat kelaminnya selalu mengeras di pagi hari*?" [Since his mother cannot provide the answer he has been looking for, he finds himself lacking a father figure.] He is longing for a father's love, affection and embrace. Even more, he also has no male figure in his life, as he has no brother. His desire to have a male figure in his life leads him to wait for that figure, but he is afraid. He tries to hide his yearning over male figure, unfortunately as he is the only heir in the family, his mother keeps pushing him to continue the family line.

Other example on how childhood experience can shape the habitus in symbolic violence can be seen in other character Rafky. During his childhood, Rafky, was expected to be be and do what men normally do: sports, karate, and dating a girl.

> *Perilaku Rafky tidak aneh, Jauh dari penyimpangan. Seperti anak lelaki yang lain, Rafky enerjik dan aktif. Ia selalu suka berolahraga. Ia menyukai semua permainan yang menguras keringat dan tenaga…sejak kecil ia juga rutin latihan beladiri, karate dan taekwondo.* [there is nothing wrong with Rafky. He is just normal like any other boys. He loves sport and he loves the games that drain all his energy and make him sweat…since he was a kid, he also does sport: karate and taekwondo.] (p.90)

As the only son in the family, he is expected to continue the family name. Therefore, once he meets Valent in Bangkok and he starts to desire Valent, he keeps questioning it. In his

opinion, *"Ia (Valent) bukan hanya tampan, Ia cantik."* [He (Valent) is not only good looking (as a man) but also beautiful]. Growing up among his mother and two sisters, Rafky is get used to be surrounded with women, therefore, it is possible that the type of man he desire is the type of the "feminine" man.

Through the portrayal of the two characters' experience, one can see that childhood experiences play important part of forming those characters to have the same-sex desire. Shown by emotionally absent father from Valent's side and father-son failed relationship are the indication for their homosexuality. It confirms Nicolosi's statement saying that a man is looking for emotional connectedness with his father through homosexual behaviour.[14] The fixation of the gender in the society as what one can see in the novel will lead into stereotyping an individual in which male and female are taught to behave according to their *'kodrat'* in the society. It is also a doxa as what conceived by Bourdieu as a particular "truth" that is accepted as the "universal" truth. The symbolic violence occurs when both sexes accept the stereotype as their label.

Another manifestation of symbolic violence in the novel is seen by the notion of Indonesian heteronormativity that is reflected in the novel. Living in the heteronormative Indonesian society makes Rafky realises that as a man, he should find a woman as his partner. Therefore, when Rafky finally has a sexual intercourse with Valent, he feels that, "Rafky merasa jijik dengan dirinya karena bercinta dengan lelaki. [Rafky feels ashamed with himself because he makes love to a man] (p.87). The guilt that he has later lead them to find a call girl in Bangkok but he still cannot feel the excitement to be with a girl.

> *"Rafky memejamkan matanya. Mencoba menikmati sentuhan dan cumbuan gadis itu. Gagal. Ia tidak merasakan apa-apa. Hatinya meronta mencari-cari apa yang salah. Rafky mengerahkan konsentrasinya kuat-kuat. Tapi justru bayangan itu yang berkelebat di sana. Wajah Valent yang tampan.* [Rafky tries to close his eyes and enjoy the touch and the kisses given by the girl. Fail. He does not feel anything. His heart suffers trying to look for something that does not seem right. Rafky tries to concentrate but he comes into flash. The face of sweet Valent.] (p. 123)

The symbolic violence in the form of heteronormativity in which in the Indonesian context, a man should have a relationship with a woman. Meanwhile, that kind of notion about heteronormativity confirms Dede Oetomo's statement on those who experience the same-sex desire will be considered as someone "sick" and "deviant". [15] The acceptance on the Indonesian sexuality that relatively consider homosexuality as something sick and deviant is also a form of symbolic violence. This kind of violence causes homosexual men are often afraid to "come out of the closet." It is also the reason why homosexual men in Indonesia rather hide their identity or dating a woman as a "cover." The depiction in the novel is seen when Rafky and Valent try to have a double date with their partner in order to look normal to others. The double date does not succeed and it even lead them into bigger guilt for not admitting their sexual identities. They will have to face their girlfriends and their family who live with the Indonesian norm and likely are against the same-sex relationship. It can be seen by the rejection from both of the families when Rafky and Valent reveal their sexual preference. It later leads Valent into depression and he finally will have to be hospitalised. He feels better as soon as Rafky visits him but

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[14] Nicolosi, J. Nicolosi, (1991). *Reparative counseling of male homosexuality: A new clinical approach.*(Northvale, NJ: Jason Aronson, 1999).
http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.471.9777&rep=rep1&type=pdf
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because of the oppression from his mother and his girlfriend, his condition gets worst and worst until he passes away.

Through the analysis, one can conclude that the same-sex relationship has become the main theme in Andre Aksana's novel *Lelaki Terindah.* In accordance to the Indonesian context, the novel does not only have the manifestation of symbolic violence but also resists the Indonesian heteronormativity. Although Indonesia is a secular state, the principal of hetero-normativity through the power of religion as a state apparatus is strong. The mechanisms that regulate sexuality are more to a product of *adat*-customary practices and the Islamic law.[16] The Indonesian *adat* almost universally acknowledge that any sexual relationships outside heterosexual marriage are morally prohibited.[17] It is in this light that one needs to understand the recent increase in homophobic attacks in Indonesia has increased.[18] While in the West, the concept of sexuality is seen as something as a part of the daily life as they embrace one's sexual preference openly, in Asian countries especially in the Indonesian state and *adat* emphasise gender normativity, the Indonesian media are telling stories about homosexuality since the beginning of the 1990s.[19] Scholars have observed that Indonesian media tend to treat homosexuality as a crime or mental illness or disease.[20] In addition, people associate homosexuality often with free sex, prostitution, promiscuity and criminality.[21] In the following, the writers will analyse how symbolic violence is manifested in the selected novel yet this novel also resist the Indonesian heteronormativity.

The writer will propose that some parts of the novel reflect and construct the discourse that heterosexuality is the only available option, and that homosexual men need to be disciplined into heterosexual men. The representation under study here normalise heterosexuality by contrasting the 'abnormal and sick' homosexuals with the 'normal' heterosexuals.[22] This study thereby confirms Oetomo's observation that the portrayal of any sexual behaviour outside a male and female relationship is marked as sick and deviant.[23] It is important to critically study these representations of homosexuality as they could form a centre point in creating the attitude of distaste towards the same sex-sexuality.

The romance between Valent and Rafky in the novel *Lelaki Terindah* is the example of the attitude that is considered as something sick as what the previous paragraph has stated. There are not many people who can understand the position of homosexuality in Indonesia. The homosexual men often prefer to hide their sexual

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[23] Oetomo, D. *Giving the voice to those who cannot speak*

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preference because they do not want to be seen as someone 'sick.' Some of them would have to go through the self-denial also before coming out from their closet and declaring that they are gay. This kind of situation can be seen in the character of Rafky. In the beginning of the story, he knows that he is straight. It shows with the fact that he acts like a normal man, career oriented, and has a girlfriend. Yet after his encounter with Valent, he realises that something is wrong with him because he is interested in other male.

This stigma is not suitable because in Indonesia, what can be accepted is the relationship between male and female. Going through that phase, Rafky starts to have the self-denial as what can be seen in;

> *"Dan detik itu juga Rafky langsung memaki dirinya. Apa yang tengah terjadi? Ia lelaki normal! Tidak mungkin tertarik dengan sesama jenis!* [in that very second, Rafky has cursed himself. What is happening? It is impossible for him to lay his interest on a man!] (p. 35-36)

When Rafky realises that he can lay his interest also on a male, she tries to convince himself that he is still normal. His self-denial raises when he keeps saying to himself that it is impossible for him to desire Valent as Valent is also a male. This self-denial is represented also when he tries to convince himself that he is still straight by looking for a call girl in a Thai bar.

> *"Mengapa aku terjerumus dalam hubungan cinta sejenis ini? Aku lelaki normal! Yang masih terangsang perempuan.* [Why do I get into this same-sex relationsip? I am still a normal guy that desires a woman.] (p. 15)

Apart from the sexual denial, the second important thing that should be underlined is the rejection of the family. It can be seen with the reaction of Jenita-Valent's mother that leads Valent later into depression;

> *"Kini setiap hari Valent diantar-jemput oleh supir pribadi Janita dan diawasi kegiatannya. Selesai jam kantor, harus langsung pulang ke rumah. Janita menghitung setiap menit. Valent tidak boleh terlambat sedetikpun. Janita seketat mungkin memonitor Valent agar anaknya tidak mempunyai celah untuk betermu Rafky.* [Every day, Valent is picked by the driver and being monitored. After work, he would have to go home. Janita will count every minute and Valent cannot be late even for a second. Janita tries hard to monitor Valent so he does not have any chance to meet Rafky.] (p.169)

Through the passage, one can see that both Rafky and Valent have experienced the emotional depression and violence. After declaring that they are homosexual men, they are treated differently either by their family or the people around them. Despite of the emotional violence like threat to hide their sexual preference, restriction and rejection, as homosexual men, they also have to suffer from the stigma of Indonesian society towards homosexual like what Rafky has experienced;

> *"Seks dan cinta adalah dua hal yang berbeda. Dan aku bercinta dengan Valent!...Dengan cinta, bukan mengumbar nafsu. [*Sex and love are two different things. And I make love to Valent…with love, not lust.] (p. 165)

Despite of the emotional oppression and the rejection, as a homosexual couple Rafky and Valent have experienced the discrimination also in picking a partner. Both of Rafky and Valent's parents want them to marry a woman they do not want. The reason is because for Rafky and Valent, as a human, they have their right to embrace their own sexual preference and live by it.

> *"Cinta…bukankah setiap orang berhak jatuh cinta? Seberapa pun nistanya, seberapapun hinanya…"* [love…everyone has their right to fall in love..no matter how nasty it is…no matter how disgusting it is…] (p. 17)

This is later what leads the conflict within Rafky. He feels like he is trapped in the Indonesian hetero-normativity concept. Therefore, he says;

> *"Apa cinta hanya milik laki-laki dan perempuan? Seharusnya cinta membebaskan semua batas!"* [does love only belong to male and female? Love should be liberating!] (p. 193)

This kind of situation depicted in Andrei Aksana's novel is the portrayal of the marginalised LGBT community in Indonesia. They often experience the violence either physical or emotional, discrimination and stigmatisation within the society that still see LGBT community as someone deviant and sick. Rafky and Valent and other homosexual men have become the victim of hegemony. As aforementioned in the previous paragraph, the discussion of homosexuality in Indonesia intersects with the the restriction from religion and *adat*. Therefore, the Indonesian society supported by the religious and *adat* leaders will relatively see the kind of relationship that Valent and Rafky have as something unacceptable. The heteronormative concept in the novel can be seen in the part;

> *"Dinding yang telah dibangun di atas bongkahan norma dan nilai yang membatu. Di sanalah semua yang dianggap kekeliruan telah dibekukan menjadi fosil. Menunggu zaman berganti hingga ditemukan lagi sejarah yang memaparkan kebenaran,* [the wall that has been constructed of the sake of norm and the value has already hardened. Up to that point, the things considered as mistake has been frozen waiting to the time when people make a new history. Time when the truth finally can come out.] (p. 135).

One can see that the discussion about heteronormativity has been written and become the unspeakable law that operate within the society. No matter how good a homosexual man is, he is will likely still considered as a criminal that needs to be punished and normalised.

> *"Namun mengaku atau tidak mengaku, toh akhirnya tetap saja dihukum. Salah atau tidak salah. Begitu kan yang selalu terjadi? Kita hanyalah tumbal bagi orang yang telah berkuasa.* [no matter what, whether we confess (that we are gay) or not, we are going to be punished in the end. No matter whether it is right or wrong. That is what normally happens, isn't it? We are just the victims of those with the authority.] (p. 144)

Through the passage, it can be seen that the norm and the concept of heteronormativity within the Indonesian society has become one of the restrictions in people picking their sexual preferences. Yet it is important also to know that the characters of the novel and probably other homosexual men do not ask to be born as a homosexual. As what it sees in the passage;

> *"Tapi, bukan cuma Mama yang menghalangi kita bersatu. Masyarakat, norma, dan hukum juga. Padahal apa salah kita? Kita tidak minta dilahirkan begini, bukan?* [But it is not only Mama who forbids us to be together. The society, the norm and also the law. What do we do wrong? We do not ask to be born like this, right?] (p. 194)

In fact, to summarise the analysis, the novel *Lelaki Terindah* portrays the life of homosexual life in the homophobic Indonesian society. They will have to face the obstacle and the rejection from the society. Living in the Indonesian standards, a homosexual man is oppressed and forced to normalise himself. It can be seen from the explanation in the previous section above telling how the homosexual characters struggle to embrace their sexual preference. Therefore, one sees not only the manifestation of symbolic violence but also comes out as as one which resists the heteronormativity in the homophobic Indonesian society. The reason is because the homosexual characters; even

though there is a process of normalisation, but are still portray as homosexual men in the end.

CONCLUSION

The novel *Lelaki Terindah* written by Andrei Aksana enriches Indonesian literature by offering new perspectives to the Indonesian readers. The novel raises the controversial issue about homosexuality in the Indonesia in which they often experience the violence, either it is physical or symbolic. The physical and emotional attraction and contact have been narrated in the clear way showing the same-sex relationship. In relation to the symbolic violence, the homosexual characters have experienced the violence since their childhood and through the Indonesian heteronormativity. They cannot embrace their sexual preference and are considered into sexual deviation. However, the symbolic violence towards the homosexuality in the novel shows also resistance towards the heteronormativity itself. Led by the discussion of homosexuality that always intersects with the law state, norm and *adat* that reject, homosexuality is seen as something deviant and sick. Meanwhile, when the homosexual characters remain as a homosexual until the end of the story is also a form of resistance. Therefore, it can be said that this novel does not only portray the homosexuality in Indonesian homophobic society with its symbolic violence but also resist the Indonesian heteronormativity through all the rejection and restriction on homosexuality.

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The Power Abuse, Domination and Social Wrongness:
A Critical Discourse Analysis on Shirley Jackson's *The Lottery*

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Abstract

This paper aims at analyzing a short story entitled The Lottery by using the Critical Discourse Analysis methodology of Norman Fairclough and Pierre Bourdieu. Hence, the focus will be on the four steps of elaboration namely the social wrong, obstacles to address social wrong, social order needs social wrong and ways of passing the obstacles in touch with the capitals and power. The story clearly shows how the power has been used abusively in strengthening the gender domination and perpetuating the social wrongness. The tradition in the story confirms the dominant group over others using the power.

Keywords: Social Practice, power abuse, domination, social wrongness

INTRODUCTION

In the critical analysis discourse field, texts can be presented in a variety of genres. Written text such as a short story is one of them. The short story entitled the Lottery is written by an American writer Shirley Jackson in 1948. The eight page long text has been put into films and achieves applauses and condemns due to its dramatic closing scene. Though the genre is fiction, many believe that the story portrays the relevant reality in societies. The short story becomes one of the selected short stories in American literary library.

The short story was opened with a warm summer day dated 27 June in a beautiful village. Children were busy collecting stones and the air was fresh and beautiful. Classes were over and children running here and there welcoming the lottery day. Then all men arrived, the family heads, at the point of gathering. It was a yearly tradition that every member of families should attend and celebrate. Mr. Summers and Old Man Warner were the two organizers of the lottery event. Mr. Summers by the help of Mr. Graves made the paper slips and put in the box the night before and then kept safely in the Mr. Summers' coal company. The tradition had been run for decades and the box looked faded. There was a talk to replace the old box but never done. The slips themselves were used to be chips of wood but recently changed into paper chips as villagers grew that quick.

Here came the lottery moment. People gathered with gossips and talk exchanges. Mr. Summers began to check if everybody was present or presented. It was usually the husband or father of the family should took the paper chip, if not the oldest son would do it. But anyway, everybody was ready to do the pick. Mr. Summers started to call one by one using the family names. Dunbar, Watson, Adam, Allen, Anderson and Bentham did their turns to pick up the name slip in the box. Some people talked that the time flied that fast. Mr. Adams told to Old Man Warner that even some village had given up the lottery tradition. Old Man Warner rejected the idea of giving up the lottery ritual and assumed that the ritual was to fold the village harvest and needed to continue. He himself had been doing for seventy seventh year. So the name calling continued.

Delacroix, Harburt, Hutchinson, Jones, Martin and all families got their turns. Bill Hutchinson, the family man, got the paper. When all opened the lottery paper, it turned out that the Hutchinson got it. So Mr. Summers announced that this time was the Hutchinson. Tessie Hutchinson protested it and yelled that her husband was given not enough time to draw it but nobody responded. Mr. Summers then asked Mr. Hutchinson the members of the family should follow the next round. Tessie protested again when Bill named the family members excluding Eva, their daughter as she has been married to follow her family draw.

Time came when the Hutchinson's family members had to draw each paper to find out who was the one got the marked paper. So, Bill Jr., Nancy, Dave, Bill and Tessie picked up the paper chip. Eventually, Tessie got the paper with a black dot, so she was the winner. Tessie was in the center of the square. People moved, took stones and threw them on the poor Mrs. Tessie Hutchinson. She could only scream "it isn't fair, it isn't right". Everybody played its part throwing stones.

Norman Fairclough proposed four steps in analyzing text genres. Firstly, focus on a social wrong in semiotic aspects. 1) The social wrong can be in any forms and practices in real life and hence to be connected to the text itself, the semiotic aspects. Social wrong can be found in the social practices today – conscious and unconsciously. 2) Unfortunate people experience the social wrong system and suffer from the obstacles performed by practiced system and events. In many cases, the system and events are legally and deliberately proclaimed and obeyed without any critical questions. 3) The social order needs the social wrong meaning that the social wrong has been known but to be kept in status quo for certain purposes. This becomes the part of the system. So, there are reasonable acts from the system or social order to exist. 4) Identify possible ways past the obstacles. The negative system can be criticized and then cured by possible alternatives and ways.

Pierre Bourdieu's theory of Capitals and Power is used to analyze the story in the perspective of critical discourse analysis. The economic, cultural, social and symbolic capital summon to power and powerless (Bourdieu,1986). One tends to fold the capital and people exercise power in arena and struggles take place. The analysis will also involve capital elements and the consequence.

The Social Practice of the village in the Lottery: Power Abuse, Domination and Social Wrongness

The story, especially the ending, tells explicitly about the wrong social system. The annual practice is so horror. The process itself shows the unbalanced of power left alone the cruelty. The lottery heavily touches the meaning of cultural and social capital, quite less of economic capital. The seniority is identical to power in the story and they are all males. The term used "Old Man Warner" shows the fact that the elders are those who can decide the village life. Seniority is again described in the fact that children under certain age cannot draw – Horace's not but sixteen yet. Mr. Summers was described as jovial and energetic and owned coal business which means he has the economic and cultural capitals. But, on the other hand, he had no wife and children which invited a scold from villagers. This means, when he died nobody continued his role. This means social capital – a respect that he did not get due to the absence of wife and children. The cultural capital in this story falls on the marital status, seniority and gender role. Women were not automatically husbands' substitutes to draw for the family, but in case that the oldest son was under age, the wife was permitted to do the draw. So they were the last option. The cultural capital is represented by the zest of the villagers in maintaining the tradition while other villagers has casted it.

There is no doubt that the villagers personally and communally show the potentiality. Mrs. Hutchinson was described as a busy house wife and almost forgot the lottery day. She shows the cultural capital such as hard working and commitment to her domestic role. Other house wives were also described as in hurry and afraid of neglecting their domestic works which constitutes the cultural capital:

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."
"Come on," she said. "Hurry up." (P.4)

The lottery should be done as quick as possible to the villagers still had time for dinner and this meant the wives had enough time to prepare it. People in the story are obedient and faithful to their belief. That is why the tradition is still practiced despite its fatal consequence. The obedience and faithfulness is maintained. The families in the story were also described normal, educated, humorous and obedient:

Their talk was still of the classroom, and the teacher, of books and reprimands...
They stood together, away from the piles of stones in the corner, and their jokes
Were quiet and they smiled rather than laughed. (p.1)

Characters in the short story gathered in a village square in every 27 June. The field was a neutral arena that every village despite its status should be in. Though it is called neutral still the dominant and dominated characters existed. The field in the story took place in a square where the family members gathered to show their existence. Mr. Summers showed his domination as he organised the lottery and even kept the lottery box in his coal company. He is dominant with the authority to call the family names and set the lottery rule. Though it is not explicitly stated his capitals but Mr. Summers controlled the field. He has his voice listened over time. He exercises his authority. Other families are dominated and just follow the rule without any protest or even change it.

The field in the story is described in such a traditional scene. Referring the year of 1948, it was not far from the end of World War II. The villagers were described humble, close and observant but ended up with the traditional cruelty. The field is beautifully portrayed as a summer morning, calm and lovely enjoyable day. The field was promising. The children are innocent agents. The housewives are caring mothers. The fathers or husbands are responsible and dependable. The system looks perfect. The field looks civilized and normal. But eventually it is not what is thought. Agents play their parts in the field. They exercise their power. Seniority (Old Man Warner) takes part. The field is imbalanced as controlled by a group of people with access of seniority (77 year) and capitals (coal company).

The field looks stable and in systemised in terms of the lottery has been organised for seventy seven years. This means people obey and keep the ritual alive. They nurture their cultural goods. People also mark the date 27 of June, symbolizing obedience.

Mr. Summers shows his distinctiveness with the authority to keep the box, to change the wood chips into papers, to keep the box a night before, to declare the opening and to organise the event. Distinction is not only about ornaments attached into someone's body or observed property but the way a person act in the social place can also be all about it. The distinction shows itself through voice and body language. It determines accordingly who has the access of power and locates the position in the society. This relates to capitals Mr. Summers has. He has a coal company and seniority in the society. He leads the lottery. He manages it all.

The lottery itself symbolizes the power – traditional power. It may also regards on seniority and old belief though it contains cruelty. The unchanged box also represents the dogma that people feel reluctant to criticise – be a status quo. There is a rule that do not think about changing the tradition but changing instruments is considered fine:

> The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done. (p.1)

The wood chips have been substituted by the papers. This is where the irony takes place. The point should be changed is the tradition itself. Mr. And Mrs. Adam offered the discourse to give up the tradition:

> "They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that in the north village they're talking of giving up the lottery." (p.4)
>
> "Some places have already quit lotteries." Mrs. Adams said. (p.4)

There should be an effort to end the obstacle but the dominant kept the tradition and system going:

> "Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools." (p.4)
>
> "Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."(p.4)

Some villagers understand the wrongness and try to correct it. The seniority is a kind of obstacles supported by the blind belief that the tradition determines the village's harvest. There are possibilities to change the tradition, hence, mindset (doxa). The villagers should show their voices. They should cast their opinions together be referring their neighbour villages that had quitted the tradition. They could propose a petition to stop the lottery as it took human life. The dominants could stop the ritual as it had nothing to do with the village prosperity. The new generation should be aware of the ritual too. The house wives could do the same like Mrs. Hutchinson did but it was too late.

The clear separation in the social structure in the story has been gender and seniority. The gender issue is well described that house wives are powerless and domestic creatures. They do not have voices in the public assemble. The organisers are males and senior. The children can take their fathers' roles if they are sixteen and the mothers are the third options if the male children are under age. Women are classically weak and dominated. During the second draw, there was a voice uttered "I hope it's not Nancy" – may say something that girls are weak and deserve sympathy.

There is no doubt that women are dominated by male dominant. Seniority also dominates the younger who are considered "know nothing and fool."

The tradition has been kept alive. The social wrong is kept to flourish the seniority practice in exercising the male power. The agents are using their capitals to dominate each others. Seniority and gender have been the significant capitals to surpass others' protests and thoughts. Mr. Summers and Old Man Warner try to push their old belief of successful harvest by scarifying life while some others try to suggest ending the tradition. The Hutchinsons seem to be the party that struggle harder than others as they got the draw and had to scarify one family member. All villagers of course mentally struggle during the draw.

It is good to challenge: what happens if Mr. Summers or Old Man Warner is the one got the marked paper? Would they change the rule or protest or end the lottery? Why not all the house wives got together and protest? Feminism was not born yet in the era

though the writer is simply a woman. It is safe to say that the victim is never paid attention until the same case happens to oneself. The consequence of the death of Mrs. Hutchinson is not only about herself but also affects her family. Do they think about the motherless children and the status of widower of his husband? Who do the domestic works? Do education and book change the mindset in the story? No! Even prior the execution, children were still talking about their class, teacher and books. How ironic is the comparison.

In the very end of the story, there is no the same sex support to Mrs. Hutchinson. She fights herself with no result. Her voice is not echoing and fails to counter the brutality. There should be a chance if the care of human life and rationality are strengthened among some sensible characters such Mr. And Mrs. Adams. There is no allied support or voice between them to end the lottery tradition. The ignorance is the main obstacle.

The evidence about the power and the holders is clear in the case. After the drawing, people are filled with power except Mrs. Hutchinson. Her children and husband exercise the power endowed and forget the relationship. The enthusiasm takes place:

And someone gave little Davy Hutchinson few pebbles (p.7)

Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him (p.7)

It is beyond questions that power delegation gives chances to abuse. Everybody follows the mainstream system and just execute what they are handed to. Other characters use the momentum and quickly finish the throw without any hesitation or doubt. Children express the same joy. They all use the power at hands. Relationship fails to power.

Is there any critical thought on those practices? Yes, there is but no massively done. In many cases, the tragedy deals with the fact: who is the victim? Is he or she important? Is he politician or someone in the street? In the case, Tessie Hutchinson is "only" a house wife and nobody cares. Mr. and Mrs. Adams talked about quitting lottery but they were in the front row of the execution. The same thing in this world, we always ask who is the victim? If it is not our family or village members, it should be not our business.

CONCLUSION

The lottery is not only about a dramatic plot and tragedy, it talks about the consequence of the power portrayed in a tradition. Power stands upon powerless and creates domination. The source of power is a range of capitals. Capitals form symbolic power. In many social practices, there social wrongs that are kept maintained and practiced – and legitimated – to exercise the power and fold the capitals. Capitals are power.

The tradition of lottery shows the domination of a group of senior people towards the powerless. Mrs. Hutchinson is an example of less capital and powerless. Mrs. Hutchinson and the Adams also represent the powerless that cannot change the social wrong due to the lacto d seniority and power as well. They bring the issue but cannot change it as Old Man Warner counters the discourse of ending the tradition.

The tradition itself is the exercise of power, the power or seniority and capital ownership of Mr. Summers and Old Man Warner. Their voice counts compared to other villagers. They keep the chain of tradition unbroken. Mrs. Hutchinson and the Adams could not break the obstacles as they possess less power. Their discourse about other village ending the same tradition is cut by Old Man Warner spontaneously. They just stop sounding the issue.

The wrongness is maintained as it has been the arena to exercise power of seniority and old belief. The lottery is god to decide the harvest. Old Man Warner makes it perpetual.

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A Systemic Functional Analysis Of Human Life In Mahfouz's
Half A Day

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Abstract

Systemic functional grammar namely SFL is a language analysis that emphasizes on the work of structure and function to produce meaning in communication. It falls into three categories of meaning: ideational meaning ; interpersonal meaning; and textual meaning. This study is an attempt to seek the underlying meaning in one of Naguib Mahfouz's short stories entitled *Half A Day*. The analysis will be done through the analysis of ideational meaning, interpersonal meaning, and textual meaning from the selected and sorted clauses in the story. The first finding shows that the most frequent transivity processes used in the story are material process and relational process. Next, the subjects are well selected and it employs past tense and present tense as the clause mood with temporal operators as well as modal operators. The last finding demontrates the use of marked theme and unmarked theme to contruct the meaning of the story through the story plot . Together, they show that the constructed meaning of the story is the cycle of human life.

Keywords: SFL, Transivity process, interpersonali metafunction, textual metafunction

INTRODUCTION

Language holds an important key in communication in a way that it enables the speaker to create meaning by a variety of choices within. Systemic Functional Linguistics (SFL) thereby is an approach that provides the connection of the component of language namely function and structure and how they work together to construct meaning. In accordance with it, this study, therefore, takes Naguib Mahfouz's *Half A Day* short story into account to seek how the meaning is constructed through the use of clauses and sentences in it. This paper applies SFL including its three meaning classification as the reference and tools in analysing the story. The definition of several terms in regard to SFG will also be employed here.

LITERATURE REVIEW

1.1. Systemic Functional Grammar

The theory underlying SFG was first coined by Michael Halliday in around 1950s and 1960s and ever since has been written and studied by language expertise. Fontaine (2013) suggests that SFL or Systemic Functional Linguistics (SFL) perceives that language functions in social context. In addition, Fawcett (2000:158) states that several fields in SFG has been applied to both mother tongue and second language teaching, social variation in language study, literary stylistics, critical discourse analysis and computational linguistics. SFG falls into three categories of meaning: ideational meaning; interpersonal meaning; and textual meaning. The first category views meaning from how speakers depict their experience and how it is integrated in a system namely transivity system. The next one deals with the use of language by the speakers to delineate certain things. The last category, thus, acknowledges Theme in clauses and how it supports the texts.

Within the scope of ideational meaning, the clause is constructed in such a way to create experimental meaning. In doing so the speakers selects certains grammatical features in the clause or sentence. Eggins (2011) states that in the clause as exchange, there is one main system of the choice on grammar playing role in such kind of meaning,

Interpersonal metafunction is the second form of SFG that includes the ways used by the speakers to articulate their own opinions (Fontaine, 2013). It falls into two major categories: mood and polarity and modality. The former is divided into some more parts yet this paper only takes subject and finite into account. On account of this, the story of *Half A Day* contains the elements of interpersonal metafunction. This part, therefore, analyzes those two categories respectively. Ideally, it is not possible for subject to stand on its own without verbal features or the so-called finite particularly in the case of English language. The function of finite as stated by Halliday (2004) is to present the idea of time reference and speakers judgment reference.

Meanwhile, textual metafunction serves as the basic principle of the text. Text itself is not easy to explain since it has no 'identifiable boundaries' compared to a word or a morpheme (Fontaine, 2013:139). The major component in textual metafunction analysis is Theme which is found in the clauses and sentences. Fontaine (2013) accords three classifications of theme namely experiential theme, textual theme, and interpersonal theme. This study will solely focus on textual theme particularly marked theme and unmarked theme.

DISCUSSION

1.2. Material processes

Material processes are found almost in all sentences and clauses in Naguib Mahfouz' *Half A Day*. As noted before, the story is an attempt to depict life cycle of human beings. The main character in the story, therefore, is the humans themselves. Nonetheless, Mahfouz represents them with different kinds of participants. The first most dominant actor is the symbolization of life through objects around the author with the frequency of 32 or 37.20% and the second is the author that has the occurrence of 30 or 34.88%. Another actor is people with the frequency of 24 or 27.90%.

The first material processes contain the author as the actor who represents human beings. It starts with the first time the author entering school. Here the author is a little boy who does not understand what school is and thereby his parents needed to accompany him to go there. Arriving school made him become more perplexed because there were many new things he had never seen before in his life. Here the processes show how the author attempts to describe his actions and response towards the circumstances.

(1) *I walked alongside* my father, (1a)
(2) *(I) clutching* his right hand. (1b)

In clause (1) the author puts himself as the little boy who told about the moment when he was going to school with his father. He then described in more detail how his father and him walked together in clause (2). He rather *clutching* his father hand than only *walked alongside* his father.

Human as the main participant in the story is not only in the form of little boy, in some clauses and sentences, the author possesses as other characters who perform a series of actions to achieve goals or other functions. They are ilustrated in the following.

(3) From the first moments *I made* many friends, (39a)
(4) And *(I) fell in* love with many girls. (39b)

The first character is a teenager as stated in clause (3). The author eventually managed to *made many friends* once he grew older. Besides, in clause (4) he also *fell in love with many girl*s. The two clauses ilustrate the teen boy as the actor who perform some actions

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to reach two scopes that are being friend with many people and falling in love with many girls.

In the story material processes play significant roles to perceive how the function and the structure of actors and goals are connected to each other. The second material process is the objects that symbolize life itself. Mahfouz employs various objects to represent the situation around humans. They are well illustrated in the following clauses and sentences.

(5) *(school) that makes* <u>useful men out of boys</u>. (10b)

(6) *(the bell) announcing* <u>the passing of the day and the end of work</u>. (57b)

Clause (5) depicts the first object that is *school*. It was the actor that does the action of *makes* certain people in this case *useful men out of boys* as the scope. The next actor in clause (6) is *the bell* that with the scope of *the passing of of the day and the end of work*. Later on the author was surprised to see how every thing changed so fast in no time.

Lastly is the use of other people to carry out material process in *Half A Day*. They also the representation of humans but from outside author self. They appeared in the following.

(7) *My mother stood* at the window <u>watching our progress</u>, (4a)

(8) *The men began sorting* <u>us into ranks</u>. (32)

At the first day of school, the author's mother waited for her son and watched him. In clause (7) *my mother* is the actor and *watching our progress* is the scope of her. Still in the first event of school day, sentence (8) ilustrates how some men *began sorting* him and his friends *into rank*. Accordingly, the actor is *the men* and the scope is *us into rank*.

1.3. Relational processes

The data shows that the numbers of occurrence in relational processes are 22 or 15.94%. It makes relational processes become the second major processes in the story. There are three types of relational processes: intensive, circumstantial, and possesive. The first analysis, therefore, is about intensive processf. It the most occurrence process with the frequency of 10 or 45.45%. The clauses and sentences that belong to it are as follows.

(9) All my clothes were new: the black shoes, the green school uniform, and the red cap. (2)

(10) "This is your new home," (34a)

The clauses and sentences above comprise an entity that is being described. In sentence (9) tthe description refers to the author's clothes. They are all new including his shoes, school uniform, and cap. While in clause (10) school is the thing that is decribed and it is the new home for the little boy.

The second relational processes is circumstantial. Similar to the former, the description still revolved around human beings yet there are some entities that also denote humans and shown in the following.

(11) "School's not a punishment." (9)

(12) "Be a man," (18a)

The relation between token and value can be seen in all the clauses and sentences above. The first sentence (11), the connection between *school* as the token and *is not a punishment* are decoded. Likewise clause (12), the word *man* does not merely mean a certain sex but beyond that, *man* here denotes the characteristic of a mature person. Here is when the father told his son to take heart and face reality.

Possessive process, even though only takes a little amount, compared to the two other processes, is used to describe certain entities in the story. They, nevertheless, consist of the description of the ownership characteristic.

(13) School would have this rich variety of experiences. (40b)

(14) We also had our first introduction to language. (43)

In the author life journey, he found that *school* actually *woud have* the *variety of experiences* (13). One of the experiences is about the school subject. His friends and him *had* their *first introduction to language* (14).

1.4. Subject

Subject is the important part in clause or sentence as it can reflect speaker's attitude within the clause or sentence. It is used by a speaker to define his/her claim about something and the claim will be responded by the next speaker (Fontaine, 2013). Speaking of *Half A day*, it mainly tells about the human life cycle starting from a small kid to the old man phases, from the first time entering school to the moment of retirement. Subjects are as well carefully selected so that the meaning of the story can be conveyed.

The author who possesses as different kinds of humans is mosty used as the subject of the clause with the frequency of 34 or 37.36%. While the next most frequent subject is objects with the frequency of 30 or 32.36%. The other subjects are other people and author possession that take 24 or 26.37% and 3 or 2.29% respectively. The story of *Half A Day* contains the relation between subject and finiteness either as time preference or speaker judgment preference. They are listed in the following.

(15)   I hesitated to his hand, (7a)
(16)   I clung to his hand. (7b)

Subject *I* is used in almost all sentences and clauses to decribe the author. The first event was when he was still the a kid. He prefers to use *I* when telling his experience because they are told from his point of view.

In the next clauses and sentences, the change of the subjects occurs from I pronoun to *You* pronoun. The use of *You* pronoun is found mostly in imperatives when other people are talking to the author. Even though the subjects alter, they still denote the same thing that is the author.

(17)   Don't you want to be useful like your brothers?" (11)
(18)   " *(you)* go in by yourself, (15a)

All the events above hapened when he had a conversation with his father. He was comforted by his father because he was so surprised about school. The father addressed him with *You* beacause he was talking with his son who is younger than him.

The objects around the author also become the subjects of sentences and clauses. The objects are the symbols of life and are listed in the following.

(19)   With gardens and fields planted with crops, pears, and date palms. (5b)
(20)   (the gate) which was opened again. (58b)
(21)   How did these hills of rubbish find their way to cover the sides? (68)
(22)   and disturbing noises shook the air.

The symbolization through objects as the subjects show how everything changes so fast in human life. In (19), there were still gardens and fields along the ways but it changed in (21) and (22). Rubbish and disturbing noises subtituded the beautiful view in the past. While in (20), the gate is the death that opens and closes so that people go through it.

The use of other people as the subject is also found in the story. They are the people who revolve around the author like his family, his teacher, and his friends. They are shown as follows.

(23)   She would help. (4c)
(24)   But he gently pushed me from him. (17c)

In clause (23), the subject *she* refers to the author's mother. She was expected by his son to help him when he faced difficulty. In the next clause (24), subject *he* represent he father who encouraged hi son to be brave.

1.5. Clause Mood

In *Half A Day,* the clause moods embody the ideology. There are twenty paragraphs and they are mostly in the forms of past tense and some of them are present tense. The tense shift occurs in the story since the clauses employ past tense and present tense. The use of past tense is primarily because it tells about the significant events in the past even though it actualy talks about human life cycle that always happens. The shift is made between the paragraph containing statement and those with conversation. The instance is from the first and second paragraphs that use past tense yet in the third and fourth paragraphs it alters into present tense.

> *I walked* alongside my father, clutching his right hand. *All my clothes were* new: the black shoes, the green school uniform, and the red cap. *They did not make* me happy, however, as this was the day *I was to be thrown* into school for the first time.
> *My mother stood* at the window watching our progress, and *I turned* towards her from time to time, hoping she would help. *We walked* along a street lined with gardens and fields planted with crops, pears, and date palms.

The little boy walks to school with his parents passing the beautiful scenery. He was wearing all brand new outfits from head to toe but he did not feel excited as he had no idea about school. Even in school his mother needed to accompany him and watched through the windows. The negative temporal operator is only *did not* while the other are in positive forms.

In the third and fourth paragraphs, however, the tense becomes present tence and it consists of the conversation between him and his daddy. The present tense can be seen in direct speech while when it turns to past tense in indirect speech.

> "Why school?" I asked my father. *"What have I done?"*
> *"I'm not punishing you,"* he said, laughing. *"School's not* a punishment. *It's a place that makes* useful men out of boys. *Don't you want to be* useful like your brothers?"

Here the little boy wondered why it had to be school out of all places. He thought he made mistake and got the punishment but his father found it was hilarious and told him that it was not punishment. School rather a great place to educate people. The paragraphs have both negative and positive finite verbal operator that is temporal operators. The former are *am not, isn't,* and *don't*

Moving on further into the fifteenth paragraph, modality is expressed by finite modal operators. The use of past tense that still dominates the clauses and sentences in the paragraph, They can be seen in the following.

> *Our path*, however, *was not* totally sweet and unclouded. *We had to be* observant and patient. *It was not* all a matter of playing and fooling around. *Rivalries could bring* about pain and hatred or *give* rise to fighting. And while the lady *would sometimes smile*, *she would often yell* and *scold*. Even more frequently *she would resort* to physical punishment.

In the instance above there are some modal operators such as *had to* and *would*. All of them are in the form of postive polarity. The temporal operators like *was not*, however, are in negative form.

1.6. Textual metafunction

The analysis is organized based the story plot. *Half A Day* comprises 36 sentences and 102 clause. However, the analysis will not cover all of them. The focus is on clauses and sentences that well represented the ideology of the story.

(25) <u>however, as this</u> <u>was the day I was to be thrown into school</u> <u>for the first time</u>. (3b)

                Theme   **Rheme**

The story began when author as the little kid went to school for the first time. This is the first phase in human life particularly in education. Even though the the author mentions about death symbolization he does not begin the story with a newborn baby. He specifies it into the first time humans know education.

The next phase was when the kid grew up a little more into teenager. He started learning about some precious things in life: friendship; love; playing; and learning. The changing seemed too fast that it felt like just a moment after he woke up from his nap.

(26) <u>And (we)</u> <u>woke up to go on with friendship and love, playing and learning.</u> (45c)

          Theme   **Rheme**

After passing through teenager phase, the boy turned out to be a young adult. He came to realize that life were actually getting harder and more challenging. It can be seen from the illustration provided bellow.

(27) <u>There</u> <u>was no question of ever returning to the paradise of home.</u> (54)

          Theme   **Rheme**

He understood as he grew older that sometimes it was not easy to go back home and felt the warmth of family at home because he might be so busy with his tasks and jobs in the place he stayed.

The last phase in the story was when the author became the old man and was being called Grandpa by his grandchild who he noticed later in the end of the story.

(28) <u>When I</u> <u>had waited for a long time in vain,</u> (62a)

          Theme   **Rheme**

He had already dealt with many things in his life and he though he had waited long enough even in vain. The words *waited for a long time in vain* in (47) denotes the long journey the author had been gone through in his life and he even encountered many hardships.

CONCLUSION

To sum up, SFG analysis involving transivity process; interpersonal metafunction, and textual metafunction are helpful in examining the constructed ideology in the story which is human life cycle. From transivity process analysis, it is found that material

process and relational process are used most frequently in the story. The former results in different kinds of participants such as actor, goal, beneficiary, and scope. While the latter uncovers three variety of beings in the story that are intensive decribing objects symbolizing life, circumstance denoting the ownership in human life. Moreover, in interpersonal metafuction the subjects are well selected and it employs past tense and present tense as the clause mood with temporal operators as well as modal operators. The last finding demontrates the use of marked theme and unmarked theme to contruct the ideology of the story through the story plot . Together, they show that the underlying meaning of the story is the cycle of human life.

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The Morphological Process in the Word "Important" and Its Synonyms

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Abstract

In English, an adjective can be changed into other parts of speech through the process of affixation. This type of affixation is called as derivation which means forming new words from the existing ones. Hence, this study concerns on five adjectives from the word *important* and its four other synonyms (*significant, pivotal, salient*, and *prominent*) to be analyzed its morphological process corresponding to the phonological aspects. Two research questions are suggested to support the study which are the first one asks about the affixation process morphologically, and the second one is about the reason of word changes phonologically. This writing is composed into four parts; introduction that tells about the theories that might relate to this study, the affixation process containing the analysis of word changes with morphological process, the reasons phonologically that includes the analysis on phonotactics, and final remarks to sum up the discussions. For the findings, it is found that not all adjectives in this study can be changed into noun added by suffix *–ance/-ence*. Meanwhile, in affixation, phoneme is sometimes dropped because it does not follow the phonotactic rule that deals with sonority scale.

Keywords: morphophonology, sonority, inflections, derivations, synchronic-diachronic approach

INTRODUCTION

This study is about morphological process focusing on derivational affixes. There are five words going to be analyzed, which are *important, significant, salient, pivotal*, and *prominent*. Those are synonym to each other but different in its use depending on the context. In morphological process, 'affixation is probably the most frequent and wide-spread method of producing morphologically complex words in human language' (Szymanek, 1989: 62). Affixation itself is from a concatentative morphology which is mainly about the Indo-European languages referring to a process to form new lexical items. However, in fact, affixation is not only to generate new lexemes, but also influences the grammar. Therefore, there are two kinds of process in the word changes based on its affixes which those called as inflection and derivation. Szymanek in *Introduction to Morphological Analysis* (1989) defines derivation as 'the methods of forming new lexemes from the already existing ones (or, alternatively, from morphemes)', while 'inflection concerns the production of word-forms corresponding to a given lexeme' (1989: 20). It means that in derivation, the changes which possibly happened from one part of speech into other ones. However, in fact, sometimes the changes do not generate new part of speech but the form might be different from the previous one, for example *future* and *futuristic* (*future + tic*) in which both are adjective. Meanwhile, in inflection, the word formations or the lexical changes correspond to grammatical aspects, for example from the present form into past form such as *walk* and *walked*, or single and the plural such as *flower* and *flowers*, etc. Regarding these two kinds of word formation, this study focuses on the derivation by which its affixes are so called as derivational affixes.

Importantly, in derivational morphology, the term base is usually used to refer to 'a lexeme (or, sometimes a morpheme) from which another, complex lexeme is formed' (Szymanek, 1989: 21). In other words, base is the lexeme or morpheme before it is formatted. In English words, there are lexical items or bases that are borrowed from other languages such as Latin and French, and some others come from its origins (Anglo-Saxon, Middle English). This factor might affect the morphological changes as well as the phonological aspects. To explain the analysis, therefore, two approaches can be used to see this phenomenon, which are synchronic and diachronic. Synchronic is the study of language at a given point in time, while diachronic is the study of linguistic development through time (http://www.humanities.manchester.ac.uk).

Derivational process might run forward by adding affixes, but it might run backward as well which is done by omitting the affixes. This backward process is called back formation or back derivation. Bauer (1983:64), as cited in Szymanek (1989:92), 'defines back formation as "the formation of a new lexeme by the deletion of a suffix, or supposed suffix, from an apparently complex form by analogy with other instances where the suffixed and non-suffixed forms are both lexemes"'. This form is actually controversial since it is included as derivation or not. 'It might be noticed that the concept of back-derivation has been used so far in talking about the origin of individual words, i.e. in a purely diachronic perspective' (p.93). It means that to analyze whether a lexeme undergoes back derivation or not, it is known from its etymology which one comes first by the reason that the first used word is the root for the next forms.

Furthermore, morphological process sometimes affects the phonological aspects and its orthography or written form. The base of a lexeme might be influenced phonologically in which the sound can be dropped or added. When such changes happen, there is a rule that should be followed in order to generate syllable. This kind of aspect in phonology is called as phonotactics. This concerns on 'how the phonemes of that language can be put together to make well-formed syllables and words: what consonant clusters are permissible; what sequences of vowels and consonants; and in what positions within words and syllables these clusters and sequences are allowed' (Szymanek, 1992: 151). By this scope, the limitation in the syllable or word formation exists and is functioned as phonotactic constraints. Phonotactics deals with the phonemes, while to form a syllable, the phonemes are composed based on sonority scale (seen below).

Oral stops		Fricatives		Nasals	Liquids	Semivowels	Vowels	
voiceless	voiced	voiceless	voiced				high	low
p	b	f	v	m				
t	d	θ	ð	n		j	i	a
k	g	s	z	ŋ	l r	w	u	ɑ

s o n o r i t y →

Table 1. Sonority scale (Szymanek, 1989:152).

One syllable usually consists of onset (consonant (s) as the initial phoneme), peak/nucleus (the most sonorous sounds which are all vowels), and coda (ending phoneme). In fact, not all syllable have this complete part, but it must have a peak to be a syllable. Further, the explanation on phonotactics goes clearly in the analysis followed by the case as its examples.

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To enclose, the first research question will be analyzed by applying morphological analysis synchronically and diachronically. Meanwhile, for the second question, the writer tries to explain the phonological reason by using phonotactics. Other theory such as the concept of base and derivation will be related to most discussion in this study, including synchronic-diachronic aspects.

Affixation Process

The word *important* functioned as adjective, according to Merriam-Webster dictionary, means 'having serious meaning or worth' or 'deserving or requiring serious attention'. Its origin is derived from Latin word *important-* that is also developed in Middle English *importante*. The meaning which is similar to important is the words such as *salient*, *pivotal*, *significant*, and *prominent*. When attached to derivational affixes, they can generate new meaning and some might be transformed into another part of speech. See the table below to see the differences of part of speech.

NO	LEXEMES	CHANGES	WORD FORMATION PROCESS
1	important (adj)	importance (n)	important + ance
		importantly (adv)	important + ly
2	significant (adj)	significance (n)	significant + ance
		significantly (adv)	significant + ly
		signify (n)	significant - ant
3	pivotal (adj)	pivot (n)	pivot – al
		pivotable (adj)	pivot + able
		pivot (v)	Pivot
		pivotally (adv)	pivotal + ly
4	salient (adj)	salience (n)	salient + ence
		saliency (n)	salient + cy
		saliently (adv)	salient + ly
5	prominent (adj)	prominence (n)	prominent + ence
		prominently (adv)	prominent + ly

Table 2. The table of lexemes with morphological process.

From the table above, it is seen that the adjectives can be transformed into noun, adverb, verb, and another adjective. The first one, the changes show the traditional categorical designation called as **Nomina Essendi** (**NE**) by means to denote 'a class of abstract deadjectival nominalizations meaning' or 'a quality/state of being A' (Szymanek, 1989: 154). It can be simplified that NE is noun that indicates quality that is derived from adjective. In this case, suffix *–ance / -ence* is the most frequent in influencing the change from adjective into noun, such as in the words *important, significant, salient*, and *prominent*. The other suffix to form noun is *–cy* that available for the words *important, significant*, and *salient*.

		Xance/-ence	Xcy
important	-	importance	importancy
significant	-	significance	significancy
salient	-	salience	saliency

prominent	-	prominence	ø
pivotal	-	ø	ø

The adjectives with ending *–ant* or *–ent* can be changed into noun, but not for the adjective with ending *–al* such as happened in the word *pivotal*. We cannot have *pivotalence*, but it is possible to have *significance*, *prominence*, or *importance*. Similar thing also might happen when they are attached to the suffix *–cy*, as seen in *importancy*, *significancy*, and *saliency*. However, there is exception in this case in which we do not have *prominency* and even *pivotalency*. The word *prominent* is possible to be formed into *prominency* since we have prominence.

Perhaps, this thing is difficult to be explained synchronically because the reason is not there. Szymanek writes that many Latinate adjective endings in –ant/-ent can be generated into noun by suffix –ance/-ence, such as *important, significant*, and *salient*. If the theory says so, but how about prominent which its origin also comes from Latin? Why cannot it be added with suffix *–ency*? It seems that Xcy is the rival form from Xce, while in the case of the word *prominent* into *prominence* but not *prominency*, it might be able to be elaborated with this point. Basically, derivational suffix *–cy* is rare and it tends to be used as secondary meaning or idiosyncratic meaning. For example when we utter the quality of being *brilliant*, we say *brilliance* rather than *brilliancy*. It possible happens to *prominent* as well, but in fact, the form *prominency* is not available for *prominent* although it is possibly happened. Similar thing is also applied for importancy, significancy, and saliency, in which those terms are rarely used compared to *importance*, *significance*, and *salience*. However, in English words, we also have *discrepant* turns into *discrepancy*, *militant* into *militancy*, *vacant* into *vacancy*. This actually reflects the problem of English inconsistency in the derivation of NE from adjective in –ant/-ent.

Meanwhile, *pivotal* is from French word which was firstly recorded in 1835-45, and *pivot* (n) occurred before the adjective *pivotal* in 1605-15 from Old French. Thus, if the table shows that adjective *pivotal* changes into *pivot,* the morphological process is assumed as having a **back formation** in which historically the noun came up first rather than other forms. Under etymological reason, that is why the word *pivotal* cannot be transformed into *pivotalence*, *pivotalency*, or *pivotalance* although it might be possible in English. Nevertheless, the change from *pivot* (n) into *pivotal* (adj) is included as **relational** type of derived adjectives. 'The meaning of a typical relational adjective, when considered in isolation, can only be paraphrased in very general terms, as pertaining to/connected with N' (Szymanek, 1989: 213). In other words, this meaning in this type of adjective can be predicted from its noun, for example *industrial* (meaning the quality which is like industry) and *regional* (meaning that having quality in the level of region).

Another word formation from adjective into noun is significant to signify. Firstly to understand this is by finding the base of *signify*. Is that derived from *significant*, *signi*, or other else? Or, the word significant itself is the result of morphological process from existing lexeme? See from its etymology, it is from Latin *signifcāre* (from *signum*) which means to indicate or signify. Then, it is taken into Old French *signifier*, and became Middle English *signifien* which was firstly used in 1200-50 or 13th century. This becomes the base of the word *significant* in which the derivational process is *signify + ant*. Suffix *–ant* occurs originally in French and Latin loanwords, such as *pleasant*, *servant*, and *constant*, which functioned to form adjectives from verbs. Thus, it can be inferred that the word *significant* is derived from the verb *signify*.

The adjectives shown in the table can be changed into adverbs. Adverb is a part of speech functioned to modify verbs, adjectives, or other adverbs.

important   importantly
significant   significantly
pivotal   pivotally
salient   saliently
prominent   prominently

The bases of those words are easily added by suffix –*ly* by which the function is to modify adjective into adverb and to answer question *how*. There is no phonological drop in those words.

To sum up, the adjective *important* and its four synonyms can be changed into noun. In this study, there are two kinds of derivational process happened in order to form a new word. The first one is affixation in which the existing words are added by the suffix –ance/-ence, and the other one is back formation in which the process is by omitting the suffix such as happened in *pivotal* into *pivot* and *significant* into *signify*. The morphological process can be seen synchronically and diachronically.

Phonological Reasons in the Word Changes

In the previous section, we learn the morphological changes that affect the transformation of part of speech. Regarding to the prior analysis, this part is going further with the explanation on the process of phonological changes that happens during word formation. Morphological process may affect the phonological aspect from the existing lexeme into new word formation. Let us see the relation between morphemes and their phonological changes.

LEXEMES	PHONETIC TRANSCRIPTION	DERIVED WORDS	PHONETIC TRANSCRIPTION
Important	/ɪmˈpɔ:tənt/	importance	/ɪmˈpɔ:təns/
		importantly	/ɪmˈpɔ:tənlɪ/
Significant	/sɪgˈnɪfɪkənt/	significance	/sɪgˈnɪfɪkəns/
		significantly	/sɪgˈnɪfɪkənlɪ/
		Signify	/ˈsɪgnɪfaɪ/
Pivotal	/ˈpɪvətl/	Pivot	/ˈpɪvət/
		pivotable	/ˈpɪvətəbl/
		pivotally	/ˈpɪvətlɪ/
Salient	/ˈsəɪlɪənt/	salience	/ˈsəɪlɪəns/
		saliently	/ˈsəɪlɪənlɪ/
Prominent	/ˈprɒmɪnənt/	prominence	/ˈprɒmɪnəns/
		prominently	/ˈprɒmɪnənlɪ/

Table 3. The Table of Lexemes with Phonetic Transcription

The table shows that the adjectives with ending sound /ent/ are changed into /ens/ when it is added by suffix –ance/-ence. Therefore, we have new words such as importance /ɪmˈpɔ:təns/, significance /sɪgˈnɪfɪkəns/, and salience /ˈsəɪlɪəns/. The observable reason is because /t/ sound is dropped and becomes /s/. But, why we cannot maintain /t/ sound in its change? The main reason is English words apply phonotactic rule

to 'make well-formed syllables and words' (Giegerich; 1992: 151). Each syllable consists of phoneme(s) that function as onset and rhyme (peak and coda). To compose a syllable, it must see the sonority of a sound which is 'its relative loudness compared to other sounds'(Giegerich, 1992: 132), as seen in the sonority scale described in the Introduction.

Take an example from the word *importance* that consists of three syllables: ɪm.pɔ:.təns. Here is the analysis of phonotactics.
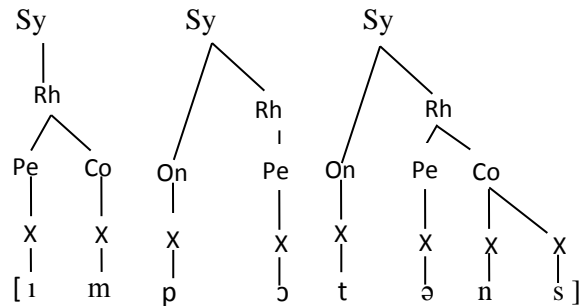
From the phonotactics of the word important, we can see that the last syllable has two coda in which the last X is functioned as the appendix. An appendix should be [-sonorant, +coronal] which the members are /t s θ ʃ/. However, it is not permissible to place /t/ and /s/ together as the appendices. See the phonotatics of the last rhyme /ens/ above compared to the below one in 1).
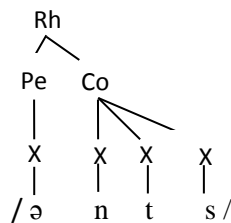
If /t/ is maintained, the last rhyme has two appendices which are /t/ and /s/. Assumed that Peak is X_1, Coda is X_2, and the other codas or appendices are X_3, X_4, etc. Based on the rhyme phonotactics, X_4 which is /s/, in the example above, should be [-sonorant, +coronal] or [-sonorant, +coronal]. When /t/ preceeds /s/, it is not possible in English words because /s/ is more sonorous than /t/. Because of this reason, the /t/ sound should be dropped.

However, the problem comes up in the adjectives into adverbs in which the position of /t/ sound is questionable to be omitted. Taking an example from the word *saliently* /ˈsəɪlɪənlɪ/, orthographically the phoneme /t/ is not omitted but phonologically it is not pronounced. *Saliently* consists of four syllables: səɪ.lɪ.ən.lɪ. If /t/ from the base is maintained, the possibilities are it belongs to the coda of third syllable, the onset of the last syllable, or it can be both. If /t/ becomes the appendix of the coda in the third syllable, at this point it does not destruct the phonotactic constraint since /t/ is less sonorous than /n/. As the onset in the fourth syllable, it still obeys the phonotactic rule as well because /l/ is more sonorous than /t/ in /tlɪ/. Actually this is included as unanswered question in English phonotactics which is explained by Giegerich in English Phonology (1992:135-

137). He tells that /klʌmp/ is permissible in English, but not for */knamp/ although /n/ is more sonorous than /k/. Meanwhile, in this case, /tl/ is 'forbidden in English even though it does constitute the upward sonority slope that the beginning of the syllable requires', by which it is similar to the words such as *pfry, *tsleeve, and *kswing (Giegerich, 1992: 138) that /pf/, /ts/, and /ks/ never are.

For the back formatted words in this study, it seems the phonological aspects are not problematic because those words are considered as turning to its root or the existing word before affixation. It happens to the words such as *significant* into *signify*, and *pivotal* into *pivot*. Pivotable is considered coming from the root *pivot* not *pivotal*, so that the formation is *pivot* (n) + able becomes *pivotable*. There is no phonological problem in this word because the phonemes of the suffix –able /əbl/ are added without changing the phonemes from the existing form. This condition is also similar to pivotally /ˈpɪvətlɪ/ which consists of three syllables pɪ.vət.lɪ. It is assumed that pivotally is derived from the noun *pivot*, not the adjective *pivotal*, so that there are no phonological changes in its root such as ellipsis, assimilation, and so on.

FINAL REMARKS

To conclude the discussion in this study, there are some things that can be pointed out. The first one is from the affixation process seen synchronically and diachronically. Only adjectives originated from Latin can be changed into noun with suffix –ance/-ance, such as *important, significant, salient*, and *prominent*. It does not happen to the word *pivotal* which originated from French. These five adjectives can be generated into adverbs with suffix –ly. Adjectives that has back formation are *pivotal* from the noun *pivot* and *significant* from the verb *signify*. The second one is morphological process might influence phonological aspects. The phonotactics explains that an ending sound is omitted because it does not appropriate to sonority theory and it is not permissible in English words.

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The Process of Maintaining the Tradition in Shirley Jackson's *Lottery*: A Critical Discourse Analysis

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Abstract

The Lottery is a famous story written by Shirley Jackson. The story is about the tradition of stoning a person who gets the lottery. There is something wrong in the story because usually the winner of the lottery will get prize. The authors use Critical Discourse Analysis proposed by Norman Fairclough. This theory is used to get a better understanding of the story. There are four analyses in this paper using Fairclough theory of social wrong: Identify social wrong in the story, the obstacles in addressing the social wrong, considering whether the social order needs the social wrong in the story, and finally the possible ways to past the obstacles. The social wrong in this story is the lottery itself, the obstacles to address it is the belief of the people that the lottery is necessary thing to do, the society need the social wrong to reinforce the patriarchal system in it, and finally the possible ways to past the obstacle is to stop the lottery. Each of these elements shall be discussed further in this paper.

Keywords: Fairclough, Social Wrong, The Lottery

INTRODUCTION

In this paper we discuss about the critical discourse analysis of 'The Lottery'. We analyzed the text by using the theory proposed by Fairclough. The Lottery is written by Shirley Jackson. She is an American short story writer. The Lottery was published in the June 26, 1948 in New York. The Lottery is one of her famous writing.

The setting of the story is at the small village in the summer. The villagers gather in the square. The children come first; they start to find some pebbles. Then the men come and gather far from the pebbles. The women come and their children come to them. They have a conversation among them. The administrator of the lottery is Mr. Summer. He comes carrying the old black box for the lottery together with Mr. Graves. Actually Mr. Summer wants to have new box, but the villagers refuse that. Just before Mr. Summer announces the lottery, Tessie Hutchinson comes late. She forgets about the lottery. Mr. Summer asks about Dunbar. Dunbar cannot come because he broke his leg. His wife wants to take the lottery for her husband, but the society refuses that. Then her son will take the lottery for the family. When Mr. Summer starts the lottery, some villagers at the back start to question about the lottery. Mr. Adam tells the Old Man Warner, the oldest man in the village, about some other village that will give up on the lottery. The Old Man Warner refuse that idea, he wants to maintain the tradition. He said that it is a bad idea of young people. When he comes to take the lottery, he said "Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time." He wants to say that the lottery is not a problem. All of the villagers already get the lottery, and the winner is Bill Hutchinson. Tessie cannot accept the situation. She said that the lottery is not fair. But Bill asks her to keep silent. Tessie still murmur when Bill talks with Mr. Summer. She still cannot accept the condition. Now all members of Hutchinson family have to take the lottery, even the youngest one. Finally Tessie is the one who get the lottery. She still cannot accept the situation. The

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villagers start to come around her. They even give the pebbles for the youngest child of Hutchinson. At the end of the story, Tessie said that the lottery is not fair, but the villagers still stoning her, start from Old Man Warner.

From the summary above, we can see that there is something wrong about the lottery. The lottery should bring happiness for the winner, but in this story it brings dead to the winner. There is something wrong about the tradition in the story. Based on this finding, we are curious about the social wrong of the society in the lottery.

LITERATURE REVIEW

In this study, the authors used the Critical Discourse Analysis theory proposed by Fairclough. The methodology of this theory is used to find the social wrong to be solved in the end. There are four stages in this theory. First, we used the theory to analyze the social wrong that is happen in the story. It is related to the society in the story. Social wrong are the aspects of social systems, which are detrimental to human beings. There are two steps in first stage: a. Select a research topic which relates to or points up a social wrong and which can productively be approached in a trans-disciplinary way with a particular focus on dialectical relations between semiotic and other 'moments' b. Construct objects of research for initially identified research topics by theorizing them in a trans-disciplinary way. Second, we analyze the obstacles that create the social wrong in the story. In this stage, the authors analyse dialectical relations between semiosis and other social elements: between orders of discourse and other elements of social practices, between texts and other elements of events. Then, we select texts, and focuses and categories for their analysis, in the light of and appropriate to the constitution of the object of research. The last, we carry out analysis of texts, both interdiscursive analysis, and linguistic/semiotic analysis. Third, we have to consider whether the social order needs the social wrong in the story. There are two things that the authors have to consider. First, we have to consider whether the social wrong in the focus is inherent to the social order. Second, we consider whether it can be addressed within it or only by changing it. Finally, the possible ways to past the obstacles need to be identify. The authors identify possibilities within the existing social process for overcoming obstacles to addressing the social wrong in question.

DISCUSSION

In this part, we present our analysis and also our understanding of the story. This section is divided into four parts.

2.1 The focus upon a social wrong

In this story the social wrong is the act of the lottery itself. As said in this story, the villagers gather each year to have a ritual called "The Lottery." The villager never fail to conduct this ritual as in this believe to guarantee good harvest to the village, as in can be seen in Old Man Warner words

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he

added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

From this part, it can be seen that the lottery was done on the basis of belief and not logic. As Old Man Warner said and believed the villager, the lottery need to be conducted so that the villager would have good crop and not living a harsh live or even starving. In the surface, it seems acceptable and not socially wrong as belief is something that always exists in any society with various kinds such as religious belief and/or cultural belief. However if the fact behind the lottery being seen, it is clearly a total social wrong. Shirley Jackson delivered the story with the utmost excellence as she did not tell the reader of what happen with the person who got the lottery. In the end of the story, it turns out that

> Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar.
> "Come on," she said."Hurry up."
> Mr. Dunbar had small stones in both hands, and she said. Gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."
> The children had stones already. And someone gave little Davy Hutchinson few pebbles.
> Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately asthe villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.
> "It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

The story ends here and it turns out that the one who got the lottery would be stoned to death by the other villagers and therefore made the lottery is basically a human sacrifice ritual. This underlying fact behind the ritual of the Lottery made it socially wrong on many level. The first is that the lottery disregarding human right to live as each year a person would need to be killed to ensure the villagers have good crops each year. Killing people is already wrong, but killing people base on outrageous belief is worst. Second, the ritual of lottery justified murder in the name of the formality of the ritual and for the sake of the belief on good crops. Because of this, the villagers see that murdering people, as long as it is done by in the ritual, is completely fine. Even the children join the ritual in stoning somebody to death. This is of course socially wrong also because not only murdering a person is wrong but the villagers included the children, who probably had not had consent about right or wrong, to join this human sacrifice.

2.2 The obstacles to addressing the social wrong.

The obstacle to address this social wrong is of course because all the villagers truly believe that the lottery is the right thing to do to ensure their life. No one did any action to abolish this human sacrifice ritual or voiced against it because they had been doing this tradition for so long. Even the idea about the possibility to abolish the lottery had been rejected and scrutinized by the village elder, as it can be seen in Mr. Adams and Old Man Warner conversation

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."
Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

When Mr. Adams gave news that the north village wanted to stop the lottery because they "listen to the young folks" the Old Man Warner directly rejecting this idea, even said that those people were stupid to give up the lottery. He then explained that the lottery is very important because in will guarantee good crops for the village. By seeing this way of think, it would be impossible to address the lottery as a social wrong as long as the villager thought it was the right thing to do in order to keep sustaining their life.

2.3 The Consideration whether the social order 'needs' the social wrong
In the third stage of Fairclough's critical discourse analysis model, we should try to find out whether the social order needs the so-called social wrong or not. As having been depicted in the short story, the social wrong is the lottery. The reason why the social wrong should be maintained is that the social wrong preserves the tradition which asserts the patriarchy domination. Throughout the short story, we can see that the society in the short story does not want to give the lottery; if they would like to give it up, then they will be considered as fools. This idea has been used by Old Man Warner to reject any efforts of giving up the lottery.

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live hat way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody." (p.4, line 14-18)

Old Man Warner has a strong patriarchal power because he is the oldest man in the town. Due to this situation, certainly he has been granted with such a great symbolic power and with this symbolic power he can impose his interest, especially the ones related to the tradition, to all of the villagers. The evidence that he is the oldest man can be seen in the following sentence.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. (line. 33-34)

As we have seen, Old Man Warner is the oldest man in town. He is the one who rejects the idea in giving up the lottery. The villagers actually want to stop the tradition, but they only talk in the back. Mr. Adam says to the old Warner that some villagers want to stop lottery and other village already quit lotteries. Old Warner is angry, and he stated that only the young folks who want to stop it, and that the lottery will always happen. Then, he took the lottery and said, *"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."* He seems to encourage the villager to maintain the lottery. He wants to make sure that he can survive

for long time, so the other villager also can survive. However, the phrase "Seventy-seventh time" has some meaning related to the religion. It is related to how many times we should forgive the others' mistakes. In the bible, there are some verses related to this phrase. In Matthew 18 verses 21-22 (New International Version), there are some verses *'Then Peter came to Jesus and asked, "Lord, how many times shall I forgive my brother or sister who sins against me? Up to seven times?" Jesus answered,* "I tell you, not seven times, but seventy-seven times.' Related to the lottery, these verses show the relation between Old Man Warner's word and the tradition/religion. Old Man Warner is the part of the religion/tradition who wants to keep the tradition by saying that he forgives the villagers who already kill the previous victims of the lottery.

By reiterating the needs of preserving the lottery through such statement, the society unconsciously accept the social wrong as the general truth. They seem to accept the importance of performing the lottery although the lottery brings about negative impact since Mrs. Tessie Hutchinson finally got stoned at the end of the story. In the same time, the society in the short story is dominated by men and this implies that women are marginalized.

> Mr. Summers consulted his list. "Clyde Dunbar," he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?" (p.3, line 2-3)
> "Me, I guess," a woman said, and Mr. Summers turned to look at her. "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered. (p.3, line 4-8)

From the above sentences, it is obvious that in the lottery man or husband should draw for his family. If the man is absent then he should be replaced with the grown up boy instead of his wife. Therefore, the wife cannot take the place of her husband in taking the lottery. If we draw further connection, this patriarchy might be influenced by religion. The village is located in the States, which means they might have strong conservative Christianity. Not to mention, the village is quite remote and such remoteness may preserve well the religious conservatism. Thus, the people here believe their religion and tradition more than their logics. As a result, they believe that men should rule women since in the Bible it has been written that Eve has been created out of Adam's ribs and this means that without man woman will never exist. We can see it from the Genesis verse 22-23(New International Version): *²² Then the LORD God made a woman from the rib he had taken out of the man, and he brought her to the man. ²³ The man said, " This is now bone of my bones and flesh of my flesh; she shall be called 'woman,' for she was taken out of man."*

The same ideas of patriarchy can also be found in the time when the Hutchinson's family should do the lottery for the stoning. In this scene, Mrs. Hutchinson sensed that the lottery was not fair because her husband Bill did not have enough time to do the lottery. Instead of defending her wife, Bill agreed Mr. Summer and he said that it was already fair.

> "It wasn't fair," Tessie said. (p.5, line 21)
> "I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids." (p.5, line 22-23)
> "Then, as far as drawing for families is concerned, it's you." Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you too. Right?" (p. 5, line 24-25)

"Right," Bill Hutchinson said. (p.5, line 26)

As the story goes on, Mrs. Tessie Hutchinson finally had the lottery and she should be stoned. Here, once again patriarchy has been expressed and this time the expression is found in the stoning. At the very end of the story, Old Man Warner even invited the whole society to stone her and Mrs. Tessie Hutchinson could not do anything but screaming about the unfair lottery.

> Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair, she said. A stone hit her one the side of the head. Old Man Warner was saying, "Come one, come one, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him. (p.7, line 13-16).
> "It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her. (p.7, line 17)

Stoning related to the process to kill someone who wants to change the tradition. It is related to Israel's tradition in Moses' era. Tessie is the one who come late, and from Tessie's words, it can be concluded that she is also the one who wants to stop the lottery. As we see in the previous part, lottery is the part of their belief, and the person who wants to change it can be seen as a sinful person. We can relate the story of Tessie with the verses of Deuteronomy in the Old Testament. In the verses, God gives clear command for Israel to kill someone who asks them to worship another God. In Deuteronomy 13 verses 9 and 10 (New International Version), God says *"You must certainly put them to death. Your hand must be the first in putting them to death, and then the hands of all the people. Stone them to death, because they tried to turn you away from the LORD your God, who brought you out of Egypt, out of the land of slavery."* From this passage, the villagers want to follow the tradition which they do not have a power to stop by killing Tessie. They are scared. If they help Tessie, the lottery will come to them like what happen to Tessie.

From the overall discussion in this stage, it is clear that the social order, in this case the patriarchy in the society, needs the social wrong in order to preserve their power through the tradition. In other words, men should always dominate women in any aspects of the life. We can see it through the objection toward the women's participation in taking the lottery (women are not allowed to take the lottery). This is also the reason why any desire to give up the lottery has always been rejected by the elder people, represented by Old Man Warner because they will lose their power if the lottery has been given up.

2.4 The possible ways past the obstacles.

In this stage, we will move our attention from the negative critique to the positive critique. The negative critique that we have been discussing about is, of course, the social wrong, namely the lottery. In our opinion, the only way to pass over the obstacle is to stop or to give up the lottery. Actually, the idea of giving up the lottery has been mentioned in the short story.

> "They do say," Mr. Adams said to Old Man Warner, who stood next to him,
> "that over in the north village they're talking of giving up the lottery." (p.4, line 12-13)

Unfortunately, this idea seems to be objected by the society and the rejection is resembled by the Old Man Warner's comment.

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live hat way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody." (p.4, line 14-18)

From the relationship between the two evidences, we may conclude that certain people do not want to give up the lottery because they might lose the power. Even from the above evidence we may imply that those who have the ideas to give up the lottery will be considered going against the society. As a result, they will be marginalized or they will be put aside because they are going against the social order. If we take a closer look, it is clear that the lottery has been used to preserve the patriarchy. By preserving the patriarchy, the benefitted people will always be save and maintain their power in the society. Therefore, in order to get over the social wrong one should have enough power to stop the social wrong itself, in this case the lottery. How can this power be attained? This power can be attained only by persuading the other people, especially the men, to stop the lottery. It can be done by providing the negative impacts of the lottery in order to persuade the men to have a second opinion.

CONCLUSION

The Lottery is a surprising story. In the beginning we think that the story will have a happy ending, but in the end it has sad ending. We find that there is something wrong in the story. After analyzing story by using Fairclough's theory, we got some conclusions. The first finding related to the social wrong. In the story, the social wrong is the act of the lottery. The lottery happens because of the tradition. People in the story did not mind to kill the other as long as they have a good crop and they follow the tradition. The second finding is about the obstacle to address the social wrong. In the story when Mr. Adam said to Old Man Warner that some village wanted to stop lottery, he refused that. In this case, we can conclude that it is impossible for the villager to see the lottery as the social wrong. The third finding is related to the third stage. The villagers do not want to give up the lottery because if they do that, they will be considered as a fool. The society unconsciously accepts the social wrong as the general truth, although this tradition asks them to be cruel. The patriarchal system in the society needs the social wrong in order to preserve their power through the tradition. Therefore, to stop the social wrong in the lottery, the people have to have same idea, to stop the lottery. They have to persuade all villagers about the negative attribute of lottery, especially men because in this story men are more powerful than women.

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Noun Phrase Translation Procedures Comparison between Human Translator and Google Translate in BBC Website

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Abstract

This paper analyzes noun phrase translation strategies from the BBC website' articles that are translated in BBC Indonesia, and compare them to the translation products of Google Translate (GT). The paper wants to observe whether GT that is claimed to have improved has the same accuracy as human translators. This research aims to: (i) describe the noun phrase translation strategies from BBC to BBC Indonesia done by human translator and compare it with the strategies used by Google Translate; (ii) compare the translation results between both methods and describe the equivalency. The results shows that human translators use modulation strategy more frequently due to more correct and equivalent translation products. GT uses more literal translation procedure, hence it provides less accurate translation results since it does not recognize grammatical rules. Finally, the equivalency is provided well by human translator compared to Google Translate, and this indicates that Google Translate, despite its newest machine to translate to Indonesian, is still unable to perform better than a human translator.

Keywords: Translation, Google Translate, Noun Phrase, Translation Procedure

INTRODUCTION

In this 21st century, the extended needs of knowing the latest information update due to the globalization becomes easier to provide through eras. It is undeniable that technology development takes a big role in providing information from all around the countries to almost every person in the world, especially to those who are able to get internet access. Knowing what is happening in other country does not take a long time anymore. That is why the internet contributes to the change of human's life especially in the terms of necessity, since it can also support human's life aspects in any subjects such as education, communication, politics, etc.

Despite that, the language factor could be one of the difficulties. Websites which become the sources of international information and news are usually written in English. The role of translation is indeed required to facilitate people whose first language other than English and lack of English understanding in order to obtain the same information, hence narrowing the gap between them. The high demand of the same information to be available in various language makes translation should be done as fast as possible, thus increased the requests for translators. The development of technology also sees this and companies such as *Google* created a machine-based translator called *Google Translate* (GT) to provide efficiency.

GT is included to machine translator, which is a computerized system which aim to produce translations with or without human assistance. Turovsky (2016) in https://blog.google/products/translate/ explained that GT was built as a result to the fact that half the world's webpages are in English, yet the world's population that speaks it as primary or secondary language is only 15%, therefore GT was expected to minimize the language barriers. In the beginning, GT used statistical models to translate text, and it is

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available for over 100 languages. However, later Google introduced Google Neural Machine Translation (GNMT) in 2016 which was claimed to enhance translation product from GT to be more accurate and relevant. GNMT uses deep neural networks to translate entire sentences rather than just by pieces of phrases. GNMT has been available for 18 languages such as English, French, Chinese, Spanish, Japanese, Indonesian, etc.

Since GNMT has improved GT, the machine is expected to be more accurate. However, majority of people doubt the product quality from GT, furthermore there are numerous of researches which have observed the errors in the translation product of GT particularly for English ↔ Indonesian. As Newmark explained, translation has various aspects to be focused on, such as sound and sense, word order and grammar naturalness, figurative and literal meaning, neatness and comprehensiveness, concision, and accuracy (1988). GT as a machine, is thought to be different than human translator, because it is considered as lacking the ability in the aspects mentioned.

This paper compares the translation products in BBC Indonesia websites to the translation products made by GT. The main linguistic unit that will be discussed is the noun phrase of both products. This paper tries to reveal whether GT that is claimed to have improved has the same accuracy with the translated articles by human translators in the websites. This research aims to: (i) describe the noun phrase translation procedures from BBC to BBC Indonesia done by human translator and compare it with the noun phrase translation procedures from BBC News using Google Translate; (ii) compare the translation results between both methods and describe the equivalency to Indonesian as the target language. This research took data from three articles in BBC News website that are translated to Indonesian in BBC Indonesia website, and the research objects are the English noun phrases from the BBC articles. Some noun phrase and discourse parts such as paragraphs from BBC News were not translated in the Indonesian version, thus those data were omitted.

LITERATURE REVIEW

A. Translation Procedures

This research used Vinay and Dalbernet theory of translation procedures (in Hatim and Munday, 2004). The translation procedures are categorized into two, which are direct and oblique translation.

1. Direct/literal Translation, which is used when the text in SL can be transferred perfectly into TL. This procedure consist of three techniques:

a. Borrowing

Borrowing is a case where the translator directly takes the expression from SL into TL, it can be both in naturalized or not naturalized form. Grammar of TL is followed. This process is done with the aim of maintaining the semiotica and cultural aspects of the expression without any change in form and meaning. For examples are as follows:

Taco (Mexican) → taco (English)

Internet (English) → *internet* (Indonesian)

b. Calque

This process is done by literally translating each of the text's elements. For example is the compound word "blueprint" in English that is translated into Indonesian to be *cetak biru*. The word "blue" means *biru* and "print" means *cetak*, then the translated word is arranged according to the rules of compounding adjective and noun in Indonesian.

c. Literal Translation

This is done by directly translated to TL and it fits the grammatical rules of TL, or the nearest equivalents in TL. However, the lexical words are translated singly and out of context (Newmark, 1998), therefore the lexical or socio-cultural aspect of the result may not suit the TL. For example:

(Eng) "My book is nowhere to be found"

(Ina)   *Bukuku adalah tidak di mana untuk ditemukan.*

2. Oblique Translation, which describes the translation procedures that positively need changing in terms of semantic or lexical aspect from SL to TL. There are four techniques of this procedure as follows:

a. Transposition

This method is done by changing a sequence of parts of speech with another without changing the meaning of the expression generally due to different grammatical structures of SL and TL. For example the phrase "beautiful girl" in English is translated to *gadis cantik* in Indonesian.

b. Modulation

Modulation is a technique to translate an expression from SL to TL with form variations. Modulation is preferable if the literal translation method makes the translation result seems awkward or unnatural to be spoken in TL due to socio-cultures, etc. For example:

It's impossible to do (English) → *Ini mustahil* (Indonesian)

c. Equivalence

This technique is used for cases when the SL and TL have the same situation but by the different stylistic or structural means. There are a lot of examples for equivalence translation for onomatopoeic or animal sounds, such as:

Cock-a-doodle-do (English) → *kukuruyuk* (Indonesian)

Knock-knock (English) → *tok-tok* (Indonesian)

d. Adaptation

This technique is generally used when the translator is in on the very limit of translation due to reasons such as the equivalency absence of the expression from SL to TL, because TL does not have it in its culture. According to Newmark (1998), cultural equivalence is the equivalence in terms of the language's cultural words. For example:

Kung fu (Chinese) → *silat* (Indonesian)

B.   Noun Phrase

According to Meyer (2009), a phrase is a group of words which is a grammatical unit centered on either a noun, verb, preposition, adjective, or adverb. In syntax, noun phrase (NP) is one of syntactic categories in languages such as English and Indonesian, containing some form of a noun or pronoun as its head, and functioning as the subject or the object in a sentence. Syntactic categories are phrases such as noun phrase (NP), verb phrase (VP), adjective phrases (AdjP), prepositional phrase (PP), and adverbial phrase (AdvP). Syntactic categories, or parts of speech, are parts in a sentence that can generally substitute for one another without loss of grammaticality (Fromkin, Rodman, & Hyams, 2011). The sentences below are some examples:

The big black dog ate my fried tuna.   Her sister likes John
　　　NP   NP

My grandmother ate my fried tuna.   Her sister likes swimming
　　NP   NP

A cute kid ate my fried tuna   Her sister likes the man who wears a blue hat

NP   NP

The big black dog, my grandmother, and *a cute kid* are subjects that belong to the same syntactic category, which is noun phrase. They can substitute one another without losing the grammaticality. This is the same case as the objects *John, swimming*, and *the man who wears a blue hat*, while swimming here is a gerund thus it is not a verb. In English, NP can also be identified as the unit that contains determiner such as *a, an*, and *the*.

DISCUSSION

There are two articles that were analyzed from BBC News. The first article is entitled *Park Geun-hye: S Korea trial of impeached president begins* uploaded on 23 May 2017. The second article is entitled *Nicky Hayden: The backyard racer who conquered the world* uploaded on 22 May 2017.

a. Article 1

Table 1. Noun Phrase translation comparison between human translator and Google Translate

No	NP in the BBC article	NP translation in BBC Indonesia	NP translation by Google Translate
1	S Korea trial of impeached president	*Pengadilan Mantan Presiden Korea Selatan*	*S Korea diadili presiden yang dipecat*
2	her trial for corruption	*sidang pertama kasus korupsi*	*persidangannya karena korupsi*
3	The ousted president	*Setelah dimakzulkan (klausa)*	*Presiden yang digulingkan*
4	a prison van	*mobil tahanan*	*sebuah van penjara*
5	The maximum sentence	*Hukuman maksimal*	*kalimat maksimum*
6	Life	*Seumur hidup*	*Kehidupan*
7	political favours	*'keuntungan politik'*	*pengganti bantuan politik*
8	the opening of the trial	*sidang dibuka*	*pembukaan persidangan*
9	Wrongdoing	*Tuduhan*	*Kesalahan*
10	the ex-president's lawyers	*pengacara Park*	*mantan pengacara presiden*
11	either a word or even a glance	*tidak menyapa dan bahkan sama sekali tidak saling memandang*	*sepatah kata atau bahkan melirik.*

The collected data was classified to categories based on the translation procedures theory that has been explained before. The syntactic category of the data is analyzed as well to identify whether there is a change in the syntactic category. Finally, the equivalency of the noun phrase translation between two methods are also determined wheter the translation is equivalent or appropriate in Indonesian as the TL. Thus, the classifications are as follows:

Table 2. Data classification of the first article

Translation Number	Procedure for BBC Indonesia	Syntactic Category	Equivalency	Procedure for Google Translate	Syntactic Category	Equivalency

1	Modulation	NP	E	Literal	S	NE
2	Modulation	NP	E	Literal	NP	E
3	Modulation	VP	E	Transposition	NP	E
4	Modulation	NP	E	Calque	NP	NE
5	Transposition	NP	E	Transposition	NP	NE
6	Modulation	AdjP	E	Literal	NP	NE
7	Transposition	NP	E	Modulation	NP	E
8	Modulation	S	E	Literal	NP	E
9	Modulation	NP	E	Literal	NP	NE
10	Transposition	NP	E	Literal	NP	NE
11	Modulation	VP	E	Literal	NP, VP	NE

Note: E: Equivalent　　　NE: Not Equivalent

NP: Noun Phrase　　VP: Verb Phrase　　AdjP: Adjective Phrase　　　　S: Sentence

The data classification showed that the translation procedures for NP in BBC Indonesia which was done by human translator are dominated by modulation because certain changings were done toward the SL's structure, yet the results are grammatically correct according to the TL's structure. Furthermore, the form variation was intended to meet the naturalness of Indonesian. Because of the changings due to modulation, changings in their syntactic categories are more frequent from NP to VP, AdjV, or the whole sentence. Since the aim of such procedures are to find the most appropriate and equivalent expressions in TL, therefore all of the translated NP are equivalent.

On the other hand, Google Translate uses more literal translation procedure, and because of that, the syntactic categories do not change as frequently as in BBC Indonesia. Literal translation are grammatically correct, yet it may not be entirely correct in terms of lexical and socio-cultural of TL. For instance is the first example:

(1) "S Korea trial of impeached president" → *S Korea diadili presiden yang dipecat*
If this sentence is translated back to English, it would be "S. Korea is brought to trial by the fired president". This is semantically incorrect and not equivalent with the SL text. Furthermore, Google Translate also lacks of finding the most proper and equivalent words in TL, such as the phrases *van penjara, kehidupan, kalimat maksimum,* and *kesalahan*. The terms *van penjara* and *kesalahan* are awkward and unnatural to be used in Indonesian law discourses related to trials, while *kehidupan* which was literally translated from "life" and *kalimat maksimum* which was translated from "maximum sentence" are also semantically wrong because they refer to different objects, thus those translations are not equivalent.

b.　Article 2

For the second article, the data table will not be revealed in this article but the the result discussion will be delivered. The data classification for the second article showed almost similar result as the first article. The only difference is that the translation results in BBC Indonesia mostly do not experience syntactic category change despite the modulation procedures. Moreover, there is also a translation process that goes through more than one procedure, which is the phrase "his career highlights" that experiences modulation and also transposition in order to suit Indonesian's structure. There is an idiomatic translation that translates "cross swords" to *adu mulut*, which means a dispute,

and also the phrase "big cupcake ride" that was translated to "balapan yang besar", which is defined as a big racing competition which refers to MotoGP. The idiomatic translation is absent in Google Translate, that showed a borrowing process of "cupcake" and literal process of "cross swords" instead of translating them idiomatically.

Google Translate still use mostly literal translation in the second article, yet it changes the syntactic category of NP more often. Google Translate lacks the ability of translating idioms, as it has been explained before. The equivalency of NP in TL is very low when from some different aspects such as the word choices, the lexical meaning, the idiom, and the phrase and clause structures. The example of the error in word choice is the word *tes* from "test", which is unnatural to be used in motorcycle racing register in Indonesia, thus the phrase *uji coba* is more appropriate and natural. For the lexical meaning, the example is the word *mahkota* from "crown". In TL, *mahkota* means crown if it is related to royalty, but not in racing register. Therefore Google Translate is unable to recognize the socio-cultural aspects of TL.

For the phrase and clause structure translation error, the examples are below:

(1) "brothers Tommy and Roger" → *saudara laki-laki Tommy dan Roger*

(2) "my complete respect" → *sangat menghormati saya*

For the first example, "brothers" refers to "Tommy and Roger", while the phrase *saudara laki-laki Tommy dan Roger* indicates possessive meaning, thus if it is translated back to English it would be "Tommy and Roger's brother". The second example showed a change in syntactic structure from NP to VP, but it is incorrect since in terms of the target as the object in the translated phrase. *Saya* (English: I) is supposed to be the subject and an agent, which is contained in the possessive pronoun "my" in "my complete respect", but in the Google Translate, *saya* became the object/target, which does not indicate equivalency.

CONCLUSION

Human translator in BBC Indonesia use the modulation procedure more frequently compared to other procedure. Modulation is preferable because it can produce a correct and more equivalent translation in terms of grammar and naturalness of TL despite it might be necessary to make form variations and changing in syntactic categories to provide equivalency in the socio-culture, cognitive, visual, and ideology of Indonesian as the TL. On the other hand, Google Translate uses more literal translation procedure, but as the effect it provides less accurate translation results since it does not recognize grammatical rules because it uses a statistical machine translator engine whose algorithms are based on statistical analysis. Finally, the equivalency is provided well by human translator compared to Google Translate, and this indicates that Google Translate, despite its newest machine to translate to Indonesian, is still unable to perform better than a human translator
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Analysis of Translation Strategies on The United States Holocaust Memorial Museum (USHMM) Article and Their Influence on Translation Quality

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Abstract

The objective of this research is to identify the strategies applied in translation of articles on the website of the United States Holocaust Memorial Museum (USHMM) and ascertain how translation strategy influences the quality of the translation result. The USHMM website is an invaluable source of information on genocides that have taken place worldwide, from the past to the present. It serves not only as a reference for professionals and students, but also for educators and researchers, and for this reason must be translated with great care. In analysing and evaluating translated texts, this research applies the theories of translation strategy pioneered by Molina and Albir (2002), Vinay and Darbelnet (2001), Baker (1992), and Newmark (1998), in addition to the theory of translation quality assessment developed by Nababan (2012). The data used for the research consists of words, phrases, and sentences taken from an article of the USHMM website in the English language source texts (ST) and the Indonesian language target texts (TT). The data is then analysed to identify the strategies used and results are then examined to ascertain the influence of strategy on translation quality. The analysis identified the use of twelve translation strategies.

Keywords: Holocaust, translation strategies, translation quality.

INTRODUCTION

Many minority groups experience persecution throughout the world today, including in Indonesia. Few reliable sources accessible to educators, students or the general public examine persecution and its consequences. One such source is the website of the United States Holocaust Memorial Museum (USHMM), which documents the history of persecution on the basis of ethnicity, race group, and religion. Its reference material ranges from the documentation of past incidents such as the Holocaust through to current incidents such as the Rohingya crisis. This website provides a valuable resource for teachers, scholars, professionals, students and members of the general public who are interested in furthering their knowledge of instances of persecution, both throughout history and in current times. It is of particular interest that this website has been translated into a number of languages, including the Indonesian language. One article, available on the USHMM website, which has been translated from the English source into the Indonesian language was chosen as the subject for analysis. It is believed that this article provides a representative sample that indicates the overall translation quality of the Indonesian version of the website.

Due to the sensitive nature of their content, the translation of historical texts should be executed with great care. Many contentious, cultural and emotional issues may surround historical events, and the translator should take these into consideration. According to Baker (2011), a number of factors hinder the process of translation. Some of these are related to the lack of universality of cultural concepts: the target language may lack the precise vocabulary required to describe certain concepts. Consequently, the translators of historical texts require knowledge beyond the linguistic boundaries so that

their translations can effectively transfer the meaning of the source text to the translated text. It is very important for the translator to develop effective strategies to address these issues while completing their task.

This article will discuss the strategies employed in the translation of the USHMM article, and their influences on the quality of translation. According to Nababan (2012), a quality translation should meet the three aspect parameters of accuracy, acceptability and readability.

LITERATURE REVIEW

The development of translation strategies is an invaluable tool for the translation of texts. Translators require a thorough knowledge of translation theory and processes. According to Newmark (1988), translation strategies or procedures are useful for the solution of translation problems at the levels of words, phrases, and sentences. Bassnett (1994) supports this statement, arguing that a translator who does not understand the process behind translation is like a driver who does not know how to drive a car. Considering the importance of translation strategies in the translation process, this paper considers the application of the following translation strategies to the translation of the article under consideration.

1. **Natulization/Phonology**
   This strategy adapts words from the SL by first changing their spelling to agree with their pronunciation in the target language TL, and then altering their morphology to coincide with that of the TL (Newmark, 1988b).
2. **Recognized Translation**
   In this strategy, terms are replaced by their official, or generally accepted translations. (Newmark, 1988b:89)
3. **Transference/Borrowing**
   SL words or phrases are converted directly into the text of the TL. This strategy may also include the process of transliteration, in which the characters of one alphabet are substituted for another. Harvey (2000:5) calls this strategy "transcription." (Newmark, 1988b)
4. **Transposition**
   In this procedure, grammatical structures in the (SL) are replaced by more usual grammatical structures in the (TL) (Newmark, 1988b). This may involve a change in word order or a shift from singular to plural. Other reasons for applying transposition include the lack of corresponding grammatical structures in the target language, or to comply with natural usage in the TL. Transpositions may occur at the levels of class, structure, system and unit. Vinay and Darbelnet (1995) further note that transposition changes the word class, but retains the meaning.
5. **Notes**
   Notes incorporate additional information into a translation. Such information may be technical, cultural or linguistic, and is provided to accommodate the cultural background of the target readers. (Newmark, 1988b)
6. **Omission**
   In this strategy, words or expressions that add little to the meaning of a text are simply omitted from the translation. Baker (1992) lists three possible forms that omission in translation might take: 1) omission of a word or expression 2) omission of a play on idiom 3) omission of content or information.

7. **Established Equivalence**

This technique replaces SL terms or expressions with terms or expressions from the TL that are generally recognized, based on dictionary entries or common practice, as being equivalent to them.

8. **Modulation**

In modulation, the translator uses a different phrase in the target language to convey the message of the SL text, while conforming to the current norms of the TL and culture. According to Vinay and Darbelnet (1995), modulation may invoke a change of perspective or thought. There are two types of modulation: standard and free modulations. Standard modulations are convential translations of expressions that may be found in bilingual dictionaries. Free modulations are used when the TL includes no equivalent expression (Newmark, 1988b).

9. **Componential Analysis**

When no exact one-to-one equivalent for a given SL word is available, this strategy attempts to choose its closest lexical equivalent in the TL. The most appropriate TL word is chosen from a list of potential candidates after a consideration of the similar and different components of the meanings of the SL word and those of each proposed SL replacement (Newmark, 1988b)

10. **Linguistic Compression**

This is the replacement of a phrase or expression in the SL by a shorter phrase or expression in the TL which conveys the same meaning or idea as the original phrase or expression. Molina and Albir (2002) describe this strategy as synthesizing "linquistic componenents in the TL".

11. **Functional Equivalence**

This strategy is used to overcome conceptual differences between the source and target languages. The translator tries to express a stated concept from the SL document in a way that conveys the same meaning in the TL. It requires the use of culture-neutral words (Newmark, 1988b).

12. **Paraphrase**

In this procedure, a segment of the SL text is amplified in the translation to further explain or expand upon its meaning. This is of particular use in explaining the meaning of culture-bound terms (CBT) from the source document (Newmark, 1988b).

Nababan (2012) names three properties that serve as parameters for determining the quality of a translation. These are discussed in further detail below.

1. **Accuracy**

Accuracy is the term used to describe the equivalence of the source and target texts when rating translations (Nababan, 2012). Two texts are considered to be equivalent if they both contain the same content and convey the same message. Therefore, it can be concluded that the accuracy of a translation is related to the transfer of the original message contained in the source text to the target text. Accuracy ratings measure not only the correct choice of words, but also correct grammar, meaning equivalence and pragmatic equivalence.

2. **Acceptability**

Acceptability refers to the requirement that the translation is made in accordance with the rules, norms, and cultures existing in the TL, either at a micro or macro level. The concept of acceptability is very important because translations that are accurate in terms of content and message may not be well received by their target readers if their

expression contradicts the rules, norms and cultures of the target language (Nababan, 2012).

Acceptability is related to appropriateness, and thus to the norms of the target language culture. The use of terms or words that are commonly read or heard by target readers, and which are sensitive to cultural aspects, will help to make the translation more acceptable.

3. Readability

Readability refers to the requirement that a translation is easily read or understood by its target audience. It is influenced by the readability of both the source and target texts, since the translation process always involves both languages. However, in the context of translation quality, the readability requirement places more emphasis on the target text. The readers play a key role in the evaluation of readability (Nababan, 2012).

As explained by Nababan (2012), a number of instruments have been developed to assess the quality of translations. These include: 1) a rating instrument for message accuracy 2) a rating instrument for translation acceptability, and 3) a rating instrument for translation readability. Each instrument is comprised of three parts: the category of translation, scores or figures on a scale from 1 to 3, and a qualitative parameter for each translation category. The scores are ordered according to an inverted pyramid, so that translations of higher quality attract bigger scores, and translations of lower quality attract smaller scores. These three instruments are described in detail below.

Rating instruments for translation accuracy

Translation Category	Scores	Qualitative Parameter
Accurate	3	The meaning of words, technical terms, phrases, clauses, sentences, or text in the source language is transferred accurately to the target language. There is no distortion in meaning.
Less Accurate	2	Most of the meanings of words, technical terms, phrases, clauses, sentences, or text are transferred accurately from the source to the target language. However, there is still some distortion in meaning, ambiguity or lost meaning, which impairs the integrity of the message.
Not accurate	1	The meanings of words, technical terms, phrases, clauses, sentences, or text are not transferred accurately from the source to the target language. The meaning is lost.

Rating instrument for translation acceptability

Translation Category	Scores	Qualitative Parameter
Acceptable	3	The translation is natural. Technical terms used are common and familiar to the reader; phrases, clauses and sentences used follow the rules of the Indonesian language.
Less Acceptable	2	The translation generally feels natural, but there are still a few issues with the use of technical terms and grammar.
Not Acceptable	1	The translation does not feel natural, but is clearly a foreign translation. The technical terms used are neither common nor familiar to the readers; the phrases, clauses and sentences used do not follow the rules of the Indonesian language.

Rating Instrument for Translation Readability

Translation Category	Scores	Qualitative Parameter
High Readability	3	Translated words, technical terms, phrases, clauses, sentences, or text can be understood well by readers.
Medium Readability	2	The translation, in general, is understood by readers; however, there are some parts that need to be read more than once in order to be understood.
Low Readability	1	It is difficult to understand the translation.

After describing the rating instruments, Nababan (2012) weighted their assessment outcomes. The highest weighting, 3, was given to the accuracy assessment score, the acceptability score was given a weighting of 2, and the readability score a weighting of 1. Accuracy was allocated the highest weighting since the basic goal of translation is to transfer an accurate message from the source text to the target text. The weighting for acceptability was based on the correlation between acceptability and accuracy: a translation which is less accurate is likely to be less acceptable. Readability was given the lowest weighting because Nababan (2012) believed that the translator was not directly responsible for the ease with which the translation could understood or read by the target audience.

RESEARCH METHOD

The data for this research were obtained from the website of the United States Holocaust Memorial Museum (USHMM). This site provided access to articles in various languages, and is the first website to document the Holocaust and all ensuing instances of

persecution up to the present time. It provided a variety of high quality resources on this topic, and is, consequently, a useful source of data for analysis.

The data set analysed included the words, phrases and sentences from an article entitled "Refugees". Its original source text was written in English, and its translation into the Indonesian language formed the target text for analysis in this paper. The article, "Refugees", discussed one of the main themes in the history of the Holocaust, and thus might be considered representative of the articles on the website.

The source and target texts were analysed to identify the translation strategies used. The percentage use of each strategy was then calculated using the following formula:

$$\text{Percentage} = \frac{\text{frequency of strategy x 100\%}}{\text{total number of strategies}}$$

Once these percentage contributions were calculated, the analysis focused on the amount to which each strategy influenced the quality of the translation. Translation quality was assessed using the instruments for the measurement of accuracy, acceptability, and readability described by Nababan (2012). A translation quality index was then calculated using the following formula, suggested by Nababan (2012):

$$\text{Translation Quality} = \frac{(\text{accuracy x 3}) + (\text{acceptability x 2}) + (\text{readability x 1})}{6}$$

DISCUSSION

An analysis of the data showed that 12 strategies were used to translate the article, "Refugees". These were naturalization, recognized translation, transference, transposition, notes, omission, established equivalence, modulation, componential analysis, linguistic compression, functional equivalence and paraphrasing. The table below summarizes the findings from the analysis and gives the percentage uses of each of these translation strategies.

No	STRATEGIES	OCCURENCES	PERCENTAGE	TOTAL SCORE
1	Naturalization/phonology	50	29.94%	2.98
2	Recognized translation	41	24.55%	3
3	Transference/borrowing	23	13.77%	2.05
4	Transposition/shift	16	9.58%	2.94
5	Notes	16	9.58%	3
6	Omission	8	4.79%	2.81
7	Established Equivalence	4	2.40%	2.33
8	Modulation	3	1.80%	3
9	Componential analysis	2	1.20%	2
10	Linguistic compression	2	1.19%	3
11	Functional equivalence	1	0.60%	3

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12	Paraphrase	1	0.60%	3
	Total	**167**	**100%**	

The analysis of data in the table above will be discussed in greater detail below.

1. Naturalization/phonology

The analysis of the strategies employed in translating the article showed that naturalization/phonology was the most commonly used strategy, with a percentage use of 29.94%. As this text provides a historical overview, and includes the names of a number of different countries and some specific terms related to diplomacy, many of its words have been naturalized into Indonesian. The table lists examples of naturalization taken from the article. As a whole, this strategy has a total score of 2.98, which is almost 3. The use of this strategy has resulted in an accurate, acceptable and readable translation. This strategy is highly suitable for use in the translation of texts about history, and helps to produce a good quality translation. The examples are as follows:

authorities→otoritas	consulates→konsulat	immigrated→berimigrasi
immigration→imigrasi	quota→kuota	conference→konferensi
republic→republik	immigrants→imigran	emigrated→beremigrasi
aset→aset	export→ekspor	products→produk
parliament→parlemen	international→internasional	national→nasional
immigration→imigrasi	illegal→ilegal	kamps→kamp
system→sistem	May→Mei	June→Juni
percent→percent		

2. Recognized translation

The following examples of the application of this strategy were found:

Germany→Jerman	US→AS	Republic Dominican→Republik Dominika
Great Britain→Britania Raya	France→Prancis	Netherlands→Belanda
Belgium→Belgia	Palestine→Palestina	Shanghai→Shanghai
British→Inggris	Switzerland→Swiss	Iberian→Iberia
Lisbon→Lisbon	Israel→Israel	Cyprus→Siprus

This strategy has a percentage use of 24.55%. It produces an accurate translation for terms and proper names that already have recognized translations in the target language. The terms listed above are all accurate and acceptable in the target language. Overall, the 41 occurrences of this strategy yield a total score of 3, indicating that the translation produced is very accurate, acceptable and readable. This strategy helps to produce a good quality translation.

3. Transference

The translator only employed the transference strategy 23 times, or in 24.55% of cases. The following examples of the use of this strategy were found in the article:

Kristallnacht	pogrom	visa	transit
Holocaust	Transfer	British White Paper	Aliyah Bet
Program	Kindertransport	April	Proposal
Truman Directive	Aliyah		

The above data suggest that this is not an effective strategy for use in translation. For example, '*British White Paper*' could be translated into Indonesian as '*Buku Putih Inggris*', but the translator chose to apply the transference strategy and leave it in English. This made the translation less acceptable and less readable as most Indonesians are not

proficient in the English language. The total score for this strategy was 2.05, which means that the use of this strategy resulted in a very poor quality of translation.

4. Transposition

This was one of the most commonly used strategies in the translation of the article, with a percentage use of 9.58%. The use of this strategy is inevitable because of grammatical differences between the two languages. This strategy aims to make the translation acceptable in the target language. It is applied at the level of phrases and sentences. An example of the use of this strategy at the phrase level is shown below.

Source Text	Target Text
Denied permission to land in the United States, the ship **was forced** to return to Europe.	Penolakan izin untuk berlabuh di AS **memaksa** kapal tersebut untuk kembali ke Eropa.

The above example shows a shift from the passive voice in the source text to the active voice in the target text. With a total score of 2.94, which is close to 3, this strategy is quite effective in producing an accurate, acceptable and readable translation.

5. Notes

The analysis showed that this strategy was employed 16 times, giving a percentage use of 9.58%. The following example of the application of the notes strategy was identified.

Source Text	Target Text
...the United States refused to admit over 900 Jewish refugees who had sailed from Hamburg, Germany, on the *St. Louis*.	..AS menolak lebih dari 900 pengungsi Yahudi yang telah berlayar dari Hamburg, Jerman, dengan menggunakan **kapal** *St. Louis*.

In this example, the translator implements the notes strategy by inserting the word '*kapal*' before '*St. Louis*'. The fact that the '*St. Louis*' is a ship is implicit in the source text, but the translator has made this explicit in the target text to increase readability. As it increases the readability of the translation, this strategy yields a translation of high quality. The translation quality assessment formula yields a total score of 3 for this strategy.

6. Omission

This strategy was employed 8 times, giving a percentage use of 4.79%. The following is an example of the use of this translation strategy.

Source Text	Target Text
...though the British government did permit the entry of **some** 10,000 Jewish children in a special *Kindertransport* (Children's Transport) program.	... meskipun pemerintah Inggris mengizinkan masuknya 10.000 anak-anak Yahudi dalam suatu program khusus *Kindertransport* (Transportasi Anak-Anak).

In the example above, there is no word corresponding to '*some*' in the target text. This gives the impression that 10,000 was the exact number of children involved in the special *Kindertransport* program, rather than an estimate. Thus, although the translation is acceptable and readable, it is not accurate. Consequently, this translation strategy is not entirely effective. Translators need to take care not to remove any important details when employing this strategy.

On the whole, this strategy is fairly effective in producing a good translation in terms of the three TIGA aspects. The total translation quality score for the omission strategy is 2.81.

7. Established equivalence

This strategy was applied on 4 occasions, giving a percentage use of 2.40%. One example of the application of this strategy is shown below.

Source Text	Target Text
... even as unconfirmed reports of the mass murder perpetrated by the Nazis filtered to the **West**, the US Department of State placed even stricter limits on immigration based on national security concerns	... bahkan saat laporan tak resmi mengenai pembantaian massal oleh Nazi bocor ke **Barat**, Departemen Luar Negeri AS bahkan memberlakukan pembatasan imigrasi yang lebih ketat lagi atas pertimbangan kepentingan keamanan nasional.

The use of this strategy was not effective in this example because the term '*the West*', translated to '*Barat*' above, has changed meaning with time. In the World War II era, it referred to the Allied countries, comprising Britain, Canada, Australia, New Zealand, and the US. It would have been better to use functional equivalence and translate '*the West*' as '*Sekutu*'.

However, in other cases, such as translating '*off the coast*' as '*lepas pantai*', and '*Allies*' as '*Sekutu*', this strategy is very effective. Overall, however, this strategy obtained a total score of only 2.33. This suggests that the translator needs to take great care when applying this strategy to compensate for changes in the meaning of terms with time.

8. Modulation

This translation strategy was applied 3 times in the article, giving a percentage use of 1.80%. An example of the application of this strategy is given below.

Source Text	Target Text
Of the 908 St. Louis passengers who returned to Europe, 254 (nearly 28 percent) are known to have died **in** the Holocaust.	Dari 908 penumpang St. Louis yang kembali ke Eropa, 254 orang (hampir 28 persen) diketahui telah meninggal **karena** Holocaust.

The translation of '*in*' from the source text as '*karena*' (because) in the target text suggests a change of opinion when compared to the original. However, no change in meaning has occurred. Although the translation lacks accuracy, it is still acceptable and readable. Overall, this translation strategy is assigned a translation quality score of 2.5.

9. Componential analysis

This strategy was employed twice, giving a percentage use of 1.2%. An example of the application of the componential analysis strategy is given below.

Source Text	Target Text
... after the *Kristallnacht* pogroms of November 9–10, 1938, nations in western Europe and the Americas feared an **influx** of refugees.	... setelah pogrom *Kristallnacht* pada 9-10 November 1938, negara-negara di Eropa barat dan Amerika mencemaskan **tingginya gelombang** pengungsi.

This translation strategy attempts to describe the meaning or functions of words from the source text (Newmark, 1988). It is not effective when applied here because the phrase '*tingginya gelombang*' fails to describe the rapid ingress of people, in this case, refugees, into a place. The efficacy of this strategy in producing a good quality translation is reflected in its translation quality score of 2 out of the maximum score of 3.

10. Linguistic compression

Employed only once in the translation of the article, this strategy has a percentage use of 1.19%. The only example of the use of this strategy in the article is shown below.

Source Text	Target Text
288 passengers **found refuge** in Britain.	288 penumpang **mengungsi** ke Inggris.

This strategy attained a total score of 3, which is the maximum possible translation quality score.

11. Functional equivalence

This strategy can help translators to resolve problems in finding direct translations. One example of the functional equivalence strategy that was identified in the USHMM article is shown below.

Source Text	Target Text
During the second half of 1941, even as unconfirmed reports of the mass murder perpetrated by the Nazis filtered to the West, the US **Department of State** placed even stricter limits on immigration based on national security concerns.	Selama paruh kedua tahun 1941, bahkan saat laporan tak resmi mengenai pembantaian massal oleh Nazi bocor ke Barat, **Departemen Luar Negeri** AS bahkan memberlakukan pembatasan imigrasi yang lebih ketat lagi atas pertimbangan kepentingan keamanan nasional.

The phrase '*Department of State*' in the source text was translated as '*Departemen Luar Negeri*'. This indicates that the translator understood the concept of the 'Department of State' in English, and found a way to express an equivalent idea in the Indonesian language, thereby conveying the same meaning and intent as the original. The analysis shows that this strategy has a positive influence on the translation quality, gaining an overall translation quality score of 3.

12. Paraphrasing

Source Text	Target Text
The search for refuge **frames both the years** before the Holocaust and its aftermath.	Pencarian tempat pengungsian **dilakukan selama tahun-tahun** sebelum tragedi Holocaust dan setelahnya.

Although it was employed only once in the article, the paraphrasing strategy was used appropriately as shown above. The translation is accurate, acceptable and readable, and gains a total translation quality score of 3.

CONCLUSION

The analysis shows that 12 strategies were employed by the translators during the translation of the USHMM article entitled "Refugees". These strategies and their percentage uses were naturalization (29.94%), official/recognized translation (24.55%), transference (13.77%), transposition (9.58%), omission (4.79%), established equivalence (2.40%), modulation (1.80%), componential analysis (1.20%), linguistic compression (1.19%), functional equivalence (0.60%), and paraphrasing (0.60%). The dominant strategy used for the translation was naturalization. This is because the article has a

historical basis and, consequently, includes the names of a number of countries and places in conjunction with terms involved in diplomacy. Many of these terms have been naturalized into the Indonesian language.

The strategies identified in the analysis as having a positive influence on translation quality were official/recognized translation, modulation, linguistic compression, functional equivalence, paraphrasing, naturalization, transposition, omission, and notes. Negative effects on translation quality were observed from the use of the transference, established equivalence, and componential analysis strategies.

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Needs Analysis for Developing Intercultural Reading Materials of Accounting Students in the University of Bengkulu

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Abstract

Eight specific professions will be free to work within ASEAN member countries since ASEAN Economic Community (AEC) was established at the end of 2015. The accountant, one of those professions, was encouraged to have regional accounting standards. Based on this circumstance, Higher Education Institutions (HEIs) in Indonesia must improve international quality for accounting students which entails professional skills, language skills, and intercultural skills. Needs analysis is a crucial stage to develop English for Specific Purposes (ESP) materials because it matches what is taught and what is needed for work. This study is aimed to find out the students' and learning needs in terms of intercultural competence as the basic foundation for developing reading material. The data were gathered from a questionnaire for 83 first semester accounting students and an interview with an English lecturer. The research found that the majority of the students are willing to get improvement in reading skill especially for intercultural sources and vocabulary mastery of accounting terminologies. Several topics relevant to the roles and responsibilities in accountancy context as contents of the materials were also identified.

Keywords: intercultural, accounting, needs analysis

INTRODUCTION

ASEAN Economic Community (AEC) Blueprint 2025 was stated five main elements in ASEAN single market and production base specifically free flow of goods; free flow of services; free flow of investments; free flow of capitals; and free flow of skilled labors. Eight specific professions will be free to work within ASEAN member countries since AEC was established at the end of 2015. They are people majoring on engineering services, nursing services, medical practitioners, dental practitioners, architectural services, surveying practitioners, tourism professionals, and accountancy services. Accountant, as one of those occupations, is finishing framework of ASEAN Mutual Recognition Arrangements (MRAs) on accountancy services in Cha-am, Thailand, at February 26th 2009. That structure was encouraged accountants in all ASEAN countries member to have regional accounting standards so they can apply for a job in a host country. At regional level, local accountants have to register themselves as ASEAN Chartered Professional Accountant (CPA). The standard arrangements for regional level are professional certificate from national monitoring committee of the home country, three-year experiences, and the accreditation of Higher Education Institutions.

Based on this circumstance, Higher Education Institutions (HEIs) in Indonesia have to improve international quality for accounting students which entails professional skills, language skills, and intercultural skills. HEIs have to improve their curriculum and teaching practices to reach these international standards. By bridging AEC 2015 and accounting professions opportunities in free flow of skilled labors, teachers must provide knowledge related to those international qualities. One way to help the students is by inserting information about culture of ASEAN countries in language learning process. It will help students develop their intercultural skills. Intercultural knowledge and skills are

needed for workers in the 21st labor force. Employees come from different countries and cultures. They have to socialize with other, so they can do the best for their work. Intercultural competence acts as red line in society that keep people in good relationships. Intercultural competence is the ability to communicate and interact with other people in good manner based on supportable cultural knowledge and skills. The first step to reach intercultural proficiency is increasing the knowledge of own culture. The second step is identifying the similarities and differences between source culture and target culture. In this part, they will apply their knowledge to build better connections in the future. The last step is learning to draw a conclusion of other culture as part of global culture. .

Intercultural knowledge and skills can be added as the materials in teaching and learning course book. English course book for accounting students is categorized as English for Specific Purposes (ESP) book. The success of ESP for accounting students depends on both the content of course books and the language knowledge of the target language. That knowledge can be served in form of text. Students will get new ideas after reading the text. Reading acts as connector to the real world situations. Accounting students need various reading materials and tasks to enrich their intercultural skills. They have to realize that Indonesia is a country with big number of local cultures. In order to achieve intercultural competence, a balanced portion of target and local cultures is needed in English language learning. The students will identify and accommodate the cultural differences to avoid missing cultural identity. This means that after someone's identity is recognized, his/her ability to negotiate meaning across cultural boundaries is generated which eventually creates intercultural competence.

The researcher conducted a preliminary interview with the accounting students which overall aimed to find out their perception toward the current course book. There are two classes in Accounting Department namely Class A and Class B. There were five students chosen as representative from all students in each class. Random sampling was used as way in choosing those students. Based on the preliminary interviews and book analysis, the researcher found basic problem related to reading skills. The reading materials in the book are not classified in ESP reading materials. The content of the reading materials is merely accounting materials in Indonesian language which were translated into English. Then, these reading materials contain no information about culture either local or target cultures. Meanwhile, students need to know the culture life of English speaking countries. Teaching English runs in line with teaching English culture. The purposes of this study were to identify the students' and learning needs of accounting study program students in the University of Bengkulu in improving their skills in reading comprehension.

LITERATURE REVIEW

A. The Nature of Reading

The reader and text are main factors in reading. In the reading process, the readers should decode the text, guess the meaning, connect every idea, and unite their background knowledge concerning to the topic of the text. Spratt, Pulverness, and William (2005:21) state the reader should connect their prior knowledge with the text in order to get the aim of text. Nunan (2003) argues reading combined readers' prior knowledge with the information from the text. According to Brown (2001), there are three theories in reading namely top-down processing, bottom-up processing, and schemata theory. In schemata theory, the readers integrate their own knowledge, experience, emotion and culture to the information in the text. In line with those theories, reading is a comprehensive process involving word cognition, readers' background

knowledge, and readers' strategy. It is not only identifying the words but also understanding the unstated meaning of the text as well.

B. English for Specific Purposes (ESP)

Paltridge and Starfield (2013) state key features of an ESP course are the contents and the aims of the course that are oriented to the specific needs of the learners. ESP courses, then, focus on the language, skills, and appropriate genres to the specific activities that learners need to carry out in English. Generally, adult learners are ESP students. They are often a homogeneous group in terms of learning goals. Key issues in the teaching of ESP are how to identify students' needs, the nature of the genres that students need to be able to produce as well as participate in, and how the teachers can know that their students have been able to do this successfully, and, if not, what teachers can do to help students do this.

C. Needs Analysis in ESP

Richards (2015) argues needs analysis is the first stage in developing goals for teaching reading. The goals of needs analysis are to determine kinds of texts students need to read, the reading demands of the texts they will read, and the students' current level of reading ability. According to Iwai et al.1999 (as cited in Songhori 2007) the term needs analysis generally refers to the activities that are involved in collecting information that will serve as the basis for developing a curriculum that will meet the needs of a particular group of students. In addition, Hutchinson and Waters (1987) differentiated between the target needs and the learning needs. First, target needs are what the learner needs to do in the target situation. In the target needs, there are some technical terms which are related to the target needs. Those are necessities, lacks and wants. Necessities are the types of need determined by the demands of the target situation. Lacks are the gap between the target proficiency and the present existing proficiency of the students. Wants are the point of views of the students related to their needs. Second, learning needs analysis will tell us "what the learner needs to do in order to learn".

D. Intercultural Competence in Language Teaching

Chodzkiene (2014) argues that all the models of intercultural communicative competence include three perspectives. The first is affective or intercultural sensitivity – to acknowledge and respect cultural differences. Second, cognitive or intercultural awareness – self-awareness of one's own personal cultural identity and understanding how cultures vary. The third is behavioral or intercultural adroitness – message skills, knowledge of appropriate self-disclosure, behavioral flexibility, interaction management and social skills. Deardorff (2009) developed a Process Model of Intercultural competence; she agreed the models were categorized into attitudes, knowledge, skills and internal or external outcomes. UNESCO (2013) assumes that intercultural describes what occurs when members of two or more different cultural groups (of whatever size, at whatever level) interact or influence one another in some fashion, whether in person or through various mediated forms.

Risager (1998) mentions four approaches to the teaching of culture namely the intercultural approach, the multicultural approach, the trans-cultural approach, and the foreign-cultural approach. The intercultural approach draws upon the idea that culture is best learned through comparison of the target and the students' own culture. The intercultural approach pinpoints the relations between the students' own culture and the target language culture. This approach is aimed at developing students' understanding of intercultural and communicative competences, enabling them to act as mediators

between the two cultures. The multicultural approach is based on the idea that in every country a number of sub-cultures exist within one culture. This approach does not only include a focus on the ethnic and linguistic diversity of the target country, but also on the students' own culture. The third approach, the trans-cultural approach, considers the foreign language as an international language, so that it is not necessary at all to link the foreign language to any specific culture. Foreign-cultural approach is based on the concept of a single culture (the target culture).

The researcher is adapting Risager's intercultural approach to fulfill ELT practice in Economic Faculty. The intercultural approach offers the teachers to comparing the target cultures and the local cultures, and it helps students to understand the materials in depth. Intercultural competence provides knowledge about knowing and tolerating cultural difference. Moreover, it acts as cultural shock awareness or as a safeguard from student's negative attitude toward a new set of cultures that are different from their own. Margana (2009) argues providing intercultural approach acts as the way in helping students to identify and respect the diversity in two cultures.

E. ASEAN Economic Community (AEC)

ASEAN Secretariat (2008) states that AEC 2015 is expected to promote the trading activity among members (intra–trade) and visualize four goals. At the end of 2015 all ASEAN countries started ASEAN Economic Community (AEC). In AEC era, eight occupations can work freely in all ASEAN regions. Hadibroto (2014) mentions eight skill labors in ASEAN namely engineering services, nursing services, architecture, medicine, dentistry, tourism services, surveyors, and accountancy. Five ASEAN Universities on April 21st 2015 in Bandung, Indonesia, assigned ASEAN Accounting Educators Forum (AAEF). Those five universities are Universitas Padjadjaran (Indonesia), De La Salle University (Philippines), National University of Singapore (Singapore), Royal Institute of Technology Vietnam (Vietnam), and University of Technology Mara (Malaysia). AAEF is focused on ASEAN accounting education such as accounting educators; curricula, students' exchange, join research, and join international conference. On August 2015, University of Technology Mara (Malaysia) was the host University for AAEF 1st meeting. AAEF decided to change its name into ASEAN Accounting Education Workgroup (AAEW). AEC should be seen as an opportunity for accountants. Indonesian accountants should be proud with their competences and capabilities. Accountant is a profession that has a license to work in all ASEAN regions. Accountants must understand local culture in every ASEAN country, so they can work professionally.

RESEARCH METHOD

This study is a kind of descriptive research that applied quantitative method in data analyzing. Data analyzed and tabulated by using Microsoft Excel and SPSS. The research took place at Accounting Department, Economic and Business Faculty in University of Bengkulu which is located at Jln. W.R Supratman, Kandang Limun, Bengkulu 38371, Sumatera, Indonesia.

The subject of the research is first semester accounting students. The research will be conducted in the odd semester of 2016/2017 Academic Year. There are 2 classes (class A and B) in Accounting Department 2016/2017 Academic Year. The total number of accounting students is 83 students; Class A was consisted of 42, meanwhile Class B was 41 students. The level of students' English proficiency is beginner level based on the result of proficiency test held by Language Training Center of University of Bengkulu.

The data were collected through needs analysis questionnaire and semi-structured interview.

DISCUSSION

According to Richards (2001:51), the needs analysis is a way used to get data about students' needs. It can be administered in three different times (prior to, during, and after) of a language program. The instrument for needs analysis was developed before the researcher held the needs analysis. The researcher has used a close-ended questionnaire for students and interview guideline for the teacher as the instrument for the research. The needs analyses were conducted on March 22nd, 2017 by distributing questionnaires to 83 accounting students and on March 24th, 2017 by interviewing the English lecturer for Accounting Study Program at University of Bengkulu. The questionnaire consisted of 20close-ended questions with four alternative answers. It was conducted to identify the students' and learning needs in relation to intercultural reading materials. The questionnaire was used the Indonesian language in spite of English. It was to avoid students' misunderstanding related to the questions and instructions. The data were analyzed by using descriptive statistics. Quantitative data were presented in the form of table and chart. Based on the organization of the needs analysis questionnaire, the questions were divided into three parts namely Demography (students' personal identity), target needs, and learning needs. Target needs reflected students' necessities, lacks, and wants. Meanwhile, the learning needs described input, procedure, setting, students' and teachers' role.

a. Students' Demography

The students' personal identity was at part I in the questionnaire. This part was aimed to get information about the students' profile as respondents. At this part, students were asked to write down their gender, age, and learning experiences. The respondents' data from question number 1 and 2 are presented in the following chart.
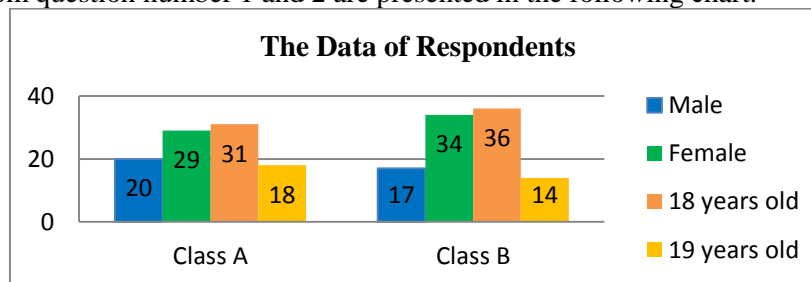
The question number 3 was aimed to explore students' learning experiences. 55 respondents (66.27%) have been learning English since they were in elementary school. It indicated that the students were close to English since their childhood. The result of question number 4 reveals that 58 of respondents (69,88%) only learned English at their school. 19 respondents had joined English course less than a year. 7.23% of respondents (6 students) had ever followed an English course around one year until three years. The data for question number 5 shown respondents' experience in English test especially TOEFL test. All the respondents had taken the TOEFL-like test but did not know what the score was. The test was placement test held by Language Center at the University of Bengkulu. In sum, all of the respondents have learned English since they were young learners and got English knowledge from formal and informal school.

b. The Result of the Needs Analysis

1. Target Needs

Hutchinson and Waters (1987:55) state that target needs consist of three features namely necessities, lacks and wants.

a. Necessities

According to Hutchinson and Waters (1987:55), necessities are what the learners need to know in order to function effectively in the target situation. These necessities were represented from the first to the third questions. The first question was about students' current goal. Their first choice which performed 66.27% (55 respondents) was to understand English terminology in the accounting field. Meanwhile, the second choice which achieved 57% (47 respondents) was to access English information from books, journals, and internet sites. In conclusion, most students intended to learn English because they need to know English terms for accounting.

Question number two was about students' future goal after learning English. It was showed that 63.86% (53 respondents) of respondents required English as preparation to continue their study. There were also 56.63% respondents who wanted to use English to access information from books, journals, and internet sites. The next question was specifically asked students' goal in mastering reading English texts. 68.67% of respondents' goal in reading English text was to be able to answer questions in texts correctly. Meanwhile, precisely 65.60% of total respondents chose that their reading goal was to understand the supporting literatures such as journals and English articles.

b. Lacks

Hutchinson and Waters (1987:55) argue that lacks is the gap between students' current knowledge and what they need to know after learning. There should be some comparisons between students' current proficiency level and the required proficiency level to survive in the target situation. Question number 4 and 5 were focused on the lacks aspect. From the questionnaire, the proficiency level of accounting students was at the beginner level. 56.63% of total respondents believed that they are the beginner in reading. The purpose of the 5th question is to know the students' limitation and difficulty in reading skill. From the data, the highest choice is about reviewing (look back over a text and summarize it). It performed 61.45% (51 respondents). The last which achieved 20.32% is difficulty to recognize the topic, the main idea, supporting ideas, and the organization of the text (previewing). In conclusion, the students need to improve their reading skill to reach the target situation by improving students' vocabulary and reading strategy.

c. Wants

Hutchinson and Waters (1987:55) state that wants refer to what the students wish to know and to master after finishing their study. They argue that students' preferences should be become the basic line in designing materials for students. Among the four skills, the respondents ranked reading as the skill that they want to improve the most. 43.37% of total respondents wanted to develop their current reading skill. 66.27% of total respondents want to develop their ability in inferring unknown vocabulary. They also want to develop their skimming and scanning strategy (42.17% respondents), so it will be easier for them to identify the topic, the main idea and supporting ideas in texts. As a result, the new materials will be focused on helping students to increase their ability in guessing word meaning, using skimming and scanning strategy, and recognizing implied meaning. The next question shown student's wants in reading skill related for their future career. 59.04% of total respondents need to understand the email/memo/official letter related to the job as accountant.

2. Learning Needs

Hutchinson and Waters (1987:60) argue learning needs are the knowledge and abilities to achieve goals and learning objectives. The components of learning needs are input, procedure, setting, students and teachers role.

a. Input

Nunan (2003:47) defines input as the spoken, visual and written data that learners work with in the course to finish a task. In the needs analysis questionnaire, the question number 9 - 15 were designed to know students' preference related to the input for learning reading by using intercultural approach. The 9th question was aimed to know type of texts that the students preferred to learn in reading class. The students are preferred descriptive (37.35%) and letter text (32.53%) as the input text in learning reading. The next question was about the form of material, the first choice that achieved 33.73% was authentic materials; newspaper articles and advertisement. The students' preference about illustration in a text was the aimed of the 11th question. The first choice was photograph that performed 49.40%. The second choice was cartoon/animation that performed 43.37%. The rest of them chose table, diagrams, and chart/graph. It can be concluded that the respondents want both photograph and graph. The relevant illustrations are intended to improve students' understanding.

The 12th question was about respondents' view related to a good module. Their first choice was relevant materials related to accountancy (62.65% of total respondents). 56.63% of total respondents believed that the module should have clear instruction. As a result, the researcher will develop English materials that meet students' needs as accounting students, have clear instruction and various learning activities. The materials also should have good layout, so it can attract students' motivation in learning English.

In term of student's learning style, 34.94% of total respondents were believed visual style as their learning style. They got more understanding by watching videos and reading texts; graphics; and tables. The next style that students preferred was kinesthetic style, 31.33% of total respondents chose this style. They were categorized as active students who like to doing presentation and doing role play. In conclusion, the respondents have various learning style. They have their own way to achieve their goals.

The next data shows the result of needs analysis linked to cultural aspect in a book. Students were asked some cultural elements that should be mentioned in English book for accounting students. The table shown that most of students (54.22% of total respondents) vote for *Business: hierarchy, style, and communication* as the first cultural aspect in English book. The question number 15 was aimed to find out students' preference about the theme they preferred to learn in the new developed materials. The intention of that material was to design supplementary reading materials based on intercultural understanding. The data stated that most students (45.78%) preferred *Seeking a Job* as the first theme that they want to explore more. It is followed by students who chose *Business Communication* as the second theme (43.37%) and *Meeting* as the third (42.17%). The researcher will use six highest themes in developing intercultural reading materials for accounting students.

b. Procedure

Nunan (2003:47) argues that procedures refer to what learners will actually do with the input that forms the point of departure of the learning task. The question was aimed to find out students' preference about the interesting way in learning reading. In rank order, two highest procedures were firstly, discuss the content and meaning of certain expressions contained in the text (33.73% of total respondents) and secondly, read and answer multiple choices or essay questions related to the text (28.92% of total

respondents). Looking at the result, the new developed materials should include several expressions to attract students' interest.

c. Setting

Nunan (2003:49) defines setting as classroom arrangements which require consideration of whether the task is to be carried out wholly or partly outside the classroom. In relation to location, 25.30% of total respondents prefer learning and work inside the classroom. The second preferred location was *at the language laboratory*. Related to the learning modes, the students like to work in pair the most as 26.51% of total respondents vote for this type. Lecturing becomes the second mode (24.10%) that students want. From that result, the researcher will develop some pair activities, so all of the students can improve their understanding by sharing their knowledge with other friend.

d. Students' Roles

Nunan (2003:49) states students' roles as the parts that students are expected to play in carrying out the learning tasks. The researcher found that 40.96% of total respondents chose to be a spokesperson in performing group work. Moreover, 26.51% of them chose to be an active listener for teacher's explanation during teaching and learning process.

e. Teacher's Roles

Nunan (2003:49) states that teachers' role is what the students expect and prefer of a teacher to do during teaching and learning process. The question about teachers' role was presented in question number 20. According to the result, 33.73% of total respondents believed that the teacher should discuss the exercises that students have done. They also expected their teacher to answer students' questions related to materials (33.73% of total respondents). Following those two, students want the teachers to explain the learning goals and objectives in every unit. From the data above, evaluation of the tasks should be clear and fair. Furthermore, 26.51% of them also believed that the teacher should not only sit in front of the class while teaching and learning activity, but also move around the class to know students' learning progress. By seeing the result, the researcher decided to develop materials with a lot of exercises, so the teacher can discuss students' answer.

3. Description of the Interview Result

The needs analysis interview for the teacher was consisted of 18 questions. Those questions were designed based on the blue print that has been made before. The interview was aimed to find out information about students' motivation and attitude toward English class, teachers' teaching techniques, learning activities, and learning resources. According to the interview, the teacher states that there were various students' characteristics in his class. At the first meeting, the students showed high curiosity in learning English. Unfortunately, as time passed by, their motivation was decreased because they assumed English was not easy to learn. Students' English ability was mostly at the beginner level. It caused teaching and learning activities run slowly. Moreover, students need various learning resources, media, and activities in order to increase their motivation to learn English. The result of interview provides information about students' wants in learning English, problems faced by the teacher and students, and also suggestion for the new materials. It can be concluded that the students had quite good motivation and attitude in learning English. Furthermore, the teacher should find additional media and learning sources to facilitate learning activity. Thus, the researcher decided to develop supplementary reading materials based on intercultural theme that will be used as additional learning resources in learning English.

CONCLUSION

English is very important for accounting student at the University of Bengkulu to develop their career. Based on the result, the researcher found the majority of students are willing to get improvement in reading skill especially for intercultural sources and vocabulary mastery of accounting terminologies. They think that mastering vocabulary is better that composing idea. Several topics relevant to the roles and responsibilities in accountancy context as contents of the materials were also identified such as seeking a job, meeting, business communication, business trip, company structure, and intercultural business.

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Student's Understanding of English Expletives Words and Phrases

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Abstract

Expletives are words or phrases that do not add any structural or grammatical meaning to the sentence. These words and phrases are often referred to as empty words, meaningless phrases, or redundant pairs because they do not add any information to the sentence. The aim of this study is to observe the student's understanding regarding their comprehension of English expletives words and phrases. This research belongs to descriptive qualitative research. The researcher uses observation strategy along with worksheet of English expletives words and phrases that given to the students in the third semester of pre-advanced structure subject. Besides that, there is also questionnaire given to the students in order to know their understanding of English expletives. The result of the study shows that the form of 'redundant pairs' such as *past history, future plans*, etc are more understandable by students besides another form of expletives words and phrases (empty words and meaningless phrases). The student's acquisition of the first language is regarded as one of the factors that influences student's understanding of English expletives words and phrases.

Keywords: expletives, English, understanding

INTRODUCTION

Expletives are words or phrases that do not add any structural or grammatical meaning to the sentence. These words and phrases are often referred to as empty words, meaningless phrases, or redundant pairs because they do not add any information to the sentence. The aim of this study is to observe the student's understanding regarding their comprehension of English expletives words and phrases. By doing observation and also giving questionnaire to the pre-advanced students in the third semester at University of Ahmad Dahlan, the aim of this research is to observe the student's understanding regarding their comprehension of English expletives words and phrases.

LITERATURE REVIEW

Bieber (1999) The term expletives is used for taboo expressions (swearwords) or semi taboo expressions used as exclamations, especially in reaction to some strongly negative experience. Like other inserts, expletives are relatively detached elements, although they can be linked prosodically to a larger syntactic unit. Their most common positions are (a) stand-alone occurence, often as complete turn, and (b) initial occurence within a clause, utterance or turn. They also ocassionally occur in final position in a clause. Medial position is very rare, except in the special case of introducing direct approach quotation.

You're supposed to (say), golly, thanks Baloo

A verb of thinking, as well as a verb of saying , may precade the expletive in such contexts:

She just (thought), my God, I only have six months

Consideering that expletives as a class of inserts, it does not include multi-word expressions which have a fairly variable syntactic structure, many expletives are capable of internal syntactic and lexical variations. However, it does not include purely formulaic multi-word expressions, such as *God* or *bloody hell!*. Expletives are also very often co-occur with other inserts, especially interjections like *Oh hell*. However, in such cases it does not count the interjection as part of the expletive.

Expletives can be usefully subdivided into taboo expletives, which make reference to one of the taboo domains of religion, sex, or bodily excretion, and moderated (or euphemistic) expletives, which caouflage their taboo origin by various phonetic modification (e.g *gosh of God*) or by substitution of different but related words (e.g. *goodness or God*). Obviously the moderated expletives are socially acceptable in many situations where some taboo expresions are ruled out. On the other hand, the taboo expressions, where they are used all tend to be used frequently, their use can be dense in particular conversations, and completely absent from others.

It doesn't include under expletives non-exclamatory taboo expressions (swearwords), such as the adjectives or adverbs *bloody* and *fucking*, unless these are habitually combined with words otherwise classed as expletives, as in *bloody hell*. Such words are not themselves inserts, and can combine with other words in the normal clausal syntax of English, as in *It cost me then bucks just to get the bloody picture taken.* It also excludes taboo insult such as *'you bastard'*, which are abusive exclamations, and refer to people, whereas true expletives have a vaguer situational application.

(a) taboo expletives

Clearly there is wide variation in the degree of force an expletive carries, and in the degree of offence it can cause. For example, *damn*, classes above as a taboo expletive because its taboo religious association, is a much milder term than most of the other terms illustrated.

(b) moderated expletives

as with taboo expletives, there is variation in the force and applicability of moderated expletives. It will be noted in the above examples that some expletives in this class (e.g. *gosh* and *gee)* can easily associate with pleasant, as well as unpleasant, experiences. Such moderated expletives are similar in function to interjections such as *oh* and *wow*, in that they may express a generalised reaction of surprise or emotional involvement.

Regarding to Bruno expletives words and phrases are often referred to as empty words, meaningless phrase, and redudant pairs because they do not add any information to the sentence. Since these words and phrases do not do any work for the writer, they can be deleted from sentence without changing overall meaning.

Table 1. The differences of expletives

Empty words	**Clearly/truly** (this word does not add meaning to the sentence and can detract from the point the writer is trying to make)	A point should be clear or true without the writer assuring the reader that it is.
Meaningless phrases	**It is important that** (the meaning that these phrases hold should be apparent	What comes after the "that" in the sentence should stress its importance

	without the writer actually saying these words)	without this opening phrase.
Redundant pairs	**Final outcome, future plan** (since both of these words have the same meaning, one of them can easily be deleted)	Final outcome (an outcome, by definition, must be final); future plan (the adjective future can be deleted because all plans must occur in the future)

RESEARCH METHOD

This study belongs to descriptive qualitative research. The researcher uses observation strategy along with worksheet of English expletives words and phrases that given to the students in the third semester of pre-advanced structure subject. Besides that, there is also questionnaire given to the students in order to know their understanding of English expletives.

DISCUSSION

A. Based on the worksheet given to (26) students, it is found that the result of student's ability to identify some expletives in some utterances as follows:

Table 2. The utterances

No	Utterances	Number of Correct Answer
1	**My gosh**, what a great idea	19
2	**Geez,** that is expensive	17
3	**Bloody hell!** He's gone mad	18
4	Oh boy, **gee** you've got some nice pictures	9
5	A: Let alone second cousins, but first cousins, she had B: **Heavens!**	12

Based on the data above, it can be seen that from 26 students, 19 students (73%) are able to identify utterance consists of expletives in number 1 correctly. 17 students (65%) are able to identify questions number 2 succesfully. In number 3, there is 18 students (69%) are able to identify the expletives in utterances. For number 4, there is only 9 students (34%) can identify the expletives correctly. It is only 12 students (46%) can identify expletives in question number 5 correctly.

B. Regarding to the open questionnaire about the function of expletives in the utterances, all students are giving their opinion as follows:

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(1) "the function of expletive is empty word".

(2) "to make sentences more powerful with add some expletives. But, the expletives do not add any structural or grammatical meaning to the sentences."

(3) "looking about people's expression."

(4) "to express feeling of something. People say "my gosh" in order to express that they're got surprisingly of something. Usually people use an expletive whether they like something or hate something. It can also know the people's feeling because they use an expletive. For example, when say "heavens" that means you're like it. But if you say "bloody hell" that means hate or dislike it "

(5) "expletive is like the word that there has no meaning and not important in sentence."

(6) "to make the sentences becomes more interesting. The writer uses expletives in a novel because he/she wants the novel become dramatic. Expletives can be found in any dialogue or conversation."

(7) "Expletives is like slang words. It is used in a lot of sentences and situation. The function sometimes uses in spoken language, because the speaker speak spontaneously and do not have a plan to talk about it."

(8) "It is used in non-formal situations to express feelings; when someone is shocked or surprised in a normal way."

(9) "The word can be represented of something or feeling for situation".

(10) "Expletives can be used to express shocking expression, pity expression, or anger expression. Expletives is used to make the sentence looks more complex or even great. It is mostly used at spoken language."

(11) 'Expletives sentence is ungrammatical sentence."

(12) "to make the sentences more interesting."

(13) "expletives are meaningless."

(14) "expletives use to stressed the statement or information".

(15) "to express amazing feelings."

(16) "to express happy things."

(17) "strenghten, redundant pairs".

(18) "giving stress to the words/phrases."

(19) "giving expression."

(20) "expletive doesn't have meaning. It is just the words that told spontaneously. It is used when someone is happy or scared. The function is to give expression what we feel".

(21) "No meaning words"

(22) "the function of expletives: expletives can be used to explain your feeling in words. For example you say the word "wow" when you've got impressed by something or someone. The other example: you can say "Oh My God" or "OMG" when you shock. Expletives have a function as an additional to make your conversation or written be more expressive and creative."

(23) –

(24) "meaningless words, redundant pairs and empty meaning, there is no additional meaning in the sentence."

(25) "strenghten our words or sentences".

(26) "empty words (some words that do not have meaning, for example "gee")"

CONCLUSION (AND SUGGESTION)

From the above discussion, the researcher found succesfully that: 1) students' understanding of the expletives based on Bruno includes three forms, namely as empty words, meaningless phrases, and redundant pairs. Among the three things, the students' understanding is mostly found in the redundant form. Compared to the other two forms, the redundant form is a form that many also find in the first language of the student (Indonesian). The use of explanation in spoken language is more understandable than in written language. 2) Students' understanding of the expletives based on Bieber (1999), found that the expletives form at the beginning of utterance allowed the students to identify the expletive form more easily than some expletive forms located in the center of utterance (number 4). Most students understand the form of the moderated expletives that are more common in speech. It is socially acceptable in many situations (number 1-5). 3) the function of the expletives is understood by the students as a form of expression of the feelings that usually appear in utterance exclamations and has no grammatical meaning to the form of speech, 4) some causative factors such as the influence of understanding on the first language (Indonesian) and the similarity of forms present in the first language with a second language, making the learner more quickly understand the forms of expletives in English that appear in speech.

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Culture-Related Content in English Course Books for Indonesian Students

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Abstract

English Language Teaching (ELT) and the target culture are so closely integrated that one cannot be completely accomplished without considering the other. The presentation of culture in ELT course books has a significant impact on the students' understanding of cultures. This study attempts to examine the cultural representation in ELT course books used in Indonesia. This study is a content analysis contained the stages: referring to criteria for culture-related content proposed by Cortazzi and Jin (1999); deciding the subjects that are "FORWARD: An English Course for Vocational School Students Grade X" published by Erlangga The findings reveal that the three types of culture (source culture, target culture, and international target culture) are all presented with the source culture as the prominent type of culture in the textbooks. Ideally there should be more of the target culture represented in the textbook. Nevertheless, the cultural content represented in the textbook is not thoroughly explored. The textbook are relatively suitable to introduce the target culture as well as other cultures to the learner without neglecting the learner's source culture.

Key words: Course books analysis, cultural content, Language-culture relationship

INTRODUCTION

There are many components influencing the English teaching and learning process, and one of them especially for those learning English in Non-English speaking countries is course books. Text book analysis is of important value for teachers, supervisors, administrators, and materials developers, to name a few. Course books have been analyzed from different perspectives by different researchers. Some surveyed their contents critically (Ellis, 1997), and some investigate the role of course books in language learning (Sheldon, 1988 ; Haycraft , 2008), and still some others studied meticulously the theoretical bases upon which the content of the text books rested, but one of the neglected components of the course books which is of great importance is cultural component. What is meant here is how the textbook writers dealt with the culture. Did they incorporate mostly home culture or target culture? Did they make an attempt to use content that has no cultural load at all? In other words, were they in favor of the elements of target or source culture solely? Or did they strive to be neutral or, to some extent, use the combination of both. This controversy prompted the current investigation into the cultural element of ELT course books in Indonesia.

LITERATURE REVIEW

Language teaching and learning about target culture are so tightly integrated that one cannot be fully accomplished without considering the other. Language is deeply ingrained in culture and culture is reflected by language. They are best acquired together. (Emmitt & Pollock, 2007). Englebert (2014) claims that teaching a foreign language is also teaching a foreign culture, and it is important to be sensitive to the fact that our students, our colleagues, our administrators, and, if we live abroad, our neighbors do not

share all of our cultural paradigms". Concerning the integrated nature of language and culture, Brown (1994) says: 'A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture.' When it comes to teaching and learning situation, the interdependence of language learning and culture awareness is so obvious that one can come to conclusion that language learning is culture learning, and on the part of teacher, language teaching is culture teaching (Gao, 2016). This interdependence is so significant that culture is referred to as "the fifth dimension of language teaching" (Damen, 1987).

When teaching a foreign language such as English, teachers must take different aspects into account including the role of culture in language and the role language plays in the cultural expressions we make. These elements, as McKay (2013) points out, have differing and important impacts on language acquisition. McKay (2013) contends that culture has impact on language teaching either linguistically or pedagogically: The former affects the semantic, pragmatic, and discourse levels of the language while the latter influences the choice of the language materials because cultural content of the language materials and the cultural basis of the teaching methodology are to be taken into consideration when deciding upon the language materials. For example, while some materials developers provide examples from home culture, some others use target culture materials. One of the major goals of teaching English as an international language is to make it easier for learners to communicate their ideas and cultural understandings in the medium of English. Intercultural competence, the ultimate aim of acquiring language, cannot be attained if the course books focus solely on the learners' native culture or the target culture. Victor (2011) and Majdzadeh (2012) propose that the course books should contain home, target, and global culture.

When the learners learn a language, they learn to think differently, they learn to behave differently, they actually cross linguistic border for communication. It seems that adhering to one culture does not work. Thus, it is recognized that language learning and learning about target cultures cannot be separated (Valdes, 1986; Kramsch, 1993). It is very important to include target culture beside source culture in the course books in order to arise students' awareness of the target culture.

Byram (1997) contends that intercultural communicative competence requires that students learn the knowledge, skills, attitudes and critical cultural awareness necessary to communicate "interculturally". Intercultural knowledge means having considerable amount of information about one's own culture and the culture of the second language. This means that learner needs to obtain knowledge of many countries that speak the language and their associated cultures. Along with knowledge of the culture, students need to gain knowledge and understanding of societal and cultural norms, values and interactions associated with the culture(s) of the second language.

I have witnessed so many occasions in which lack of acquaintance with the target culture leads to misunderstanding in spite of having a good command of English. Knowing a language requires learners' awareness of the cultural contexts in which important social acts occur because it conveys warm feelings and solidarity among interlocutors (Cohen, 1996). Language learners are expected to understand what the native speakers' intention is when they use the language.

English language teaching/learning has many important components, but the essential one for many EFL learners is the course books. It is difficult for teachers to teach systematically without a textbook. Sheldon (1988) suggests that course books represent the visible heart of any EFL program and offer considerable advantages for both students and the teachers when they are being used in the ESL /EFL classrooms.

Hutchinson and Torres (1994) believe that the textbook is an almost universal element of teaching. Cortazzi and Jin (1999) contend that course books have the role of a teacher, a map, a resource, a trainer, an authority, a restrictor and an ideology. Cunningsworth (2001) claims that a textbook can be a source of activities, a syllabus for pushing the teaching/learning process toward systematization and as a scaffold for novice teachers.

According to Cortazzi and Jin (1999), three basic types of materials can be used in language course books: source culture materials, target culture materials, and international materials. The first one is the source culture material. This draws on the learners' own culture as content. In the case of Indonesian, this involves using mostly materials that are based on Indonesian society and Indonesian culture, and thus inherently familiar to the learners. In other words, course books mirror the source culture. EFL text books, mostly in Asian countries are based on their own cultures. Cortazzi and Jin (1999) argue that a Venezuelan course books portraits the major national heroes and the settings introduced are primarily Venezuelan cities with a little reference to places outside this country. Their study also revealed that Turkish English course books mirror mostly home culture not a target culture. Faruk's (2015) study demonstrates that in "Saudi Arabia 68.41% of ELT course books consist of religious and local elements, only 5.26% consist of western elements and the rest of it is culturally non-specific." Hajjaj (2011) comments that EFL course books in Kuwaiti are produced on the basis of Kuwaiti culture. The second category is course books based on the target culture, using the culture of a country where foreign language is spoken as an L1. In this case, students would spend most of their time reading and learning about life in target culture, English speaking countries, such as the United States, Great Britain, and Australia. The third category is international target culture material, which uses a wide range of materials from a variety of cultures in English and Non- English-speaking countries around the world. To this classification, Aliakbari (2014) added another one, text with little interest in culture, called neutral. Brumfit (1996, cited in Aliakbari, 2014) claims that a neutral educated variety offered the widest access to English throughout the world, while a model based on particular locality would be unpopular for learners because it was too restrictive.

In Indonesia, course books play an important role in the national education system since it reflects the change in Indonesian curriculum system. Once a new curriculum system is implemented, a number of course books are published. In response to this, the government via the Ministry of Education and Culture has made some laws in the form of regulations for designing, using, and evaluating course books. The government then publishes a list of course books which is considered appropriate to be used in learning teaching process.

Although the government has released the list of appropriate course books, course books evaluation is seen as an important thing to be conducted. This is because teachers show a dependency towards textbook in the classroom. A study conducted by Ena (2013) showed that many Indonesian EFL teachers use course books as the only instructional materials in teaching learning process. This means that they rely a lot on the commercial course books available in the market. Consequently, teachers need to conduct evaluation to determine what actions they need to take. In principle, they should decide whether to adapt, adopt, reject, or supplement them.

The aim of the present study is to find out whether the available English course books provide sufficient cultural awareness for students to have a successful interaction with those who possess target culture; or whether the 'culture' taught to familiarize students with home culture only. Furthermore, this analysis intends to find out whether the course books have enough variety in presenting culture and how they assist learners to

build intercultural communicative competence. The questions for which this study seeks to answer are:

1. Do the course books provide sufficient amount of culture-related content in the newly developed ELT text books in Indonesia?
2. Do the course books promote student's intercultural communicative competence in English?

METHODOLOGY

This study is a content analysis research which employs qualitative method. Qualitative research is defined as the type of research study that "investigates the quality of relationships, activities, situations, or materials" (Fraenkel, Wallen, & Hyun, 2012, p.426). Furthermore, according to Creswell (2008) qualitative research is defined in the following definition:

> …the type of educational research in which the researcher relies on the views of participants; asks broad, general questions; collects data consisting largely of words (or text) from participants; describes and analyzes these words for themes; and conducts the inquiry in a subjective, biased manner. (p.46)

As this study employs systematic technique to analyze and describe how the cultural content is represented in the selected textbooks and the data collected are in the form of reading passages, thus qualitative approach is seen as the most suitable approach for this study. In addition, this study is descriptive in nature as it thoroughly describing a specific matter (Fraenkel, Wallen, & Hyun, 2012, p.15). The data are analyzed by using the types of culture in language materials of Cortazzi & Jin (1999) and the concept of our four senses of culture adapted from Adaskou, Britten, and Fahsi (1990).

The data are collected from an English textbook for Vocational High School *FORWARD*. The textbook was selected as the source of the data as the textbook is claimed to comply with the requirements set by *Badan Standar Nasional Pendidikan* and the textbook is used in Indonesian Public School. In addition, the source of the data is not difficult to get since it is available in most book stores with reasonable price. The data collected are in the form of the reading passages in the textbook. The reading passages are examined carefully to see how the culture is represented in the text. The following table presents the detailed information about the textbook.

Table 1.1 Detailed Information about the Textbooks

Books	Author	Publisher/Year	Pages	ISBN
FORWARD: An English Course for vocational School Students Grade X	1.Eka Mulya Astuti 2.Shyla K. Lande	Erlangga/2016	164	978-602-298-803-8

The texts are selected from a textbook: *FORWARD: An English Course for vocational School Students Grade X*. From the textbook, the analysis was specified into the reading passages presented in each unit. The illustrations juxtaposed with the reading passages will be analyzed only when it constituted the meaning of the passages. *FORWARD* comprise nine units. Each unit consists six sections: each section consists of between twenty to thirty tasks

The data analysis consists of two stages. First, to establish the presence of the cultural items, the reading passages from the textbook are first divide into three types of culture: source culture, target culture, and international target culture (Cortazzi & Jin,

1999) in order to see which culture is prominently presented in the textbook. The source culture here refers to Indonesian culture; target culture refers to the culture where English is the first language or according to Kachru 'the inner circle country' which are UK, USA, Canada, Australia, and New Zealand; and international target culture refers to the culture of countries that do not belong to the source culture. The collected data are interpreted on the framework theory of the types of culture proposed by Cortazzi & Jin (1999). The data is presented in the following tables in order to see the cultural representation more clearly and to see the prominent culture represented in the textbook.

DISCUSSION

Having analyzed the book cultural content based on Cortazzi and Jin (1999), culture free content (CFC) added to the classification to indicate that the information does not belong to any types of culture in Cortazzi and Jin's (1999) framework. The type of culture presented in *FORWARD* is shown below.

Unit	Topic of reading passage	SC	TC	ITC	CFC
1	Task 2 – Introducing Self: Kevin, A Philippine Barista			v	
	Task 4 – Introducing Self: Agan from Java	v			
	Task 15 – Introducing Self: Sarah Frace from Jakarta	v			
	Precise Exercise - Bluesky.com	v			
	Task 20 – Letter	v			
	Task 23 – Postcard	v			
2	Task 13 – How to congratulate Someone				v
	Task 24 – Letter	v			
3	Task 4 – Our upcoming vacation	v			
	Task 5 – wedding gift				v
	Task 12 – Skycar		v		
	Task 15 – Poem			v	
4	Task 2 – Place of Birth	v			
	Task 11 – Stonehenge		v		
	Task 14 – Kuta Beach	v			
	Task 15 – Cleopatra			v	
	Task 17 – Sho Yano			v	
5	Task 6 – Announcement	v			
	Task 8 – Announcement			v	
6	Task 3 – Angelica and Jonathan		v		
	Task 13 – Tony's Previous work.		v		
	Task 15 – Sarah Ayuningtyas	v			
	Interlude – Prambanan	v			
7	Task 1 – Influential People: Martin Luther king Jr.		v		
	Task 2 – JK Rowling		v		
	Task 5 – Atomic Bomb			v	
	Task 7 – A trip to Zoo			v	
	Precise Exercise – Emma Watson		v		
	Task 17 – Mrs. Mary's Family		v		
	Task 19 – Kartini	v			
	Task 21 – Bali Bombing	v			
	Task 22 – 9/11 Terror		v		

8	Task 1 – Valentine		v		
	Task 4 – Pandora Box			v	
	Task 8 – Sangkuriang	v			
	Task 9 – King Midas			v	
	Task 12 – Nyai Rara Kidul	v			
	Task 14 – Legend of Batu Bagga	v			
	Task 15 – Keong Mas	v			
	Precise Exercise – Japan, Peru, America			v	
9	Task 1 – Song: Heal the World		v		
	Task 2 – Imagine		v		
	Task 4 – What's Going on		v		
	We are the world		v		
Total	44 Reading Tasks	18	14	10	2

The above table clearly indicates that most of the time, source culture (Indonesian culture) is presented throughout the textbook (41%). Source culture is presented mostly by the person names, like Rini, Eka, Agan, Lestari and the other Indonesian names. The book also presents famous tourist attraction in Indonesia such as Prambanan and Kuta Beach. We can also find several Indonesian folktales in the reading exercises like Sangkuriang, Keong Mas, and Nyi Rara Kidul.

On the other hand, target culture spends a fewer portion on the textbook (32%). This presentation included names, currency, and holidays. There is no cultural note or cultural point sections in this book which usually presents the foreign culture which is similar or contrastive to local culture. Names of people such as Jason, Angela and Jonathan are found in the reading passages. Names of places like Stonehenge and Broadway are also mentioned in the textbook. Additionally names of cuisine like sandwich and hot dog also show up.

International target culture is least presented in the textbook (2%). It included the names of person like Sho Yano, and Shindu. The book also mentioned countries such as Japan, Africa and Peru.

CONCLUSION

The aim of this research is to analyze the cultural content in an English textbook for Vocational High School in Indonesia. The result reveals that the type of culture prominently presented is the source culture. In this case the source culture in the textbooks could help the learners to appreciate their own culture. The target culture is needed to help the learners understand the linguistic and the cultural aspect of the language. Since the learners are learning the target language, ideally there should be more of target culture provided in the textbook. The presence of international target culture would make the learners to be aware of the existence of other culture.

There are several recommendations that this research suggest. First, for English material developers and textbook authors that is necessary to consider the proper representation of cultural content integrated in English language materials. It is also important to provide the variation of culture in order for the learners to raise their cultural awareness. A section can be provided to give information related to significant cultural situations related to the use of the language.

Lastly, it is hoped that foreign language teachers would consider conducting the process of textbook evaluation especially cultural content analysis before selecting the textbook to be used in their classroom.

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Defining Asian Literature (In English):
A Study On Kazuo Ishiguro's *The Remains Of The* Day, Haruki Murakami's *Norwegian Wood* And David Mitchell's *Number9dream*

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Abstract

Debating what works can be included in the study of Asian literature has given us difficult yet interesting discussion. This paper aims at comparing and contrasting the three literary works to propose what should be included in the consideration of which work should be included in the study of Asian literature. The three texts are selected as to meet the three differences: the first work is written by Asian writer and originally written in English; the second work is written by Asian writer but translated into English; and the third work is written by non-Asian writer but uses Asian setting. The methods applied in the research are the library research as the method for collecting the data, and the descriptive analytical method as the method of analyzing the data. Kazuo Ishiguro's *The Remains of the Day* which has won the Man Booker Prize for Fiction tells a story of an English buttler named Stevens. It does not present Japanese story nor setting. Kazuo Ishiguro himself was born in Nagasaki but moved to live in England since he was five years old. Haruki Murakami's *Norwegian Wood* presents us Japanese story of Toru Watanabe and his relationships with Naoko and Midori with the Japanese setting. Haruki Murakami was born in Kyoto and moved to US at 37. David Mitchell's *Number9dream* presents us the experience of Eiji Miyake's search of his father in Japan. David Mitchell was born in Southport England and had lived in Hiroshima for eight years. At the end of the discussion, I propose that Asian literature should be defined as the literature written by Asian writers who live in Asian countries and share us Asian stories and setting.

Keywords: Asian literature, writer, Japanese, stories, and setting.

INTRODUCTION

When one hears the term Asian literature, what do you think this person has in his/her mind? Will he/she be thinking of the literature of Asian countries, or the literature written by Asian people or maybe the literature with Asian settings? How will this person come to his/her understanding? To find the answers to these questions, this paper will try to study three literary works of Kazuo Ishiguro's *The Remains of the Day*, Haruki Murakami's *Norwegian Wood*, and David Mitchell's *Number9dream*. These three Japanese literary works are selected to represent three different views in comprehending the term Asian literature. The first work is written by Asian writer and originally written in English; the second work is written by Asian writer but translated into English; and the third work is written by non-Asian writer but uses Asian setting.

The methods applied in the research are the library research as the method for collecting the data, and the descriptive analytical method as the method of analyzing the data. The library research method is the method used in collecting the data which are taken from the novels and other references. The main data sources for this research are Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001).

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In defining the term "Asian literature," I propose the following items to be considered: the author, the story, and the setting and the language. The author consideration includes the nationalities, the names, and the authors' perception of his/her identity. The story consideration covers the theme of the story, the character's name, and the character's characterization. The setting consideration discusses the setting of place, and the cultural and/or historical background if any. The language refers to the language of the novel when it was first written by the author.

The Author

Discussing what it should be ideally understood from the term "Asian literature author" commonly first goes to the nationality of the author, then to his/her perception on his/her identity. It is mostly agreed that Asian literature means the literary works written by Asian nationality. The author should posses the Asian nationality. To discuss this matter, therefore a biographical study needs to be performed.

The first author, Kazuo Ishiguro, although having Asian Japanese name, has British nationality. Since he was five, he and his family have lived in England. Ishiguro was born in Nagasaki on November 8, 1954. His parents are Shizuo Ishiguro, who was a physical oceanographer and Shizuko, a housewife. Kazuo Ishiguro has two sisters. In 1960 as his father was invited for a research at the National Institute of Oceanography, the family moved to live in Surrey, England. It was not until 30 years later that Ishiguro return to Japan as a participant in the Japan Foundation Short-term Visitor Program. As he stated in an interview, "I grew up with a very strong image in my head of this other country, a very important other country to which I had a strong emotional tie... In England I was all the time builllding up this picture in my head, an imaginary Japan."[24] Based on this imaginary Japan he wrote his first two novels.

As a literary writer, Kazuo Ishiguro has produced some novels, short stories, screenplays and even song lyrics. His novels are *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), *The Unconsoled* (1995), *When were Orphans* (2000), *Never Let Me Go* (2005), and *The Buried Giant* (2015). He has been honored with some awards, such as: the Winifred Holtby Memorial Prize for his *A Pale View of Hills* in 1982, a Whitbread Prize for *An Artist of the Floating World* in 1986, a Man Booker Prize for *The Remains of the Day* in 1989, Granta Best Young British Novelists in 1983 and 1993, Officer of the Order of the British Empire in 1995, Chevallier de l'Ordre des Arts et des Lettres in 1998, 100 greatest English language novels by *Time* magazine for his *Never Let Me Go* in 2005, the *Times* 32nd rank among 50 Greatest British Writers since 1945 in 2008, and the most recent one the Nobel Prize winner in October 2017.

When asked about his identity, Ishiguro explains,

"People are not two-thirds one thing and the remainder something else. Temperament, personality, or outlook don't divide quite like that. The bits don't separate clearly. You end up a funy homogenous mixture. This is something that will become more common in the latter part of the century – people with mixed cultural backgrounds, and mixed racial backgrounds. That's the way the world is going."[25]

Ishiguro has been admitted of his being an international mixture, a Japanese descendant who grew up in British culture. Although his parents have tried to provide as much as possible of the Japanese culture in their house, it is not enough for Ishiguro to develop his

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[24] Oe, Kenzaburo. (1991). "The Novelist in Today's World: A Conversation." *Boundary 2*. 18(3): 110.

[25] Swift, Graham. (Fall 1989). "Kazuo Ishiguro." *BOMB*.

Japanese identity. He feels he is not completely a Japanese and a English either. He is more comfortable with the status of mixed backgrounds. He believes his being Japanese or his being English cannot be measured clearly. In an interview with Karen Grigsby Bates in 2005, Ishiguro tells his thoughts on his nationality:

> […] I consider myself British I suppose, because, you know, I've grown up and I've been shaped by Britain. I've been educated entirely in Britain. But, on the other hand, when I was growing up, I grew up in this home with Japanese parents, speaking Japanese. Perhaps most crucially- yes- in this home where my parents didn't have the attitude of immigrants but of visitors- temporary visitors- the idea was that we'd always go back within the next two years. And so, I think perhaps, I did grow up observing the English around me at a slight distance, and many things that my friends thought were absolute right and wrongs, that they'd been taught by their parents, I realize that they were just tribal customs, because that's how my parents regarded them. […] There were all these things to do with good manners and protocol that were very important. And, of course, these things were very different within our house. So, I was always taught to respect the English manners and mores, but they were very much what the natives did. And something like the English class system was something that I felt I was on the outside of, whereas all my friends grew up very, very concerned about class. Because their parents were, whereas my own parents couldn't even interpret the class signals. […] It was like a cold civil war going on in the country between the classes, and I was kind of on the outside of it.[26]

Kazuo Ishiguro considers himself as British for his upbringing, however, he cannot neglect his feeling for being outsider. It is because at home he has been educated using Japanese tradition and culture. The ambivalence between British and Japanese will always haunt Ishiguro. As Ishiguro shares, his family does not have the immigrant attitude, for they believe that they will be back in the next two years. This belief has made Ishiguro sets a distance with his English native friends. In a more recent interview after the announcement of the Nobel Prize, Ishiguro stated,

> "I've always said throughout my career that although I've grown up in this country (England) and I'm educated in this country, that a large part of my way of looking at the world, my artistic approach, is Japanese, because I was brought up by Japanese parents, speaking in Japanese. I have always looked at the world through my parents' eyes."[27][28]

Ishiguro although acknowledges his being British, still he values his being Japanese more. His literary talent has much been shaped by his Japanese way of seeing the world.

The second writer, Haruki Murakami, was born in Kyoto, 12 January 1949 during the post WW II baby boom. He grew up in Shukugawa (Nishinomiya), Ashiya and Kobe. He is the only child of a father who was the son of Budhist priest, while the mother was the daughter of an Osaka merchant. Both parents taught English literature which provides him Western literature. Murakami has Japanese nationality, however, he has been criticized as being Western lover. In many of his works, he uses many Western references, such as songs, names, drinks etc. As a writer, he has been praised as the most

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[26] Bates, Karen Grigsby. "Interview with Kazuo Ishiguro." *Conversations with Kazuo Ishiguro: Literary Conversations Series*. (2008) Ed. Brian W. Shaffer, and Cynthia F. Wong. Mississippi: University Press of Mississippi: 200.

[27] Johnson, Simon; Pawlak, Justyna (5 October 2017). "Mixing Kafka with Jane Austen; Ishiguro wins literature Nobel." *Reuters*.

[28] "Nobel winner Kazuo Ishiguro: Award brings people together on International level." *Independent.ie*. 5 October 2017.

compelling Japanese writer who has succeeded in applying the magical realism through his writings. He produces the mixture of fantasy and artistic fiction to develop his surrealist themes. *Norwegian Wood* (1989) is the fourth novel after *Hear the Wind Sing* (1979), *Pinball 1973* (1980), *A Wild Sheep Case* (1982), *Hard-Boiled Wonderland and the End of the World* (1985) and *The Wind Up Bird Chronicle* (1994-1996).   The chronicle which consists of three novels was actually a collection of short stories published in newspaper. Murakami has written not only fictions but also non-fictions such as *Underground* (1995) and *Underground 2* (1998). In these two books, he shares the stories concerning major current event, the Aum Shinrikyo cult's poison gas incident of 1995. He has also written travelogues, essays and others.

Haruki Murakami has been appreciated and got some awards. Among the awards he got for his stories are: Gunzo Award (best first novel) for *Hear the Wind Sing* in 1979; Noma Literary Prize (best newcomer) for *A Wild Sheep Chase* in 1982; Tanizaki Prize for *Hard-Boiled Wonderland and the End of the World* in 1985; Yomiuri Prize (best novel) for *The Wind Up Bird Chronicle* in 1995; Kuwabara Takeo Prize for *Underground* in 1999; World Fantasy Award (best novel) for *Kafka on the Shore* in 2006; Frank O'Connor International Short Story Award for *Blind Willow, Sleeping Woman* in 2006; Hans Christian Andersen Literature Award in 2016. Murakami declined the Kiriyama Prize for *Blind Willow, Sleeping Woman* in 2007. The prizes he received as a literary writer are: Frans Kafka Prize in 2006; an honorary doctorate of Letters from the University of Liege in 2007, from Princeton University in 2008 an Tufts Univeristy in 2014; the Jerusalem Prize in 2009; International Catalunya Prize in 2011; Welt – Literaturpreis in 2014; the TIME 100's most influential people in 2015; and the Danish Hans Christian Andersen Literature Award in 2016.

David Mitchell, the third writer, is of British nationality. He was born in Southport – Lancashire/Merceyside, England. He grew up in Malvern – Worcestershire, England. He studied at Hanley Castle High School and earned his undergraduate degree in English and American Literature, and also an M.A. in Comparative Literature. David Mitchell lived in Sicily for one year then in Hiroshima for eight years. He taught English for a living. Becoming a successful writer, he returned to England with his Japanese pregnant wife.   Now he has two children and lives in Ardfield, Clonakilty in County Cork, Ireland. David Mitchell likes Japan very much.

David Mitchel has written several novels. The first was *Ghostwritten* (1999) which was narrated by nine people, covers places around the globe, such Okinawa, Mongolia, to New York City. This novel won the John Llewellyn Rhys Prize, for the best British literature of the year written by an author under 35 years old. This novel was also shorltisted for the Guardian First Book Award. Then in 2001 he published his second novel, *number9dream*. In 2004, the third novel *Cloud Atlas* was released. These two novels were shortlisted for the Man Booker Prize. In 2012 his *Cloud Atlas* was adapted into a film. One part of *number9dream* was made into a short film and made its to BAFTA nominated list in 2011. This short film starring Martin Freeman was titled *The Voorman Problem*. David Mitchell was among those selected as Granta's Best of Young British Novelist. He was also listed by Time magazine to the 100 Most Influential People in the World. In 2006 his fourth novel, *Black Swan Green*, was published. Four years later, in 2010, Mitchell published his fifth novel, *The Thousand Autumns of Jacob de Zoet*. It took another four years for the next novel, *The Bone Clocks* (2014). In 2015, he published *Slade House*.

As we have learned the nationalities of the three writers, the most eligible for representing Asian writer would be Haruki Murakami who is of Japanese nationality which means of really Asian people. Despite his Western tendency, still he is officially

of Japanese nationality and spends most of his time in Japan. While for Kazuo Ishiguro, although he is proud of his being part of Japanese family, he cannot neglected the fact that he grew up and educated in Britain and that he is officially of British nationality. And for David Mitchell, although he likes Japan very much, is obviously a British person who grew up and live in Britain.

The Story

Kazuo Ishiguro's *The Remains of the Day* which has won the British Man Booker Prize for Fiction in 1989. It tells a story of an English buttler named Stevens. The novel was adapted into a film in 1993 and starred by Anthony Hopkins and Emma Thompson. The film was nominated for eight Academy Awards. The story is delivered from a first person point of view, the similar point of view as Ishiguro's two previous novels. The narrator, Stevens, a butler, narrates his life-story in a form of diary. The story goes for Steven's professionalism as a butler and his relationship with a former colleague, Miss Kenton. Ishiguro seems very successful to write about this butler story and most people agree that as Japanese descendant, Ishiguro has been very detailed and factual in characterizing the butler profession. The cultural background of the story which is very specific to English, makes the story feels like the original English story written by English writer.

Haruki Murakami's *Norwegian Wood* presents us Japanese story of Toru Watanabe and his relationships with Naoko and Midori. Naoko is very differet with Midori. Naoko is beautiful but emotionally troubled. Midori is very outgoing and lively. The novel was popular among the Japanese youth and contributed to Murkami's fame. It was also adapted into a movie of the same name in 2010. The Japanese version title is *Noruwei no Mori*. The title is taken from the Beatles song "Norwegian Wood (or "This Bird has Flown)." As the favorite song of the character Naoko, the word "wood" in the title refers to the sense of "forest" not the "wood" as a particular material. Forest settings and imagery are significant in the novel.

The main characters in the novel are Toru Watanabe, Naoko and Midori Kobayashi. Toru Watanabe is the narrator and also the protagonist. He is a college student in Tokyo who is of average ability. He is interested in Western, American literature. He is best-friend of Kizuki. He has romantic relationships with Naoko and Midori. Naoko is a beautiful but emotionally troubled woman who is Kizuki's girlfriend. After Kizuki's death, she becomes involved with Watanabe. Naoko has been very much affected by the older sisters suicide which was done when her sister was at age 17 and also later by Kizuki's suicide. She lacks of emotional stability. The next character, Midori Kobayashi is a classmate of Watanabe who is very outgoing and vivacious. With her sister, Midori takes care of the family bookstore as the mother dies of cancer. She actually has a boyfriend but then develops likeness toward Watanabe.

David Mitchell's novel *number9dream* narrates the 19-year-old Eiji Miyake's search for his father. He has never met his father. Coming from the rural island of Yakushima, Eiji goes to Tokyo to find his father. Using the first person narrator, the story has successfully juxtaposed Eiji Miyake's actual journey toward identity and understanding with his imaginative journey. Another important character is Ai Imajo who is a waitress at the Jupiter cafe. Amazed by her neck, Eiji who is too shy to engage her in an introductional conversation often uses the reference "the waitress with the beautiful neck." The next character is Yuzu Daimon who is a womanizing final year law student. Born from a rich family, he leads Eiji on a night of debauchery. Eventually the fate makes them closer thatn they first realize. The last character to mention is Buntaro Ogiso who is Eiji's landlord. He owns the video rental store on the first floor. In the beginning,

Eiji and Buntaro's relationship is a matter of business, but later on, Buntaro cares about Eiji, and saves him from Yakuza.

As representation of Asian literature, the second and the third novels can be easily fitted into. The second novel, Murakami's Norwegian Wood has given us the Japanese post-modern story with its Japanese names/people and Japanese experiences. While the third novel has also given us a Japanese story with its Japanese names/people and young people's Japanese life experiences.

The Setting and the Language

Unlike Ishiguro's earlier novels, *The Remains of the Day* uses the non-Japanese setting, English setting. Ishiguro claims that he realizes that his sensibility is not rooted in a particular place. The cultural background presented in the novel is of British culture. The 'butler' profession itself was a typical of British royal or noble family. An professional butler would always put foward his master's need rather than his own need. A butler even valued as part of the property. When the mansion was sold, the butler was in the package. It is interesting that the butler valued as part of the property. The language of the original publication of Kazuo Ishiguro's *The Remains of the Day* was English.

Haruki Murakami's *Norwegian Wood* presents the Tokyo setting during the late 1960s, the period in which Japanese students were protesting against the established order. Through the eyes of the characters, this historical moment is portrayed as of weak willed and hypocritical. The language of the original novel was Japanese, then was translated into English and other languages.

David Mitchell's novel *number9dream* takes the Tokyo setting as well. In this novel, Tokyo is portrayed as a futuristic city which is full of wonder an opportunity. Although the city is cluttered with flaws, it also a city where anything is possible. By recalling Mitchell's life background, we then feel his atachment to the city. The original language of the novel is English before translated into other languages.

Selecting which of these three novels can best suited the Asian novel, the decision is made based on the depiction of Asian setting and the use of Asian language in the original novel. The honor then should be given to Murakami' *Norwegian Wood* for the use of Tokyo setting and the use of Japanese as the language of the novel.

CONCLUSION

After studying the three novels, the most suitable novel to represent the Asian literature goes to harui Murakami's *Norwegian Wood* for the following criteria: first, it was written by Japanese nationality writer; second, it narrates Japanese experiences and involving Japanese characters; and the third, it depicts the Japanese cities or places and that it uses Japanese language in its first publication. At the end of the discussion, I think these three criteria to select a literary work that can best represent Asian literature have been very much of help. The Asian literature is the literary work written by Asian writer who live in Asian countries and share us Asian stories and setting.

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Language Style in *Get a Job* Movie

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Abstract

This article concerns about the use of language style. The study focuses on types of language style and social factors influencing the use of language style. Joos's theory is used to determine types of language style and Holmes's theory is used to analyze social factors. All data presented are collected from a movie entitled *Get a Job*. This is a descriptive qualitative research. The data collecting process used observation method, uninvolved conversation observation technique and writing technique. The data were analyzed by comparing method. The result is served by using oral method. This study finds that this movie uses four types of language styles. They are formal style, consultative style, casual style and intimate style. The social factors influencing the use of language style are participant, setting and function.

Keywords: language style, social factor, movie

INTRODUCTION

According to Martin Joos (1967), language style is differentiated into five types. They are frozen style, formal style, consultative style, casual style and intimate style. People talk to their friends in spare time by using casual style, but they use formal style when talk to an interviewer. The use of language style is applied in daily life and it is also applied in literary works, such as novel and movie. In a literary work, there are some actors acting different roles. The different roles influence the language style used by the actors. A movie entitled *Get a Job* tells about five fresh graduates who are looking for a job. It has many contexts reflecting some language style, for example the actor uses intimate style when talking to his friend, casual style when talking to his family, consultative style when meeting, and formal style when having an interview. Therefore, this research uses the movie as the data. This study investigates about the types of language style used in *Get a Job* movie according to Joos's theory (1967) and social factors influencing the use of language style according to Holmes's theory (2008).

LITERATURE REVIEW

Language style is a term used to point one of variations in a language usage (Suwito, 1982). According to Marjohan (1988), it refers to speaking variations from more formal to be more casual. The marker of formal style can be seen from the use of *may* instead of *might*. Holmes (2008) mentions that language style is influenced by formality degree. Furthermore, Fromkin (2003) states that language style is a different way of someone's speaking based on the social context.

In his book entitled *The Five Clocks,* Martin Joos (1967) divided language style into five types. They are frozen style, formal style, consultative style, casual style and intimate style. Frozen style is used to celebrate legitimation and admiration (Nababan, 1986), while Joos (1967) argues that frozen style is used to write a poem. Formal style is used to deliver speech, official meeting, official letter, etc (Chaer & Agustina, 2010). Consultative style is usually used to discuss something (Nababan, 1986). Language style

used to speak with friend and family in a free time is casual style (Chaer & Agustina, 1995). Meanwhile, intimate style is used to speak with someone who has intimate relationship (Nababan, 1986).

Holmes (2008) differentiates the social factors into four. They are participant, setting, topic, and function. The participant involves who is speaking and who are they speaking to. Setting refers to the context of situation and the place of the conversation. Topic is something which is discussed. Function is the reason of the speaking. The function is divided into six. They are expressive, directive, referential, metalinguistic, poetic, and phatic. Expressive means expressing feeling, such as happy or sad. Directive means asking someone to do something. Referential is used to give information. Metalinguistic is used to give a comment about the language itself. Poetic focuses to the aesthetic characteristic of the language, such as poem and rhyme. Phatic expresses solidarity and empathy to others.

RESEARCH METHODS

This is a descriptive qualitative research. . The data collecting process used observation method, uninvolved conversation observation technique and writing technique (Sudaryanto, 2015). It was done by watching a movie entitled *Get a Job* and writing the utterances used by the characters. The data were analyzed by comparing method (Sudaryanto, 2015). First, the data were classified into the types of language style. The classification is done based on the characteristic of the utterances. Then, the data were also classified by the social factors. The analysis is related to the context happen in the movie. The result is served by using oral method (Sudaryanto, 2015), therefore it is explained by using sentences, not a table or a diagram.

DISCUSSION

1. Types of language style
1.1. Formal style
  1.1.1.　The use of last name
 (1) Wilheimer: I was showing you the door, *Mr. Davis*. That's it over there.
Datum number (1) is classified into formal style because it uses the last name of William Davis.
  1.1.2.　The use of *could* instead of *can*
 (2) Wilheimer: "Vast experience in all aspects of video production." *Could* you elaborate on that?
Datum number (2) is classified into formal style because it uses *could* instead of *can* to ask Will elaborates about his statement written in the curriculum vitae.
1.1.3.　The use of *thank you* instead of *thanks*
 (3) Will: *Thank you*. Oh, Mr. Wilheimer, I wanted to thank you for this opportunity.
Datum number (3) is classified into formal style because it uses *thank you* instead of *thanks* to thank.
1.1.4.　The use of *understood* instead of *got it*
 (4) Katherine: You are an employee of this company, Mr. Davis. Your behavior must conform to the exacting standards of the Wilheimer Executive Placement Firm. Is that *understood*?
Datum number (4) is classified into formal style because it uses *understood* instead of *got it* to ask about understanding.
1.1.5.　The use of *good afternoon* instead of *hello*
 (5) Ethan: *Good afternoon*, Mr. Buffett.

Datum number (5) is classified into formal style because it uses *good afternoon* instead of *hello* to greet.

1.1.6.   The use of *sir*

(6) Will: Thank you, *sir*.

Datum number (6) is classified into formal style because it uses *sir* to respect others.

1.1.7.   The use of *please*

(7) Security: Check in with the front desk, *please*.

Datum number (7) is classified into formal style because it uses *please* to show politeness.

1.2. Consultative style

(8) Wilheimer: That was quite impactful. So, *what do we think*?

Datum number (8) is classified into consultative style because it uses *what do we think* to ask opinion.

1.3. Casual style

1.3.1.   The use of first name

(9) Jillian: Stop booing me, *Charlie*.

(10)   Will: *Katherine*, I'm sorry. My dad needs me.

(11)   Will: Yeah, it definitely doesn't sound good. Yeah, this is bad. Look, *Luke*, we gotta go find my dad.

(12)   Will: Thanks, *Lon*. Um...But I'm gonna have to turn down your offer.

Data numbers (9) until number (12) are classified into casual style because they use first name. Datum number (9) uses the first name of Charlie Baxter. Datum number (10) uses the first name Katherine Dunn. Datum number (11) uses the first name of Luke Hamilton. Datum number (12) uses the first name of Lon Zimmet.

1.3.2.   The use of nick name

(13)   Ethan : Hey, *J. La*. Was that your sister at graduation?

(14)   Brian: Hey, *Will*. We don't have a job for you.

(15)   Cammy : It's okay.You want another one, *Rog*?

Data numbers (13) until number (15) are classified into casual style because they use nick name. Datum number (13) uses the nick name of Jillian. Datum number (14) uses the nick name of William Davis. Datum number (15) uses the nick name of Roger Davis.

1.3.3.   Shortening

(16)   Cammy : *I'm* Cammy. What's your name?

Datum number (16) is classified into casual style because it uses shortening of *I'm* to substitute *I am*.

1.3.4.   The loss of auxiliaries

(17)   Jillian: *You spent the money on a TV?*

Datum number (17) is classified into casual style because it losses of auxiliaries *do*.

1.3.5.   The use of *be gonna*

(18)   Will: You'*re gonna* end up in iJail getting iRaped.

Datum number (18) is classified into casual style because it uses *be gonna* instead of *will*.

1.3.6.   The use of *gotta*

(19)   Will: Hey, Dad? Hmm? I *gotta* ask you for money.

Datum number (19) is classified into casual style because it uses *gotta* instead of *want to*.

1.3.7.   Clipping

(20)   Will: Wow! *Thanks*, Dad. *Thanks*, Mom.

Datum number (20) is classified into casual style because it uses clipping of *thanks* to substitute *thank you*.

1.4. Intimate style
1.4.1. The use of swearing words
(21)   Ethan: IStalkU, *motherfucker*!
Datum number (21) is classified into intimate style because it uses swearing words *fuck.*
1.4.2. The use of *man*
(22)   Will: Ethan, what are you doing, *man*?
Datum number (22) is classified into intimate style because it uses *man*.
1.4.3. The use of *dude*
(23)   Will: Good luck, *dude*.
Datum number (23) is classified into intimate style because it uses *dude*.
1.4.4. The use of *buddy*
(24)   Brian: Hey, Will. Looking good, *buddy*.
Datum number (24) is classified into intimate style because it uses *buddy*.
1.4.5. The use of *bro*
(25)   Will: Thanks, *bro*. Take care of my TV, *bro*.
Datum number (25) is classified into intimate style because it uses *bro*.
1.4.6. The use of *boy*
(26)   Ethan: Have a nice day, *boys*!
Datum number (26) is classified into intimate style because it uses *boy*.
1.4.7. The use of *honey*
(27)   Roger: Hello? Oh, hey, *honey*. How are you? I'm at the office.
Datum number (27) is classified into intimate style because it uses *honey*.
1.4.8. The use of *dear*
(28)   Katherine: Enjoy the party, *dears*.
Datum number (28) is classified into intimate style because it uses *dear*.
1.4.9. The use of *baby*
(29)   Jillian: Bring home the bacon, *baby*.
Datum number (29) is classified into intimate style because it uses *baby*.
1.4.10. The use of *roomie*
(30)   Ethan: Hey, *roomie*! FYI, we leave porn laying around, so just, like, embrace it.
Datum number (30) is classified into intimate style because it uses *roomie*.

2.   Social factors
2.1. Participant
2.1.1. Formal style
(31)   Ethan: *Good afternoon*, Mr. Buffett.
Ethan comes to Mr. Buffet's company to show his new application. He thinks that his application will produce many profits, but he needs cooperation with big company to support his innovation. Therefore, he comes to Mr. Buffet's company to ask him cooperate. Ethan uses formal style because he talks to the owner of company where he will apply.
2.1.2. Casual style
(32)   Will: Wow! *Thanks*, Dad. *Thanks*, Mom.
Will, his mother, his father and his girlfriend are having breakfast together. Will and Jillian, his girlfriend, have graduated from their university. They talk about Will's and Jillian's new job. Will's father gives Will some money as a gift for his graduation. Then, he thanks to his parents. Will uses casual style because he talks to his family.

(33)   Jillian: *You spent the money on a TV*?

Will's father gives Will some money as a gift for his graduation. Will spends all of the money only to buy a television. Jillian is very surprised about it. She does not suppose that Will spends the money only for a television. Jillian uses casual style because she talks with his boyfriend.

(34)   Ethan : Hey*, J. La*. Was that your sister at graduation?

(35)   Ethan : *I'll* find your sister.

Ethan makes a new application named ISearchU. This app helps to find a person. In this case, Ethan wants to find Jillian's sister by using the app. Ethan uses casual style because he talks to his friend, Jillian.

(36)   Will: Hey, Dad? Hmm? I *gotta* ask you for money.

(37)   Roger : Will, you're a grown-up now. I'm not *gonna* give you any more money.

Will comes to his father's house to ask for money. He is fired from his previous job. Therefore he does not have money anymore. His father does not want to give him money again because he thinks that Will have grown up. He must get money by himself. Moreover, his father is also fired from his previous job. Therefore he does not have money anymore. They use casual style because it is a conversation between son and father.

(38)   Brian: Hey, Will. We *don't* have a job for you.

Will comes to Brian's office. In the beginning, Brian promises Will that he will give a job for Will, but when Will comes, Brian tells that he does not have a job for Will. Brian use casual style because he talks to his friend, Will.

 2.1.3.   Intimate style

(39)   Will: Good luck, *dude*.

Luke tells his friends that he has got a job. That day is the first time of his work. All of his friends are very happy about it. Therefore, in this case, the word *dude* refers to Luke. After Luke says good bye to his friend, Will gives a support for Luke. Will uses intimate style because he talks to his friends.

(40)   Ethan: IStalkU, *motherfucker*!

Will sees his father's tweet that he will come to a company where he applies for a job. Will is very worry about his father because he knows that the company reject his father without certain reason, but his father keeps trying to work in the company. Then, he asks Luke to help him find his father. Luke comes with Ethan and Charlie. They know that Will's father at Millennium Plaza. Will asks them how they know about the position of his father, and then Ethan says that he searches it on his new application, IstalkU. Ethan uses intimate style because he talks to his friend, Will.

(41)   Roger: Hello? Oh, hey, *honey*. How are you? I'm at the office.

Roger is fired from his previous job. He does not tell his wife about it because he does not want to make his wife sad. Every day he always leaves his home and tells his wife that he works. In fact, he only comes to a cafe waiting for his job application accepted by a company. He uses intimate style because he talks with his wife.

(42)   Luke: Come on, *man*! It's a game of...

Will and Luke are playing a game, but Ethan and Charlie come in front of them. Therefore, Luke and Will feel distracted. Ethan asks Will and Luke to pause the game. He wants to show his new tubing. It is used for smoking. Luke uses intimate style because he talks to his friends.

(43)   Roger: Hi, *buddy*! Come on into my office here. Cammy, come on over. This is Will. Will, this is my friend, Cammy.

Will comes to a café. In the café, he meets his father. Every day, his father comes to the café because he has not got a job. Roger introduces Will to his friends, Cammy. Cammy is a waitress in the café. Roger uses intimate style because he talks to his son.

2.2. Setting
2.2.1. Formal style
(44)   Wilheimer: *William Davis*.
(45)   Will: Yes, *sir*.
(46)   Wilheimer: "Vast experience in all aspects of video production." *Could* you elaborate on that?
(47)   Will: Yes, *sir*. *Do you mind* if I...
(48)   Wilheimer: I was showing you the door, *Mr. Davis*.

Will sends his job application as videographer to Wilheimer Group. One day, he gets an information that he is called to join an interview. Will comes to the company and meets Wilheimer, the president of Wilheimer Group. Wilheimer reads Will's resume. In his resume, Will writes that he has experience in all aspects of video production. Wilheimer asks Will to explain about his statements. When the interview is still going on, Will's handphone is ringing. It is a message from his girlfriend, Jillian. Will asks Wilheimer to give him a time to reply the message. Wilheimer gives Will a time to do it. When Will wants to continue his explaination, Wilheimer asks him to get out from his office. He is very angry because Will plays his phone when the interview is still going on. Will keeps trying to make sure that he is very capable for the job. Will and Wilheimer uses formal style because the situation is job interview.

2.2.2. Consultative style
(49)   Wilheimer: That was quite impactful. So, *what do we think?*
(50)   Tanya: *I think* it makes him seem youthful.

Willheimer Group holds a meeting. The meeting discusses about Will's video. After Will shows his video to the participants of the meeting, Wilheimer asks the participants to give their opinion about Will's video. Tanya says that the video is good. Wilheimer and Tanya uses consultative style because the situation is a company meeting.

2.2.3. Casual style
(51)   Will: No, *I'm* just here for the free buffet.
(52)   Penari: The buffet is free *'cause* you're supposed to be spending money on me.

One night, Will and his friends come to a bar to get an entertainment. They watch many dancers dance without clothes. All of Will's friend give their attention to the dancer and give them money, but Will does not pay attention to the dancer. He is only busy with the buffet. He eats many foods because it is free. One of the dancers tries to interest Will's attention. Will and the dancer use casual style although it is the first time they meet. It is happen because it is a casual situation.

2.2.4. Intimate style
(53)   Katherine: Enjoy the party, *dears*.

Will and Jillian come to Christmas celebration. The celebration is held by Wilheimer Group. In the party, they meet Katherine, the vice president of the company. Katherine asks them to enjoy the party. She uses intimate style because it is a free time.

2.3. Function
(54)   Brian: Will...Uh...I don't owe you *shit*.

Will comes to Brian's office. In the beginning, Brian promises Will that he will give a job for Will, but when Will comes to him, Brian tells that he does not have a job for Will. Will is very angry because he has told his family and his friends that he has got a job, but

Brian lies to him. Listening to Will who is angry with him, Brian uses swearing words. It has expressive function that is to express that he is also angry with Will. He thinks that Will disturb his work.

CONCLUSION

Language styles used in *Get a Job* movie are casual style (80%), intimate style (10%), formal style (8%) and consultative style (2%). The social factors influencing the use of language style are participant (80%), setting (15%) and function (5%). This movie uses more casual style because most of the characters are young people such as Will, Charlie, Ethan, Luke and Jillian. Those five people live together without their parents, therefore their life is very free and they spend their time by negative activities such as playing game all day long, smoking, using drug, watching pornography and using swearing words without considering the situation and who are they speaking to. Since the characters are dominated by young people with those characteristics, factor social influencing the use of language style is dominated by participant.

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To Dwell and to Reinhabit : Kiana Davenport's *House of Many Gods* as Bioregional Literature

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Abstract

Environmental degradation has become a pivotal issue in Hawai'i nowadays. The policies of United States' government and military has shaped the Hawai'ian ecology. Through the process of ecological imperialism, started from the beginning of American colonialism, both the Hawai'ian's landscape and their connection with the environment is disrupted. Modern Hawai'ian ecology nowadays is a postcolonial ecology, which was, and still is molded by the American imperial power. As a product of colonialism, Hawai'ians' have become alienated with their ancestral traditions, especially regarding interrelation between human and non-human. Taking cues from Lawrence Buell's assertion that environmental crisis is a crisis of the imagination, modern Hawai'ian literature tries to reorient human–non human relationship from indigenous Hawai'ian epistemology. As seen in Kiana Davenport's *the House of Many Gods*, traditional Hawai'ian perspective is reimagined to reterritorialize Hawai'ians in their previous environmental outlook, before the arrival of the Americans. This study argues that by several bioregional concepts such as dwelling, and reinhabit, Kiana Davenport's *the House of Many Gods* can be stated as a bioregional literature.

Keywords: Bioregionalism, Hawaiian Literature, Environmental Imagination

INTRODUCTION

Environmental degradation had become a major concern in this modern era. As one of the leading countries in industrial consumption and production, America plays an important role in causing this phenomenon. Huggan and Tiffin considers America as "a country that has actively and aggressively contributed to what many acknowledge to be the chronic endangerment of contemporary late-capitalist world" (2010:1). Excessive consumption, pollution, and waste as well neocolonial forms of globalization, militarism, and development (DeLoughrey and Handley, 2011:17) are several examples of American's impact upon the degrading environment. While American influences concerning the environment spread globally, this study specifically focuses in an area of intersection between American settlers and indigenous people in a colonial context, the American state of Hawai'i.

Viewed historically, the Hawai'ian ecology and landscape had and even is still shaped by the act of American imperialism. Since the arrival of the Whites (*haole*) started from the James Cook's expedition in the 1778, Hawai'i had undergone an ecological imperialism, a term coined by Alfred Crosby in his book *Ecological Imperialism* (1986). The interaction between the local/ indigenous people and the white settlers had been unequal, one-sided, and detrimental for the native Hawai'ians. While at first the Whites, especially America considered Hawai'i as their trading partner, they started to implement a more forcibly policy of colonialism to assert their authority. Started by taking Hawai'i as an American protectorate and a military coup which overthrow the last Queen of Hawai'i in 1893, American influence in Hawai'i had become even more entrenched. Any

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pretense of Hawai'ian sovereignty in the form of the Republic of Hawai'i is plainly abolished by the establishment of Hawai'i as the overseas territory of the United States (1898-1959) and the entry of Hawai'i as the 50th state of U.S.A in 21 August 1959.

It can be stated that Hawai'ian ecology is a byproduct of colonialism, or postcolonial ecology. As stated by DeLoughrey and Handley (2011), postcolonial ecology refers to an ecology which was and is still shaped by the ongoing act of colonialism. American colonialism, especially in the form of ecological imperialism did not only result in "invasion, land-clearing, and destruction" (Handley and Tiffin, 2010:8), but it also happened in the form of "material and ideological imposition" (Worster, 1985). Through colonial education, the indigenous people are forbidden to learn their ancestral way of living and instead forced to adopt Western perspective regarding human and non-human relationship. This disruption of human ethical attitude toward the non-human goes side by side with the implementation of Western governmental system, a fact addressed by Said:

> a changed ecology also introduced a changed political system that, in the eyes of the nationalist poet or visionary, seemed retrospectively to have alienated the people from their authentic traditions (1993:77).

Hawai'ian writers particularly addresses environmental degradation as the result of American imperialism in their literature. The impact of American colonialism is their main issue, which makes them differ from mainland American environmentalist as a whole. While the environmentalism of the Whites takes forward the trope of pastoral, agriculture, and conservation as their subject matter, the "environmentalism of the poor" as coined by Nixon (2011) highlights different agenda. As the product of "spatial imagination made possible by the experience of place" (DeLoughrey and Handley, 2011:4), the Hawai'ian writers' imperial experience are fictionalized differently with other American environmentalist. As Hawai'ians have become alienated with their ancestral tradition due to American colonial intervention, Hawai'ian literature tries to "reimagine this displacement between people and place through poetics." (DeLoughrey and Handley, 2011:14)

Hawai'ian literature are advocative and politically oriented, as highlighted by the phenomena that many writers such as Hakunai Kay-Trask, Kiana Davenport, and Louis-Ann Yamanaka are also noted as activists who wrote non-fictional works. Both their fiction and non-fictional work highlights strong anti-American critique and advocates a return to Hawai'ian sovereignty. Among those writers, this paper limits the scope of the analysis on Kiana Davenport's novel *the House of Many Gods* (2006). Reorientation of traditional Hawai'ian perspective, especially concerning human and non-human relationship is a pivotal theme in this novel. This issue is particularly reflected in the protagonist, Ana's journey from her ignorance of her own tradition into her outspoken embrace of Hawai'ian epistemology. Through Ana's struggle to reorient herself in her ancestral past, Davenport asserts how

> literature performs an advocacy function both in relation to the real world(s) it inhabits and to the imaginary spaces it opens up for contemplation of how the real world might be transformed. (Huggan and Tiffin, 2011:1)

Davenport's effort to reorient Hawai'ians in their pre-colonial tradition also highlights many tenets of bioregional perspective. Through the reinterpretation of Hawai'ian environmental epistemology as a solution to modern environmental crisis, Davenport particularly addresses two bioregional tenets, dwelling and reinhabit. Hence, this paper argues that Davenport's fiction, especially *the House of Many Gods* can be categorized as part of bioregionalism as a whole. Further explanation of bioregionalism will be explained in the subsequent paragraphs.

LITERATURE REVIEW

This subsection focuses on reviewing several aspects regarding bioregionalism. Firstly, this paper briefly explores the origin of bioregionalism and its relation with other environmentalist movements. Going further into several bioregional concepts, there are two relevant terminologies: dwelling and reinhabit. These two terminologies are important to reimagine the relation between human and their surrounding in a bioregion. In this case, Davenport's *House of Many Gods* advocates a sense of environmental responsibility towards the readers.

Bioregionalism rises as an environmentalist movement in the United States since the 1970's. The advent of bioregionalism is linked with the increasing ecological awareness of the surrounding, or popularly known as 'environmental turn'. The publication of several books such as Rachel Carson's *Silent Spring* (1962) and Stewart Udall's *the Quiet Crisis* (1973) puts forward the detrimental impact of technology towards people and their surroundings. The rising recognition of environmental issue results in the birth of several environmental movements, in which bioregionalism is one of them.

While part of a wider environmental movement as a whole, bioregionalism has several distinctive characteristics compared to the other environmentalist. Bioregionalism is more local in outlook compared to the regional and global environmental movements, furthermore bioregionalism focuses more on a particular bioregion. Bioregion is defined by Thayer, Jr as:

> literary and etymologically a "life place"—a unique region definable by natural (rather than political) boundaries with a geographic, climatic, hydrological, and ecological character capable of supporting unique human communities. (2003:3)

Furthermore, bioregionalism particularly emphasizes a sense of belonging through close connection between people and their particular bioregion. In this way, bioregionalism criticizes modern society with their nomadic lifestyle and high mobility, and instead advocates "various forms of localism, theories and poetics of place and local belonging" (Heise,2008:4). In the increasing trend of deteritorialization of modernity – watching the same movies, reading the same books with other people all over the world-, bioregionalism instead aims to reterritorialize. Bioregionalism stresses that identity is connected with how human being interacts with their specific bioregion, a local ecosystem in which they are irrevocably imbedded (Aberley, 1993:13) In other word, bioregionalism asserts that human identity is linked with their specific bioregion.

Relating with how human interact with the world surrounding him/her, bioregionalism proposes several perspectives. As briefly mentioned before, dwelling and reinhabit are two key terminologies in bioregional point of view. Defining the term dwelling –to dwell-, it is related with how human should recognize their environment in the proximity. As mentioned by Sale (1985:42), to dwell means "to understand *place*, the immediate specific place where we live." Bioregionalism highlights the importance to live mindfully and deeply in place (Lynch and Glotfelty, 2012:4). Moving into the second concept, reinhabit, it is still closely related with dwelling. While recognizing that it is essential to elate with the natural world, it cannot be denied that modern environment has been disrupted and damaged by human's own actions. Reinhabitation as defined by Berg and Dasmann means not only to "learning to live in place….but doing so in an area that has been disrupted and injured through past exploitation" (1977:399). Hence, before we can dwell in a particular place, firstly restoration of the damaged environment is needed. The key tenet of reinhabitation as stated by Lynch and Glotfelty are

> The idea is not simply to minimize harm to the environment, not simply to be able to sustain the current circumstances, but to find ways of living that repair the environmental harm caused by previous behavior. (2012:6).

DISCUSSION

Kiana Davenport's *the House of Many Gods* portrays the impact of American colonialism upon the indigenous Hawai'ian community. Taking site primarily in the island of O'ahu, especially around the Wai'anae Coast, Davenport vividly portrays the hardship faced by the indigenous Hawai'ian people in their living environment.

> Seaward, the Wai'anae Coast was untouched and magnificent, its beaches great strands of soft, white powder…Homestead youngsters raised on Welfare, their lives were circumcised by landless, poor education, drugs. Outsiders saw in them the criminal intent, the wish to self-destruct, not looking deeper where hunger for beauty lay. (Davenport, 2006:15)

The desolate landscape of the Wai'anae Coast is noted by the other Hawai'ians, especially city folks living in Honolulu who denoted this environment as "a junk kite" (2006,21). The decaying and putrid living condition in this Coast is a remnant of the militarization of O'ahu island during the Second World War. "Quonset huts on either side of the road, left over from World War II, when the military occupied the land…where families lived in them now" are the silent witness of how American military especially U.S Navy contribute prominently towards the unhealthy living condition in Wai'nae Coast.

The degrading environment of O'ahu is the birthplace of the protagonist of this novel, Ana, Anahola is her full name which is also her mother's name. Her mother's abandonment of her shapes Ana's early childhood. Although she is raised in a loving nuclear family, her lack of maternal love is detrimental for her personality. She turns out into a lonely and even alienated person.

> "She's lonely", Pua said
>
> Why, lonely? She got a house full of folks who love her
>
> She doesn't have a *mother*, not the same (Davenport, 2006:23)

The increasing numbers of newborn infants reduce Ana's importance in her family. "Less and less the center of attention, Ana become a watcher" (Davenport, 2006:46). She silently participates in any family activities, although her heart is not fully devoted toward it. In time, she even considers her island as a cage, which led to her running away into mainland America, California. Her journey is rushed, as if she desperately tries to escape the life without happiness in Hawai'i. After boarding the ship *Lurline* out of Honolulu, bound for San Francisco "she tried to reinvent herself" (Davenport, 2006:30), finding her new identity in urban environment of California.

In Ana's new life in San Francisco, she finds out that living in the metropolis is even harsher than her childhood in Wai'nae Coast. To survive, she must do many odd-jobs such as washing dishes, waitressed, and selling dim sum. It is her interaction with an American scientist, Max Mc Cormick which begins to recollect Ana in her ancestral Hawai'ian terminology. Recognizing Ana's innate intelligence, Max "sends Ana to college to achieve her degree in medical science, biochemistry" (Davenport, 2006:36). She considers her new life as a blessing, especially compared to "the grueling first year in Chinatown." More importantly, through her close relationship with Max, she begins to recognize the inherent virtue of traditional Hawai'ian epistemology.

A pivotal occurrence which reorient Ana in her indigenous environmental perspective is her return voyage to Hawai'i. While at first she is reluctant in doing so, afraid that "the island will take her hostage again" (Davenport, 2006:36), she realizes that

her homecoming helps her to reconnect towards the world surrounding him. Previously confined in the skyscrapers in the metropolis area, returning back towards her native island holds her firmly in the nature's embrace. As narrated in the novel,

> she hears the blending of Pidgin and Hawaiian Mother tongue that in the mouth of soft-voiced elders become intrinsically poetics. One night, hearing the wounded music of the sea, she runs barefoot to the beach and dives into moon-shot waves. She feels the harmony of things, the bliss of letting go. (Davenport,2006: 36)

From the aforementioned passage, it can be noted how Anna begins to reorient – or to dwell- in her local Hawai'ian environment. Furthermore, through her interaction with the family she left behind, Ana firmly reestablishes her Hawaiian heritage. One notable event which illustrate Ana's recollection is the birth of Rosie's –her cousin- child, in which Ana helps deliver the baby as a midwife. Since the pregnancy until the date of birth, her family employs traditional Hawaiian culture prominently, such as the sea bath. This event refers on how the pregnant mother – Rosie- stands still in calm water, moving her stomach back and forth to ease the birthing process (Davenport, 2006:63). Moreover, Rosie is encouraged to eat certain seafood such as shrimp and squid so that the child would be loving and clinging. (Davenport, 2006:63). Remembering all the ceremonies she undergoes during Rosie's pregnancy, Ana remarks how reflecting on the long, exhausting hours of that day –the birthing, and praying, the taking and sharing of pain, and love—in that moment Ana saw how rich they were, how thick their blood coursing the generations. It was a family, that did not keep up with time, but rather allowed time to pause, stand still, and catch its breath….In those moment she understood that these people, and this house, would always be her solace. Her language. And her place. (Davenport, 2006:71)

Anna's experiences in traditional Hawai'ian customs, things she previously neglected during her early childhood enables her to reorient herself in Hawaiian tradition. She recognizes how her family still abide towards established custom and tradition regarding pregnancy and birthing method which had been going on for centuries. As stated in the preceding quotation, this is the moment where Ana realizes that her family, her neighborhood, and the Hawaiians as a whole is where she really belongs, unlike how alienated she experiences in the mainland America. Through her reorientation in her heritage, she also understands her position, especially in what way she can contributes toward the wellbeing of the Hawai'ians, the people who are still marginalized by the American government. Since the moment she helps deliver Rosie's baby, Ana recognizes how she possesses a gift in medical field, to heal and contributes in the process of recovery. Although she is trained as a nurse, Ana does not want only to help people with their sickness, she also intends to repair the damaged Hawai'ian landscape through the bioregional concept of reinhabitation.

It can be stated that from this point forwards, Ana moves from the concept of dwelling into reinhabitation. While previously Ana only tries to reinvent herself in her tradition -, now she plays a more active role in reimagining Hawai'ian local tradition as the solution toward environmental crisis faced in her island. Her first action is to teach the knowledge of her Hawaiian past to the closest person to her, Max. Ana's interaction with Max reveals much about the ancestral tradition of the Hawaiians, as narrated by Ana:

> now I will tell you that some folks say much of the ancient life and history of the Polynesians who discovered this island and lived here for two thousand years has been forgotten….But *a'ole loa*! Absolutely not. Our history is never forgotten. Only hidden…. Place-names remain, and with them the name of the chiefs and chiefesses, gods and demigos.

Ana asserts the importance of the Hawaiians to remember their past, their lost histories forgotten through the long process of colonialism. Remembrance is needed to highlight their close connection with the world around them. One passage from the text aptly illustrates the Hawaiian's environmental concept: "like people the world over, we believe that the coming of the sun brings *mana*, life force to the earth each day. With *mana*, comes healing, growth, life itself" (Davenport, 2006:118).

Healing the damaged environment is one major tenet of bioregionalism especially the concept of reinhabitation. Ana especially criticizes how the American Navy uses Makua Valley as a site for weapon testing which resulted in the once beautiful valley turned into a "no-man's land" (Davenport, 2006: 52). Yet though the condition there is harsh and inhumane, several Hawaiians resides here as a temporary residence, a *pu'uhonua* or refugee. "People healed, and stayed, sweeping their beaches clean of garbage. They become once again *kahu o ka' aina,* stewards of the land. "(Davenport, 2006:135) Hawaiians resist American's degrading effect on the environment and they emphasize how even though the situation is putrid, they still emphasize the importance of respecting the ecology, keeping it clean from trash. This act of resistance, peacefully instead of open conflict is the proper way to restore the environment. "To win over the valley was not by trying to defeat the military, but to win them over to the people's side" (Davenport, 2006:340). By proclaiming the Hawaiian's closeness to the *aina* (land), the Hawaiians are able to win petition from the United Nation which review the improper use of military force in Makua Valley. Hence, Davenport's *the House of Many Gods* ends in an optimistic tone, how the earth is able to heal itself once again, as exemplifies here:

> The bombs are silent at Makua. For several years there has been peace. Nature slowly begins to heal itself. In the soil, roots take hold, seeds swell and lengthen. Folks say they are the seeds of freedom, and that it time winds will blow those seeds and germinate the land. (Davenport, 2006:356)

CONCLUSION

It can be summarized that *the House of Many Gods* is a bioregional novel with the emphasis of two concepts, to dwell and to reinhabit. As symbolized by Ana's reorientation in her native Hawaiian's outlook, the tenet of dwelling manifests in the text. While at first Ana is alienated from her indigenous side, her experiences living again in a rich vein of Hawaiian culture leads her to embrace her tradition once again. By recognizing that Hawaiian is part of herself, she becomes more vocal in advocating reinhabitation to repair the degraded Hawaiian environment. By emphasizing local Hawaiian's tradition of living closely with the earth, becoming the steward of the land *kahu o ka' aina*, the Hawaiians asserts that American's military allocation in Makua Valley is disruptive toward the local ecosystem. In the end, the Hawaiians especially who live in Wai'nae Coast, especially Makua Valley resident managed to restore their surroundings.

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Language Use among Bilingual Students in Lifeway Community School

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Abstract
Students of Lifeway Community School speak Indonesian language as their first language and are expected to speak English in school. This condition allows them to be bilingual speakers. However, the writer found that the students do not speak full English in certain utterances even prefer to switch from English to Indonesian language. Thus, the goals of this study are formulated into two research questions (1) when the students of use English and Indonesian Language and (2) what factors affect their language use. This sociolinguistics study will use observation, impromptu speech, and recorded conversation as data gathering method. The study was conducted for 2 months and finally, the writer comes out with the conclusion that they will use English when they have to deliver a speech in sharing time section while they prefer to do code-switching when they involve in a conversation. The factors affecting their language use are because their poor English proficiency, their L1 that becomes their major language outside the school, and to fulfill the conversation needs.

Keywords: bilingual, code-switching, language use, proficiency, acquisition

INTRODUCTION

Lifeway community school (LCS) is one of schools in Yogyakarta which implements international curriculum namely Accelerated Christian Education. The school rules the students, teachers, and staffs to speak English every day. The students learn English in school as their extra-curricular and listen to English words every day. Now, they are able to speak in English even though it is routinely found that the children switch their English into Indonesian language. In another side, they are also able to speak complete English without saying any Indonesian Language.

The mastery of English towards LCS students can be very low if they get little exposure at home and their surroundings. Children will learn their first language from their mother and it will be their first language (L1). When their L1 is Indonesian language and they are registered to International school, they should learn English to be their second language (L2). Furthermore, the gap between L1 and L2 perhaps can occur in school. However, children are able to absorb new languages easily. Leopold's (1939) and Meisel's (1994) research shows that children can develop more than one language if they can get adequate exposure towards the languages. Additionally, Radford et.al (2009) state that small children are able to memorize ten new words each day. Thus, children who learn two languages in their early age have a big chance to be a bilingual speaker.

This phenomenon afterward becomes the writer's interest to study about. Hence, this paper is going to find out the language use among the students especially the kindergarten B of LCS during their learning process and activity in school. There are two research questions proposed here (1) when the students of LCS use English and Indonesian Language and (2) what factors affecting their language use.

LITERATURE REVIEW

a. Acquiring a Second Language

Finegan argues that adults and children have a same chance to achieve the greater and faster mastery of second language learning. It is because adults have firstly acquired first language in which can help them to learn foreign language. In the journal written by Lightbown (2008) lists some researchers' thoughts and studies about children and their second language acquisition. In her journal, Patkwoski found that second language learners who began before adolescence are most likely to achieve native-like ability in that language. Most adult learners can have various learning outcomes. Some of them can do very well, most are failed, or perhaps can achieve the skills level that distinguish them on all respects from native speakers. On the other hand, Hyltenstam & Abrahamsson (2003) state that adolescent second language learners cannot achieve the level to distinguish them with monolingual speakers of that language (target language). A research conducted by Fillmore (1979) presents the variations in the learner's cognitive characteristics of learning English. She studied five Spanish-speaking children learning English that shows important variations in sequence and rate of acquisition of L2. The differences refer to the patterns of interactions between cognitive and social strategies, the nature of the learning task, and personal characteristics. Thus, it can be summarized that the early start of language learning cannot guarantee learners to succeed if they do not continue to use the language over many years because older learners can still reach a very high level of second language ability.

b. Bilingualism

Bilinguals are people who can speak their mother tongue and also another language that becomes their second language. Furthermore, Spolsky (2004) states that bilingualism occurs when one language speakers or monolinguals can possess knowledge and ability in a second language. Grosjen (1989) on Bialystok (2001) defines a bilingual is a person who is able to differentiate function in each language according to given needs.

Lightbown (2008) mentions that during preschool year, children can acquire more than one language. Language used in home and school enriches children language ability. They absorb many vocabularies and imitate adults. Besides, school teaches them through instruction in which second language learning is intended to. Research by Bialytok (2010), Cummins (2000), King and Mackey (2007) proved that earlier and better development of cognitive flexibility and metalinguistic awareness are benefits that early bilingual children can obtain. Children who are able to speak more than one language show language skill that becomes their strength in communication. On the other hand, research on bilinguals shows that children are exactly able to learn languages in their young age but they can also forget the learned language (Burling, 1959). Even though they can memorize new words easily, they are also able to forget them. It van be concluded that bilingualism should be maintained and developed to prevent children forgetting the language. It means the languages they learned especially their L2 should be used and trained continuously until they grow up and the language becomes permanently remembered.

c. Code-switching

Code-switching is familiar in bilinguals and multi-linguals situation. This happens when people turn one code to another code or they mix the codes. Code-switching or also called as code-mixing commonly occurs among bilinguals in which there is turn taking role of the use of languages they master. They tend to use certain code when they speak and they can choose to switch from one code to another or to mix codes in short or long

utterances and thereby create a new code in a process (Wardhaugh, 2006). Another definition is provided by Gumperz (1982). He says "the juxtaposition within the same speech exchange of passages belonging to two different grammatical system or subsystems' (59).

Bilingual children are able to code switch. A research done by Genesee (2000) found that a young as 2 years of age even are able to develop and adjust their language properly with parents and unfamiliar interlocutor as part of their communicative competence. Children can do code-switching in certain setting of place such as in school or at home. Moore (2002) states that a child who code switches is able to promote the process of language learning because in school the child uses L2 as the medium of instruction. Thus, learning foreign language in school can stimulate children to code switch because they find that the major language use in society is their first language but in school they should speak their second language. On the other hand, there are some pessimistic assumptions about children's code-switching. McClure (1981) and Zentella (1997) explain that case of code-switching on children might prove that they have incomplete knowledge of one of the languages. In certain moment, they are unable to use some word of a language but they remember those words in another language. According to this, they switch the words. Furthermore Cheng and Butler (1989) and Kogan (2001) say that code-switching leads to limited language proficiency in one or both languages. When students cannot comprehend the communication by using their L2, they will fulfill the communication by using their L1. Their lack of language proficiency induces them to code switch. It can be said that code-switching occurs from the internal factor of the speakers. Language influences them to use the language properly but when they are unable to communicate with one language, they will continue the communication with another language they also know.

RESEARCH METHODS

a. Setting and Participants

The study was conducted on March to May 2016 in LCS, Yogyakarta. The study took three participants of kindergarten B (K2 program) students of 5-6 years old. Two of them are girl and another is boy. The writer encoded their identity as S1 (girl student of 5 years old), S2 (girl student of 6 years old), and S3 (boy student of 6 years old). In K2 program, they have 'Learn to Read Program' to prepare them to be able to read because they will move to primary class. In this program, teacher implemented phonics method to teach them reading in English. Those three bilingual students used English as their L2 in school, although they varied the language with Indonesian Language.

b. Language Background and Influence

Information about the participants' language background was obtained from observation in school and home. The parents of all the participants spoke Indonesian Language fluently in home and society. They do not speak English much. The participants were bilinguals because they learned Indonesian language from their parents and family and English in school. The participants speak Indonesian language at home and in society, little bit English in church, and most English in school. Even though the school had a rule to speak English, but in fact not all the teachers and staffs are able to speak English properly. They are also bilinguals and sometimes code switch.

The observation showed that mostly the participants spoke English during the learning process in class. For instance, when they shared the story or asked a question. It means that they very seldom to switch English to Indonesian language. However, they

often switch their language during the break time and meal time. When they had communication with friends, they used their L2 and sometimes L1.

To conclude, the all students got little English exposure outside the school. The exposure is got mostly from school. They communicate with friends and teacher using English. The problem comes from parents who cannot speak English well. Besides, they spent their time with friends and babysitter who are also not able to speak English.

c. Instrument and Data Collection

There were three methods used to collect the data. Those were observation, impromptu speech, and recorded conversation. The study was conducted for 2 months. One month was used for the observation and another month was for collecting the data. Firstly, the writer conducted some observations in school and house of the participants. Through the observation, the writer knew how they communicate with friends in the school and with parents in the house. Besides, through the observation the writer got a chance to observe how other students from other grades were communicating. This observation aimed to compare the language use between kindergarten B students and other grades. Secondly, the writer gave a test to every participant. The test was impromptu speech in a form of story. The topics of the speech were *Express Your Love to Mom* and *Tell about Your Drawing*. Lastly, the writer did some conversations in classroom and outside the classroom. The topic of the conversation was random but followed their interest. That functioned to make them wanted to speak more. A qualitative analysis was carried out in order to elaborate the result of the data analysis.

DISCUSSION

a. Language Proficiency

Participants' language proficiency level towards English is unclear. Their acquisition during the process of learning L1 was incomplete but they had to experience second language acquisition in school. The participants could learn new language fast. However, the exposure of L2 was mostly received from school because their parents cannot speak English. Their society outside the school also uses Indonesian Language. Thus, their proficiency of L2 cannot be interpreted as good because when the writer conducted a deep observation and research, the writer found that they did not follow the grammar well.

The writer notices the wrong grammar and syntactic choice in the use on *smily go to the house* and *and then he go* delivered by S2. She should have used verb one by adding affixes –es after the verb *go*. S2 said, *then in five minute doing to stop become sun* this utterance is not meaningful because it was not expressed with correct grammar and choice of words. Another wrong grammar was on *this one gonna go to hom'*. She did not put *is* before the verb *gonna*. S3 forgot to use verb one when he used subject *he*. She only said *he go to the tree he found a bird and then he see the sky*. The absence of affixes *–es* in verb one is repeatedly occurred in S3's utterances, such as, '*the machine want broken. The big giant, giant bird save the sun.*' The story delivered by these three children should not a past event because the writer asked them to describe their drawing.

The writer found that participants' use of possessive pronoun was incorrect. When the participants were asked to express their love to their mother, all of them always said '*My mom name*'. They did not add the single –s after the word *mom.* Another mistake was made when S1 and S3 mentioned '*I like his cooking*' and '*I like his food*'. They did not use pronoun *her* but *his*. In this topic of impromptu speech which was 'express your love to mom', the writer also found the mistake in the use of verb one like in these clause '*she take care of me*'.

According to impromptu speech test, it can be concluded that their grammar was poor. They could not manage the tenses. They did not apply simple present tense properly. Their possessive pronoun was also limited because they did not notice the difference between his and her. Their choice of words was easy and when they were confused what words should be said, they would be silent for several seconds to think. Their proficiency then becomes one of the factors affecting their language use.

b. Language Use

The writer recorded two conversations for each participant and two conversations that involved all of the participants. The conversations were in school but it took two context of speech. Surprisingly, they mixed their English with Indonesian language. It was very different when the writer asked them to do impromptu speech. The gaps appeared when the sharing time changed to be like an interview. They did not only tell but answer the writer's questions.

(1) Writer : Come on S2, tell about your weekend please.
S2 : Dady *beli* Bird one
Writer : So how many birds do you have now?
S2 : I have three, *satu yang itu*, *dua* and than three.

The conversation showed how S2 also spoke Indonesian language when talked to the writer. She mixed the language to express her idea. In this chance, the participants were in sharing time section. However, the writer decided to use conversation rather than asked them to give a speech. Another code-switch made by S3 who shared his story about his weekend.

(2) Writer : How was that?
S3 : Scary. I am scared. *Aku takut terus aku capek.*
Writer : did you vomit? Throw up?
S3 : No

S3 also did a code-switch in the conversation with the writer. However, there were still some mistakes found about the grammar. S3 did not use past tense when he was asked to share his experience.

(3) Writer : Did you go somewhere last weekend? (The writer asked to S2)
S1 : *Iya, kemana? Ke Transmart ya, hehe..*
Writer : Transmart?
S3 : *Iya transmart. Bagus, loh.*
S2 : (name) *belum pernah ke Transmart.*
S3 : I am never go to Transmart. There is wizzz..wizz (give a motion using his hand to describe one of the playing mode)
Writer : This Friday, we will go to Gembira Loka Zoo.
S1 : *Di sana ada* train- *nya. Nanti bisa naik train.*
S3 : Yes yes, I know. *Tapi* train-*nya yang ada mukanya itu loh.*

The conversation above included all participants and also the writer. The topic was about their weekend. From the conversation, it can be seen that the same pattern of language use is expressed. They did code-switching to join the conversation.

The writer then changed the context of the conversation. The topic was not about sharing time anymore but it was undecided. It meant that the conversation occurred naturally and randomly. It aimed to make the participants feeling comfortable to speak more.

(4) Writer : How much minus do you have? Is the left different from the right?
S1 : Yes, different. *Yang kanan* twelve *yang kiri* fifteen.
Writer : ohh,,
S2 : Said *oma dokter*, *kalo tambah besar minusnya juga tambah.*

(5) S2   : Miss, I found this. It belongs to mikha. It's *robek*.
    Writer : ohh, okay. Who did it?
    S2   : It's Isaac. It's because of Isaac. Isaac *yang robek*.

(6) Writer : Have you finished?
    S3   : Yes, I eat the *kulit* orange.
    Writer : hmmm..

The three conversations above (4,5,6) were the data that shows the participants' code-switching. The writer saw that when they expressed code-switching, they gave a little pause to continue the conversation in Indonesian language. It showed that they need little time to think about what they wanted to say but perhaphs they were failed to express the words in English then they continue the conversation in Indonesian language.

Another result of English used by other students was from other grades. They show difference frequency of English use. Preschool students never use full English when they speak. The homeroom teacher also speaks Indonesian language and English. Besides, the students who are 2-4 years old are Indonesians who speak Indonesian language as their first language. Thus, the learning they have in school now is their first exposure of English. Another grade is Kindergarten A students (K1). The teacher can speak English with some limitation of pronunciation, accuracy, and fluency because he has no English background of study. However, the teacher always tries to speak full English. The three students cannot speak fluent English yet but sometimes understand the English Instructions. They will speak Indonesian language if they do not know how to say it in English while they will try to speak in English. The great mastery is shown by the primary students. The teacher and students interact with full English in classroom and outside classroom. They will use Indonesian language when they have Indonesian language class. However, the writer still found that primary students use Indonesia language in certain communication. It can be to the teachers or to the friends who are kindergarten or preschool. The writer summarizes that the greater mastery of English and the high frequency of English use are possessed by primary students. The preschoolers are the students who mostly use Indonesian language.

RESULT

The findings of this research refer to the research questions. The first finding is, the participant prefers to speak full English when they deliver a speech in sharing time section even though there is no preparation. They choose the words they know and there are no stimulate questions that make them to think what the answer of them. They use the easy words and avoid the longer speech. In contrast, the participants will code switch when they do not know how to express words in English then they speak Indonesian language. They are excited with some questions that perhaps they do not know how to answer in English. The second finding is the factors affecting their language use. The factors are lack of English proficiency, the major language in their society is their L1, and communication purposes. The participants' proficiency of English reveals that it is not very good thus when they cannot express words or sentences in English they will speak Indonesian language. When they code switch, they do not stop the conversation to fix the mistakes. Cheng and Butler (1989) and Kogan (2001) say that code-switching leads to limited language proficiency in one or both languages. Their proficiency is predicted because of their most language use in society. Their L1 which is Indonesian Language is the most language they hear and use every day outside the school. The way the teachers,

staffs, friends and parents speak Indonesian language will influence the participants.. The code-switching they conduct is to fulfill the meaning in conversation. They want to make the communication goes fluently and meaningful. When the participants are confused to speak English, they will continue with another language they know which is Indonesian language. Thus, they will speak full English or code-switching.

CONCLUSION

The participants in Lifeway Community Schools are defined as bilinguals because they have ability to speak Indonesian Language and English. The writer found that they speak full English sentences with poor grammar when they have to deliver a speech in sharing time. However, they will code switch when they involve in a conversation with friends and teacher. They cannot comprehend the conversation in one language thus they use two languages in one utterance. This language use is affected by three factors. Those are their lack of English proficiency, the major language in their society is their L1, and communication purposes. Their language use depends on their choice and knowledge towards the languages.

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Politeness Strategies in Model Conversations in *"Pathway to English"* Textbook for Senior High School Student

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Abstract
This study aims at discovering to what extent politeness strategies had been revealed in one of textbooks for senior high school student. Politeness as the sign of good communication is being important to be studied and applied in the students' real life. Thus, this research focused on matching the conversations (dialogues) which consisting of 10 chapters with the criteria of politeness strategies by Leech (1983). The researcher used discourse analysis to study the organization of language above the sentence or clause. The object of this study is to investigate politeness strategies. The source of data is *Pathway to English* published by Erlangga, Jakarta that claimed it provides a framework for teaching and learning English based on the revision of the 2013 Curriculum. The textbook has many features such as texts, questions, tasks, exercises, letters, pictures, dialogues and cultural awareness. This study focused on dialogues parts only. The study reveals that the textbook eventually is 'recommended for use' as it contains politeness strategy that is important in communication in this globalization era. As well, it is a good source for teaching and learning process based on Curriculum 2013.

Keywords: politeness, curriculum 2013, textbook.

INTRODUCTION

English in Asia is spread based on the history of colonial period. Bolton (2008) argues that historically, all the outer-circle Asian societies are former colonies of Anglophone colonial powers. He divides Asian (based on the history of colonial period) into two; outer circle and expanding circle. Outer circle is the society which using English as second language, whereas expanding circle is the society in which English is a foreign language. Although he, himself, says the distinctions between those circles are blurred, Indonesia is one country which includes in the expanding circle, means that English in Indonesia is as foreign language.

English in Indonesia has been used in many sectors of life, such as government, law, education, and mass media. Education is one of important sectors that puts English as one of the subjects examined in junior high school and senior high school. It is because the government of Indonesia has an aim that Indonesian students are able to communicate in the global community.

Communicating is understanding and giving information, thoughts, and feelings and also developing knowledge, technology and culture. It is hoped that after students learn English, they can use English to communication as the goal of teaching and learning language that is *communicative competence* (CC). This competence is divided by Chomsky in Wardhaugh (1986: 3) into two; competence and performance. Competence is what speakers know about the language. Performance is what they do with the language. Competence and performance are related because knowing a language also means knowing how to use it appropriately. People cannot just say whatever they want to say as they wish. It is what we call politeness.

According to Leech (2004: 87-88), politeness is an aspect of goal-oriented behavior; to say that *S* is being "polite" in using a particular utterance is to say that *S*'s goal in using that utterance is, in some degree, to convey an impression of

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politeness toward *O*. However, politeness is concerned with avoiding discord and fostering concord, only insofar as these are manifested through communication, especially through what meanings are expressed or implicated. The researcher believes that in communication, it is important also to know how to use language appropriately not just know about the language itself.

Based on Curriculum 2013 (K-13) the goal of English teaching at general senior secondary school is to equip students with the ability to develop: (1) oral and written communicative competence to the informational literacy level; (2) the awareness of the nature and the importance of English roles in global competition; and (3) understanding about the interrelationships of language and culture (Attachment of the Regulation of the Ministry of National Education Number 22 Year 2006 as cited in Ahmad: 2014).

K-13 is in fact the extension of School-Based Curriculum (SBC) in several components. The main purpose of this curriculum is to shape the individuals who are faithful in God, good in characters, confident, successful in learning, responsible citizens and positive contributors to the civilization (Ministry of Education and Cultures, 2012 as cited in Ahmad: 2014). K-13 is a curriculum of values that occupied by character building. The values can be tracked from the Core Competences, abbreviated with KI-1 to KI-4. KI-1 is designed for spiritual competence, KI-2 for social competence, KI-3 refers to knowledge competence and KI-4 is for learning process (cited in Ahmad: 2014).

The objectives of K-13 curriculum are translated in textbook as one of media for the teacher and also students to teach and learn the language. Textbook is expected to have good material which can be source for teacher and student. So, it is really important for the teacher to choose the best textbook for her/his students.

Dealing with the goal of teaching English in Indonesia that is for the students to be able to develop oral communicative competence and as stated in the curriculum itself which points about the good character of the student by its character building, the researcher wants to know whether the dialogues in *Pathway to English* textbook for senior high school student revealing politeness or not. Politeness as a sign of good communication is expected to be acquired by the student so they can use English appropriately. Hence, the researcher conducts the research entitled "*Politeness Strategy in Model Conversation in Pathway to English Textbook for Senior High School Student*."

LITERATURE REVIEW

A. Politeness

The Principle of Politeness (PP)—analogous to Grice's CP—is a constraint observed in human communicative behavior, influencing us to avoid communicative discord or offence, and maintain or enhance communicative concord or comity. Politeness is also an aspect of goal-oriented behavior; to say that *S* is being "polite" in using a particular utterance is to say that *S*'s goal in using that utterance is, in some degree, to convey an impression of politeness toward *O*. However, politeness is concerned with avoiding discord and fostering concord, only insofar as these are manifested through communication, especially through what meanings are expressed or implicated (Leech, 2004: 87-88).

Politeness is itself a matter of degree and determining the appropriate degree of (sociopragmatic) politeness depends on other scales of value. Among the most important of these (Leech, 2004: 103):

Vertical distance between *S* and *O* (in terms of status, power, role, age, etc.); cf. B&L's P factor.

(i) *Horizontal distance* between *S* and *O* (intimate, familiar, acquaintance, stranger, and soon); cf. B&L's D factor.

(ii) *Cost/benefit*: how large is the benefit, the cost, the favor, the obligation, etc. (cf. B&L's R factor), namely, the real socially

defined value of what is being transacted.

(iii) *Strength* of socially defined rights and obligations, e.g., a teacher's obligations to a student, a host's obligations to a guest, service providers' obligations to their clients or customers. (See 6.2.1 for an example, from Thomas 1995, of how *O*'s obligation or lack of obligation affects the in-directness of a request.)

(iv) "*Self-territory*" and "*other-territory*" (in-group membership vs. out-group). There are degrees of membership of 'self-territory' and 'other territory'.

Based on the explanations above, politeness is goal of communication which point out in behavior based on speaker's utterances. There are some factors that make distance in politeness such as status, power, role, age and so on. These distances are horizontal distance, cost/benefit, strength and self-out territory.

With respect to politeness in language use, it is argued (Leech, 1983) that there are six maxims that should be considered, namely:

1.   The tact maxim

The tact maxim applies to Searle's directive and commissive categories of illocution, which refer, in their proportional content X, to some action to be performed, respectively, by the hearer or the speaker (Leech, 1983: 107). As in the following example: *Hand me the newspaper.*

2. The generosity maxim

Minimize benefit to self: maxim cost to self. Bilateralism means that in practice, there is little need to distinguish the '*other-centered*' Maxim of Tact from the 'self-centered' Maxim of generosity (Leech, 1983:133).

For example: *You can lend me your car.(impolite) I can lend you my car. (polite)*

3. The approbation maxim

Minimize dispraise of other; Maximized praise of other. An unflattering Maxim'-but the term 'flattery' is generally reserved for insincere approbation. In this more important negative aspect, this maxim says 'avoid saying unpleasant things about others, and*:"What a marvelous meal you cooked!" It is highly valued according to the Approbation Maxim, "What an awful meal you cooked!"Is not.*(Leech, 1983:135).

4. The modesty maxim

Minimize praise of self: Maxim dispraise of self. The modesty maxim, like the other maxims of politeness, shows itself in asymmetries. Example: *Please accept this small gift from me.*

As utterances above sows, it is felicitous to agree with another' commendation except when it is a commendation of oneself. (Leech, 1983:136).

5. The agreement maxim

Like the maxim acceptance and humility maxim, maxim compatibility is also expressed by the phrase expressive and assertive. Maxim outline match each speaker and opponent said to maximize compatibility between them. Example:

(148) + English language is very difficult? -isn't.

(149) + English language is very difficult? -(who say that), (very easy).

Contribution (-) in (148) more politeness than (149) because in (149) (-) do best is not suitable with expression (+).

6. The sympathy maxim

As a match maxim, maxims also expressed with assertive and

expressive speech. Maxim sympathy requires every percipient substitution to maximize sympathy and antipathy to minimize the opponent his said. If your opponent says to find success or happiness, speakers must give congratulations, when opponents get in trouble or calamity speakers worth mourning, or to express condolences as sign sympathy.

<center>Example: + *Uncle is dead.*   -*I'm sorry to hear that.*</center>

B. Curriculum

According to Pratt (1994:5 as cited in Ahmad: 2014), curriculum refers to plans for instructional acts, not the acts of instruction themselves. He states that curriculum is analogous to the set of blueprints from which a house is constructed. A curriculum can be viewed as a blueprint for instruction. For teachers, curriculum is often a statement of what the school authorities, the state government, or some group outside the classroom requires the teacher to teach (Doll, 1996 cited in Ahmad: 2014). Based on two definitions above, it can be concluded that curriculum is plan for teachers to teach from the state government.

In Indonesia, the curriculum itself has already changed nine times since 1950 till the newest curriculum which is famous as K-13 or Curriculum 2013. As stated above if the main purpose of this curriculum is to shape the individuals who are faithful in God, good in characters, confident, successful in learning, responsible citizens and positive contributors to the civilization (Ministry of Education and Cultures, 2012 cited in Ahmad: 2014). K-13 is a curriculum of values that occupied by character building. The values can be tracked from the Core Competences, abbreviated with KI-1 to KI-4. KI-1 is designed for spiritual competence, KI-2 for social competence, KI-3 refers to knowledge competence and KI-4 is for learning process (cited in Ahmad: 2014).

From the explanations above, it can be seen that the Ministry of Education and Culture in Indonesia puts concern more about the character building in the Curriculum 2013 that they made.

C. Textbook

Richards (2001) argued that textbooks are a key component in most language programs. In some situations they serve as the basis for much of the language input learners receive and the language practice that occurs in the classroom. They may provide the basis for the content of the lessons, the balance of skills taught and the kinds of language practice the students take part in. In other situations, the textbook may serve primarily to supplement the teachers' instruction. For learners, the textbook may provide the major source of contact they have with the language apart from input provided by the teacher. In the case of inexperienced teachers textbooks may also serve as a form of teacher training and they provide ideas on how to plan and teach lessons as well as formats that teachers can use. So, textbook is kind a useful tool both for student and teacher as resource in teaching and learning process. It provides the content of the lesson, skill which are being taught, language practice that needs by the student.

RESEARCH METHODS

In this study, the researcher used Discourse Analysis (DA) model to do the research. Discourse analysis refers to attempts to the study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. Stubbs (1983: 1) defines discourse analysis as concerned with (a) language use beyond the boundaries of a sentence/utterance, (b) the interrelationship between language and society and (c) with the interactive or dialogic properties of everyday communication.

To analyze the text, the researcher employed Discourse Analysis model to see politeness strategy. Leech (1983) divides six maxims of politeness, there are tact maxim,

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generosity maxim, approbation maxim, modesty maxim, agreement maxim and sympathy maxim.

DISCUSSION

The researcher found five maxims from six maxims by Leech (1983) in *Pathway to English* by Sudarwati and Grace (2016). The total sentences in dialogues are 210 sentences but there are only 36 sentences which imply politeness strategies. The politeness strategies that are implied are *Tact maxim, Generosity maxim, Approbation maxim, Modesty maxim* and *Agreement maxim*. The last maxim; *Sympathy maxim* is actually implied but not in the form of dialogue. It is implied in the form of announcement (Page 113 chapter 6):

> *Good morning. May I have your attention, please? We have sad news*
> *from our dear friend Nita Setyawati, a student of Grade X-5. Nita's*
> *father passed away last night. We are sorry to hear that and would like*
> *to express our deepest sympathy for her...*

It is a condolence expression which is expressed the sympathy for misfortune. This utterance is uttered when the hearer gets calamity of father friend's dead. This expression shows the solidarity between the speaker and the hearer in a school community.

A. Approbation Maxim

The most implied maxim in the dialogues is approbation maxim. The approbation maxim requires to minimizing dispraise of other and maximizing praise of other. This maxim instructs to avoid saying unpleasant things about others and especially about the hearer. From whole 36 sentences which imply politeness, this maxim implies in 25 sentences (69, 4%), for example on the page 36-37 chapter 2, a dialogue between a teacher and her student (Iwan).

> Teacher : *Listen, students. I've got good news for you. Your classmate,*
> *Iwan, is doing great. He got an A in his composition. Did you*
> *do it all by yourself, Iwan?*
> Students : *I certainly did, ma'am.*
> Teacher : *Wow, how clever you are!*
> Iwan : *Thank you, ma'am.*

In the dialogue above, it can be seen that the teacher used the approbation maxim because she wants to maximize praise to her student, Iwan, who got A in a composition. Again, in the next utterances the teacher maximizes her praise to show her proud to Iwan by saying "*Wow, how clever you are!*".

The same politeness strategy is presented in other dialogue in chapter 3 (page 54). The dialogue is between Mr. Sunton and Mr. Jackson.

> Mr. Jackson : *Congratulations on the opening of your new branch office.*
>
> Mr. Sunton : *Oh, thank you very much, Mr. Jackson*
>
> Mr. Jackson: *By the way, how many branches have you got now, Mr*
> *Sunton?*
>
> Mr. Sunton : *Hmm..four altogether. This is the fourth one.*
>
> Mr. Jackson: *The fourth? Well, you've done a great job, Mr Sunton.*
> *Congratulations once again and every success in the*
> *future.*
>
> Mr. Sunton : *You too, Mr. Jackson.*

Mr. Jackson as the guest tried to give his praise to Mr. Sunton. He used imperative sentence *"Congratulations on the opening of your new branch office."* He added his statement by using *"Well, you've done a great job, Mr Sunton. Congratulations once again and every success in the future."* Again, he used the same politeness strategy; approbation maxim in his sentences. Mr. Jackson repeats to maximize his praise by saying *'Congratulations **once again'*** to Mr. Sunton and he adds his statement by wishing him to be more success in the future.

B. Generosity Maxim

The second maxim that is implied in the dialogues is generosity maxim. The generosity maxim states to minimizing benefit to self and maximizing cost to self. The generosity maxim occurs in commissive and directives/ impositives. This maxim is centered to self, while the tact maxim is to other. From whole 36 sentences which imply politeness, this maxim reveals in 1 sentence (13,9%). For example on the page 67-68 chapter 4 by Dona.

Dona: *Why don't you come to my room if you have time?*

Dona used an advice utterance that was involved in directive illocutionary act. In this case, Dona implied that cost of the utterance is to her self. Meanwhile, the utterance implied that benefit was for Rita by coming to her room.

C. Modesty Maxim

In the modesty maxim, the participants must minimize praise of self and maximize dispraise of self. This maxim is applied in assertive/ representative and expressive like the approbation maxim. Both the approbation maxim and the modesty maxim concern to the degree of good or bad evaluation of other self that is uttered by the speaker. The approbation maxim is exampled by courtesy of congratulation. On the other hand, the modesty maxim usually occurs in apologies. For example the utterances by Iwan on page 36-37 chapter 2.

Iwan   : *It's my pleasure.*

Iwan tries to maximize dispraise himself by saying this utterance. He tries to be polite with his teacher. Next the utterances said by Sany on page 55 chapter 3 below:

Sany   : *Thank you ever so much for helping me out.*

Sany tries to minimize praise herself by saying this utterance. She tries to be polite with her friend, Sony.

Sany   : *I don't know how I would have done with you.*

Sany tries to minimize praise of herself by saying this utterance. She tries to be polite with her friend. And the last is Mr. Sunton's utterances on page 54 chapter 3 below:

Mr. Sunton : *I'm glad you could come.*

Mr. Sunton: *I really appreciate it.*

Mr. Sunton tried to maximize dispraise himself by saying this utterance. He tried to be polite with his guest, Mr. Jackson.

D. Tact Maxim

It is the directive/impositive utterances. This utterance is spoken to ask the hearer sitting down. The speaker uses indirect utterances to be more polite and minimizing cost to the hearer. For example when Rosy on page 9 chapter 1 wants to leave the party, Rosy used this strategy that is explained below:

Rosy   : *So please enjoy yourselves.*

Rosy left the party and she tried to be polite with Jack and Budi. This utterance was spoken to ask the hearer to enjoy the party. This utterance implied that enjoying the party was benefit to Jack and Budi. The man utterance on page 127-128 chapter 7 is also using tact maxim as follows:

Man   : *May I help you?*

The man in the conversation tried to be polite with the woman and this utterances is spoken to ask the hearer to whether she needed a help or not. The man used this utterances to be more polite and minimizing cost to the woman. This utterance implied that helping her benefited to the woman. Louisa in chapter 9 page 166-168 also used this strategy to Anisah.

Louisa : *Well, what do you want to drink?*

Louisa tries to be polite with Anisah and this utterance was spoken to ask the Anisah what she drank. She used this utterance to be more polite with Anisah. She minimized the cost for Anisah because this utterance implied that having a drink benefited to her.

E. Agreement Maxim

In the agreement maxim, there is tendency to maximize agreement between self and other people and minimize disagreement between self and other. The disagreement, in this maxim, usually is expressed by regret or partial agreement. This maxim occurred in assertives/ representatives illocutionary act. The example is:

Dona   : *Yes, I agree with you.* (Page 67-68 chapter 4)

Dona uses this utterance because it has tendency to maximize agreement between herself and Rita.

CONCLUSION AND SUGGESTION

This research focused on politeness strategy implied in conversation (dialogue) in *Pathway to English* textbook for Senior High School Student.

Based on the data gathered, there are 210 utterances in whole utterances which 36 revealing politeness strategies, it can be concluded that the most politeness strategy implied is approbation maxim (66,7%) followed by tact and modesty maxim (13,9%) and the rest are generosity and agreement maxim (2,8%). This textbook contains all of the politeness strategy by Leech though one strategy that is sympathy maxim is not implied the form of dialogue. This textbook covers the objectives of curriculum 2013 for senior high school students which points out about character building. The students will not just study about how to use English in real communication but they know how to use it politely.

The researcher suggests English teachers to use this book since it reveals the politeness strategy which is important to use by their students in real communication.

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Overcoming Problems of Stress and Rhythm
for Indonesian Learners of English

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Abstract

Learning a language requires knowledge of phonological aspect of the language. However, it can be difficult since languages have different sound and stress patterns. This paper aims to figure out why rhythmic differences can be a problem for Indonesian learners of English, to highlight the importance of the mastery of this suprasegmental feature and to propose alternative learning possibilities to help Indonesian learners to master rhythm and stress in English. Stress and rhythm differences between English and Indonesian bring challenges for Indonesian learners. Since Indonesian is not a stress-timed language, it is difficult for most Indonesian learners to apply the rule of stress-timed language such as English. As a result, they may speak English with syllable-timing which might be unintelligible to native speakers of English (Collin and Mees, 2003). To overcome the problem, the students should do more exercises emphasizing stress and rhythm, such as drilling and reading aloud. Exposure to authentic spoken English materials, such as video, is also beneficial to assist students in acquiring stress and rhythm.

Keywords: suprasegmental feature, stress, rhythm

INTRODUCTION

Learning a language requires knowledge of phonological aspect of the language. One has to know how to pronounce words or sentences in the language that they are learning in order to be a fluent speaker of the language. However, it can be difficult for language learners since languages have different sound patterns. The ability of a person to pronounce a sound depends on the speaker's unconscious knowledge of the sound pattern in her or his own language (Fromkin, Rodman & Hyams, 2011). It means that the sound pattern of a speaker's native language or mother tongue will influence the speaker's ability to pronounce particular words which have different sound pattern with the speaker's mother tongue. It is also influenced by the occurrence of a certain speech sound in the language. People whose mother tongue is Indonesian also have this problem when they learn English. There are some speech sounds which are occur in English but cannot be found in Indonesia. For example, there is no [ð] sound such as in word *the* [ðə] in Indonesia. Therefore, people whose mother tongue is Indonesia will have difficulty to pronounce *the* as the native speakers of English do. They will pronounce *the* as [tə] or [ndə] or other variances which follow the application of Indonesian sound pattern using speech sounds which occur in Indonesia to substitute the [ð] sound which is not a part of Indonesian speech sounds.

Fromkin, et al. (2011) mentions that phonological knowledge enables one to recognize sounds which are belong to a certain language and which sounds are foreign, to identify which combinations of sounds can be actual words and which are not, to explain why certain phonetic features are important to identify a word, and to adjust pronunciation of a morpheme in order to suit phonological contexts in which the morpheme occurs. This aspect of knowledge deals with segmental issues in its relation with a single sound segment. In addition to these segmental problems, English learners are actually expected to master suprasegmental knowledge of the language.

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Suprasegmental features include variation in stress and pitch (Ladefoged, 1993) and "stretch over more than a single segment" (Collins and Mees, 2003). Suprasegmental features also known as prosodic features; they are speech features such as stress, tone, words juncture and intonation (Ladefoged, 1993; Fromkin et al, 2011). Mastery of this suprasegmental features are expected from learners of English because sounds production and recognition in real life occurs not only in isolation but in longer utterances such as words, phrases or even sentences.

This paper deals with suprasegmental features which may influent English mastery of Indonesian learners, rhythm and stress. As there are differences related to stress and rhythm between English and Indonesian, those rhythmic differences between Indonesian and English may be a problem for Indonesian learners. This paper aims to figure out why rhythmic differences can be a problem for Indonesian learners of English, to highlight the importance of the mastery of this suprasegmental feature and to propose alternative learning possibilities to help Indonesian learners of English to master rhythm and stress feature.

LITERATURE REVIEW

Stress and Rhythm in English

Stress is related with syllable rather than a sound segment (Fromkin et al., 2011). Therefore, it is included in prosodic or suprasegmental feature. When a word is assigned a stress, the particular part of the word which receives the stress is the syllable. Therefore, stress is a property of syllable.

Fromkin et al. (2011:258) mentions that "to produce a stressed syllable, one may change the pitch (usually by raising it), make the syllable louder, or make it longer." In addition, Giegerich (1992) mentions that stress is produced "with a stronger burst in initiatory energy" meaning that stressed sound will be louder than other sounds which is not stressed. In English utterances, stressed sounds are normally content words which carry lexical meanings of the utterances opposed to function words such as prepositions which are used mainly for grammatical purposes. In this sense, stress has the meaning of emphasis since its occurrence is needed to emphasize words with greater meaning or in other words, those with greater significance.

A stressed syllable is also can be observed as longer in length or duration. It indicates that the stressed syllable, which also implies that the word is a stressed word, carries more prominence in relation with meaning. Accordingly, unstressed syllable will take less time compared to the stressed ones. It also indicates that the unstressed syllables and words are not as important as the stressed ones in terms of meanings.

In addition to audibility and duration, a stressed syllable can be observed from its pitch. Pitch refers to whether a sound is perceived as 'high' or 'low' (Collins and Mees, 2003). Stressed syllables are usually assigned relatively higher pitch than the rest of the utterances. It is also related with the intonation of the utterances since higher pitch usually indicates more prominent words. The prominence is realized in higher frequency or speed of vibration of the vocal chords which leads to higher pitch of the sound.

In English, stress assignment is phonemic meaning that the stress determines the meaning of words. Different words with same orthographical representation or spelling may be differentiated when spoken by the difference in stress assignment. For example, *pre'sent* and *'present* are two different words which have same spelling. Their meaning is determined by the stress assignment. When the ultimate or the last syllable is stressed, it is a verb that means to give or to introduce. However, when the stress is assigned in the penultimate syllable or the syllable before the last, it is a noun meaning something given or time period which is happening now.

Collin and Mees (2003) define rhythm as the patterns of the timing of syllables in speech. As stressed syllables are longer in duration, it means that the timing of syllable

very much determined by stress, meaning rhythm and stress in English are very closely related. Less prominent syllables are pronounced with less assigned time. Some of them are even contracted or omitted. However, rhythm in English is not determined by the number of syllables. Giegerich (1993) argues that rhythm in utterances is determined by stress assignment in the syllables. It means that rhythm in English is determined by the number of stressed syllables instead of the number of syllables in utterances. As stressed syllables receive more time than the unstressed ones, the time which is required to pronounce a stressed word will be longer even though there is less syllable or less words. On the contrary, the time required to pronounce the unstressed words will be approximately the same with the time required to pronounce the stressed syllables even though the number of unstressed syllables are more than the stressed ones.

Giegerich exemplifies this with sentence *This is the house that Jack built.* There are seven monosyllabic words in the sentence. However, the timing of each syllable is different as stressed syllables are given more time. As mentioned before, the words which usually assigned stress in English are those which are classified as content words belonging to nouns, verbs, adjectives and adverbs. However, in this sentence, the demonstrative *this* is also stressed because of its position and its semantic significance to refer to certain object. Therefore, there are four stressed words in the sentence, namely *this, house, Jack, built.* The time to pronounce *This is the* is approximately the same with the time to pronounce *house that, Jack* and *built* even though the number of syllables are different.

Stress and Rhythm in Indonesian

Stress in Indonesian is not phonemic, meaning that there are no words that have the same orthographical representation or spelling but different in meaning as result of different stress assignment. Traditionally, primary stresses in Indonesian base words are assigned on the penultimate syllable (Dardjowidjojo, 1978 in Van Heuven, 1998). However, researches (Van Heuven, 1998; Van Zanten & Van Heuven, 2004) indicate that there is no preferred stress position in Indonesian. It implies that stress assignment in Indonesian is rather free which confirms that stress in Indonesian does not phonemic. As a result, stress in Indonesian is not predictable. Stress assignment in Indonesia is determined by the speaker's preference and other people speaking Indonesian as native speaker will be able to understand.

Instead of meaning, stress assignment in Indonesian is more influenced by the speaker's intention and choice to make which word as prominent. Opposed to English which usually consider content words as carrying meaning and thus more prominent, Indonesian does not consider such thing. Therefore, the stress assignment can be more unpredictable. As a result, the time required to pronounce syllables in an utterance cannot be predicted because the stress assignment is not predictable as well. It implies that Indonesian is not a stress-timed language. Instead, it is a syllable-timed language. The timing of an utterance is not determined by the number of stressed syllables but by the number of syllables, as the stress assignment depends on the speaker's preference. In addition, the difference in length between stressed and unstressed syllables is comparatively small in Indonesian (Van Heuven, 1998).

The unpredictable nature of stress assignment in Indonesian leads to its irrelevance in communication (Van Heuven, 1998). It means that stress is not used by Indonesian speakers to differentiate between words. Furthermore, the free nature of stress in Indonesian may be interpreted as Indonesian has no stress pattern. It can be observed by the fact that Indonesian does not have fixed stress assignment as English does. It is also supported by the fact that the rhythm of Indonesian is also not determined by stress.

DISCUSSION

Implication of Stress and Rhythm Differences between English and Indonesian for Indonesian Learners of English

Stress and rhythm differences between English and Indonesian understandably bring challenges for Indonesian learners of English. Even though it is not necessary for Indonesian learners of English to pursue exact native-like pronunciation, poor mastery of prosodic feature such as stress and rhythm may interfere with mastery of English by Indonesian learners. Since Indonesian is not a stress-timed language, it is difficult for most Indonesian learners to apply the rule of stress-timed language. As a result, they may speak English with syllable-timing which might be unintelligible to native speakers of English.

In order to help Indonesian learners to learn the prosodic feature of stress and rhythm, sufficient natural exposure and trainings must be provided. One way to introduce the use of stress-timing is by making them familiar to the sound of English pronunciation produced by native English speakers. In this digital era, it will not be difficult to provide recordings or videos of native pronunciations which can be introduced to the learners. Songs and movies are also fun ways to introduce stress-timing pronunciation to the learners. In the context of learning, teachers can provide this exposures in the classroom learning process, or encourage students to search for exposures outside of the classroom. Both ways can be applied as long as both teachers and students are aware of the efforts to gain more exposures.

In addition to sufficient exposure, it will be expected that the learners are provided with trainings, particularly in pronouncing words in English. One way to train the pronunciation is by providing exercises which focus on stress and rhythm. The exercise should be accompanied with marking for stress pattern in order to help the learners. Though the exercises may be considered as artificial, the exercises may be useful for the learners as they practice to pronounce the words in the context. This exercise is expected to be particularly useful for learners of English who want to improve their pronunciation.

English learners may also be introduced to stress and pattern through exercises which involve the use of dictionary as the dictionary provide stress assignment. Further, some general rules of stress and rhythm in English can be provided for learners. However, it should not be an overgeneralization of stress pattern in English since there are some exceptions. The point of giving such information is to raise the students' awareness of the importance of stress in pronunciation.

Those with higher proficiency of English or students of English department should be introduced to the concept of stress and rhythm in English in order to make them more aware of the stress and rhythm. Furthermore, it will be beneficial to for students of English Teaching department to have knowledge regarding stress and rhythm in order to be able to provide assistance for other learners. By learning about stress and rhythm in pronunciation, the students will be more aware of what they can improve from their pronunciation. However, it is important to keep in mind that practicing stress and rhythm of English for Indonesian learners of English is not to make their pronunciation the same with the native. The main important thing is that the awareness of stress and rhythm can improve students' pronunciation which leads to better communication.

CONCLUSION

English and Indonesian are different in stress assignment and rhythm. Stress in English is phonemic, meaning that the stress assignment may indicate different meanings of two words with same spelling, and is rather predictable while stress in Indonesian is not phonemic and is rather free. English and Indonesian are also different regarding the rhythm of the languages. English is a stress-timed language, meaning that rhythm in

English is very much determined by the number of stressed syllable, while Indonesian is a syllable-timed language. These differences may lead to challenges for Indonesian learners of English to master suprasegmental aspect of English. Therefore, natural exposures and trainings should be made available for Indonesian learners of English to help them master stress and rhythm.

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Comparison of Alegorized Symbols on *Animal Farm* Novel By George Orwell and *O* Novel By Eka Kurniawan: Semiotic Study

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Abstract

This research based on the equality of animal allegory symbol used in both novel, *Animal Farm* by George Orwell and *O* novel by Eka Kurniawan. The meaning behind animal allegory symbol make the researcher interested to analyze both novel. This research aims to describe the comparison on form of allegory symbol, referent, and references of allegory symbol in both novel. Based on the research objectives, this research use the theory of allegory and semiotic Charles Sanders Peirce to dissect allegory symbols. The approach in this research is comparative literary approach. This research use descriptive qualitative method. The result of thisesearch indicate presence of *O* novel on *Animal Farm* novel. The presence based on the equation of form, referent, and references allegory symbol. Both novel use allegory symbol of animal. The symbol of both novel refer to the government structure. Meanwhile, based on interpretation, the references of both novel contain criticism of the government system and the rebellion of the proletariat.

Keywords: symbol, allegory, comparative literature, *Animal Farm*, *O*

INTRODUCTION

Symbol is one part attached to every literary creation. Through the symbol, the author can show his/her thought. The use of symbol also based on the awareness of literary creation not only what is written. Each literary work certainly has a second meaning behind the symbols presented.

The presence of symbol in literary creation require the reader to use interpretations to find the meaning of in literary creation. Furthermore, symbol in literary creation can be categorized as allegory symbols. Allegory symbols intended to not only find the meaning behind symbol but also the meaning can be another symbol for the next reader.

Two novels used in this are from George Orwell entitled Animal Farm and Eka Kurniawan entitled O. Both of novel chosen based is based on the equation of the use of allegory symbols, stimulating the use of animal allegory symbols. Then, they were reviewed through comparative approach with the theory of semiotics and allegory.

Based on the description, this research is aim to describe; 1) comparison of allegory symbols form; 2) comparison of allegory symbol reference; and 3) comparison of symbol references.

LITERATURE REVIEW

Semiotic theory used is semiotic by Charles Sanders Peirce. Peirce Semiotic confront the concept of sign. This concept has three categories. A symbol is a sign which is in the third category. According to Peirce (1991: 240) a symbol is a sign that will lose a character that makes it a sign if there is no interpreter.

Alegori, according to Zaidan (2004: 25), means expression with figures and symbols. The form of allegory is a story that has a second meaning parallel to the meaning imprinted on the surface of the story. So, through the allegory's symbols, the author wants to conceal his idea of thought, as well as announce it in a different way. The correlation of

symbols with allegory is in the story strategy which is both symbolic. Abrams (1999: 313) explains the difference between symbols and allegories, as in the following quotation.

> "Symbolism turns that phenomenon into idea, idea becomes image, and in such a way the idea is always infinitely active and unattainable, even if expressed in all languages, will remain unsaid. Meanwhile, allegory transforms phenomena into concepts. The concept becomes a picture, and it must be completely stored and held in it, and disclosed with it. "

Based on the description of the above differences, it can be drawn that the two threads, symbols and allegories have a complex meaning. Both are equally in need of interpretation to make sense of its presence but different in terms of process. Symbols have contributed in the development of allegory stories by the presentation of ideas and they are tied together in the form of implicit narratives.

The two novels are compared using a comparative literary approach. According to Remak (Stallknecht, 1990: 1) comparative literature is a literary study outside the boundaries of a country and a study of correlation between literature and the field of knowledge and other beliefs. Based on this it can be understood that comparative literary studies not only stand alone, but can use other theories to dissect literary creation that will be the object comparison.

According Hutomo (1993: 11-12) comparative literary study practice is based on the following three points.

a. Affinity, the interrelation of the intrinsic elements (literary elements) of literary creation, such as elements of structure, style, theme, mood (the atmosphere contained in literary creation) and others, made into the writing material of literary creation.

b. Tradition, elements related to the historical creation of literary creation.

c. Influence, namely the linkage of two or more works of literature with other works in terms of ketpengaruhan. It can be said that intercultural literature influences other literary creation.

Based on the description, the basis used in this research is the basis of influence. Influence has a different explanation than plagiarism. The term plagiarism and plagiarism has a negative tone so it is not appropriate to be juxtaposed with the term influence. Regarding the term influence, it must be remembered that literature is not born of a void. It is in accordance with the opinion of Hutomo (1993: 13) that literary creation (as text) store various texts in it or is an uptake or result of transformation.

For Peirce, the term symbol can be understood as a word (word), name (name), and label (label). These terms often overlap in their use. Symbols have associative correlation with ideas (references), as well as referents (reference world). These three correlation are conventional.

RESEARCH METHODS

This research is a type of qualitative research with comparative literary approach used to compare two novels. The method used is descriptive qualitative method which aims to describe thoroughly about the comparison of symbol form, symbol reference, and symbol reference from allegory contained in novel *O* by Eka Kurniawan and *Animal Farm* by George Orwell. The source of data used is the novel entitled *O* works Eka Kurniawan and *Animal Farm* written by George Orwell. The data used is information about the allegory symbols in the form of symbols, symbols, and symbol references in the novel. The data are quoted words, sentences, and paragraphs in both novels.

Research instrument is researcher itself. Data collection techniques used are library techniques. The data collection steps are ; 1) Reading in heuristics; 2) Finding the problem; 3) Marking data and grouping data on the data corpus. Data analysis technique used is descriptive analytical. This technique is used to describe quotations based on analysis according to the theoretical concepts used.

DISCUSSION

Based on the previous description, results of this research are:

1. **Comparison of allegory symbol form**

The allegory symbols form in the two novels implied through some form of symbols such as animals, inanimate objects, events, and other symbols. In the *Animal Farm* novel, the prominent symbols are animal symbols such as pig, horse, dog, chicken, sheep, cow, bird, duck, cat, goat, donkey and all the animals that are on Mr. Jones's farm. In addition, the form of allegory symbols that appear on the *Animal Farm* novel of the dead objects are described with egg, windmill, ribbon, and so forth.

Meanwhile, in the *O* novel*,* allegory symbol in the form of animals are shown by the symbol of monkey, mouse, pig, snake. However, in addition to the animals, the *O* novel also displayed symbols of inanimate objects, such as revolvers and stones. Uniquely, the dead objects are told as if a living thing.

Based on the description, it can be seen that the two novels both use the symbol of animals as the main symbol and often appear. The allegory symbol of the animal used also has an equation. The allegory symbols of animals that are equally used are pigs and rats. The difference is the use of pig symbols in the position in the story. If the *Animal Farm* novel, "pig" became the center of telling. The symbol of pig allegory became an important figure in the novel. This is evidenced by the emergence of the role of pig in a very dominant novel. Pig, in the novel *Animal Farm* can be said as the main character of storytelling. In *Animal Farm* novel, there are two pigs of concern, namely Napoleon and Snowball. In fact, the symbol of the pig made the main picture on the cover of the novel. Although many animals are used.

Different with the pig allegory symbols depicted in the *O* novel. In *O* novel, pigs are not described as the main characters. Pig is described as a side character. While the main character is a symbol of allegory monkeys. Monkeys as the center of storytelling which also became the main picture on the cover of the novel.

2. **Backup signals are allegory symbols**

The symbol forms that appear in the new novel must have reference. The references carried by these symbols can indicate the true meaning the author wishes to convey. The meaning in the disclosure stage of allegory symbol reference is done by interpreting based on the context constructed in the story.

The allegorical symbols that are in the new novel are both on government and political criticism in government. In *Animal Farm* novel same rebellion of animals that exist in the farm against Mr. Jones. The rebellion led by the two pigs to manifest animals is above human names. Such a thing is in the major speech to the animals on the farm.

"... I just repeat it, remember always your hostile tasks against human beings and everything." Whatever happens on two legs is the enemy, whatever happens on four legs, or has wings, is a friend, and remember that in battle against Man, we do not have to resemble him, even when you have conquered him, do not adopt his evil ... (Orwell, 2016: 8).

Based on the quotation, it clearly indicates a rebellion committed on the discomfort of animals under the command of man. The rebels carried out by a herd of animals, forming a structure of government patterns. If the drums, the rebel animals are led by two pigs, namely Napoleon and Snowball. The two pigs became very compact and democratic leader, then became an authoritarian and attacking leader, while the other animals became their followers, though, other animals, become the people who are vulnerable to their leaders. Pigs as leaders do not necessarily work physically with other animals. They are both just for pets. This is shown in the following quotation.

"The pigs do not really work, but direct and supervise others, and with

their superior knowledge, it is only natural that they should lead the leadership Boxer and Clover will use themselves for a horse cut or coup (no bits or controls needed in these days, of course) and walked pacing around the field with a pig walking in the back and calling "God, man! "Or" Whoa back, man! "As might be the case ... (Orwell, 2016: 21).

The quotation indicates that the allegory symbol of the animal in question, the term on the pattern or structure of authoritarian government. Described also the rebellion by the people on the authority of the leader. This is in accordance with the behavior of the chicken that is laying. The chicken pecked on the eggs that were supposed to be food. Behavior is a form of rebellion against the wake of the Pig who asked him to produce four hundred eggs per week. The leadership of the two pigs is in danger of falling apart because of the duality of leadership that has a different purpose among its two leaders.

If the *Animal Farm* novel see allegory symbols indicate a leadership structure, while in *O* novel shows various forms of leadership and portrait of community life. The main portrait looks at the life of the monkey in Entang Kosasih. A form of leadership rebellion with his desire to be human, so he can rule the world. It is different from the form of rebellion on *Animal Farm* novel.

Entang Kosasih wants to be human on the basis of the story of Armo Gundul, as in the quotation, "... .. Hingga suatu ketika, sepulang dari mendengarkan dongeng semacam itu dan mereka berpacaran di atas rongsokan kerangka mobil sambil bicara tentang kapan mereka akan menikah, tiba-tiba Entang Kosasih berkata yang membuat O hampir mati berdiri: "Aku akan mengikuti jejak Armo Gundul" (Kurniawan, 2016:2-3)."

Entang Kosasih still try to resemble man by imitating human activity even though his lover, the O, does not approve of his decision. The behavior explains the symbolic reference of Entang Kosasih's monkey as a rebel. Meanwhile, humans as a symbol of leadership allegory. The rebellion was carried out by Entang Kosasih because he thought that man became a creature of the highest position. If he becomes a human, he can build civilization.

The form of leadership is also found in the dog story. When a little dog named Kirik is searching for his mother, he gets unhappy treatment by a dog who has more power and strength. Though from the same nation, but power and power can lead to the misappropriation of leadership. It is like the following quotation.

> "ngapain kamu ikut-ikutan?" Tanya si induk anjing, memperlihatkan taringnya, dan pasang kuda-kuda.
> Suaranya membuat nyali Kirik mengkerut.
> "Pergi, Anjing!"
> Kirik tak juga pergi. Si induk anjing mendekat, menyalak dan kemudian menggeram galak…. (Kurniawan, 2016: 123).

The quotation seeks to show power and strength can make a leader do whatever he wants. In line with this, the dualism leadership story carried out by two pigs in the *Animal Farm* novel also occurs due to power and power.

As discussed above, that allegory symbol in *O* novel is not only animal, but also other objects. One of them is revolver. Revolver is told as a tool that is very loyal to the owner or holder. Revolver is very loyal and proud of Sobar, the police who own it. Though he was proud of Sobar, he was also annoyed at times because of Sobar's immunity. This is illustrated in the following quotation.

> "Kau satu-satunya yang bisa menghentikan siapa pun yang memukulnya,"kata Si Revolver kepada tuannya.
> Tapi sebagaimana biasa, tuannya mendadak bebal dalam perkara ini. Tuannya hanya mengeluarkan kotak kretek, mengambil sebatang, membakarnya dengan pemantik, dan mengisapnya berlama-lama. Jika si tuan berkenan menyentuhnya, itu hanya untuk memastikan bahwa Revolver ada di sana, mendekam nyaman di dalam sarungnya.

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"Keluarkan aku, bawa diriku menemuinya, dan keluarkan perempuan itu dari penderitaan." (Kurniawan, 2016: 13-14).

The quote tells of a revolver that Sobar wanted to save a woman being persecuted by a man. The allegory symbol revolver refers to someone who acts as a tool of leadership. Refers to someone who can not do a thing of truth because of his position which must follow his master.

Based on these descriptions, the allegorical symbols depicted in the two novels both refer to the structure of government as well as the system of government. The events described also have some similarities.

3. Comparative reference of allegory symbols

The symbols are referenced based on the context constructed in the narrative and associated with the interpreter's experience or interpreter. The main concept of allegory symbols is not to express the meaning behind symbols, but the meaning itself can present a new symbol. At least there is the freedom of the reader to interpret the symbols conveyed.

In the *Animal Farm* novel, the allegorical symbols conveyed refers to the system of government. By the year of published. A*nimal Farm* novel was written during World War II. At that time, the outbreak of World War II due to two understandings of liberalism and totalitarianism. As described by two pigs who have different ways of leadership. Originally the two united pigs for the overthrow of human power set out to become hostile because both wanted to be the only ruler on the ranch. This is illustrated in the quotation, "This arrangement would have worked out well for the disputes between Snowball and Napoleon. These two disagreed at every point where disagreement was possible (Orwell, 2016: 35). "

The pigs portray equally authoritarian leaders. Both pigs alike have a goal to gain full power over the farm. The other animals are used as tools to fulfill their desires. Both pigs compete for the support of other animals that have no power like pigs. The differences of opinion between the two pigs are more apparent when there is a decision to establish a windmill that Napoleon does not approve of. Other animals were subjected to disagreements between the two pigs.

Finally, there was a rebellion carried out by other animals that were used as a tool by both pigs. The incident was apparent when there was a shortage of food supplies on the farm. Squealer, as Napoleon's right-hand man announced that chickens had to give up their eggs. Chickens have to give four hundred eggs a week. As a form of resistance, the black minorca-led chickens flew over the rafters and lay eggs there, and the eggs burst against the floor. As a result of the action, Napoleon acts to stop food rations for chickens. This is shown in the following quotation.

"... Led by three young Black Minorca pullets, the hens made a determined effort to thwart Napoleon's wishes. Their method is to fly up the rafters and there lay their eggs, which is smashed to pieces on the floor. Napoleon acted swiftly and ruth lessly. He ordered the grain of corn to a hen should be punished by death (Orwell, 2016: 55)."

Leadership authority makes some animals rebelled. The incident is in line with the events of World War II that is the democratic and totalitarian controversies, the alliance of friends, the spirit of German revenge, the arms race by the big powers, and the conflict between imperialist countries.

Criticism of leadership is also found in the *O* novel. Rebellion committed by Entang Kosasih who want to be human is a form of desire to become a ruler. By being human, he can build and change civilization. His desire to be a human makes the marriage plan with O retreat and threatened to fail. It criticizes the current political situation that is vying for power by justifying any ways.

In addition, criticism of law is also illustrated in this *O* novel. It is symbolized by Revolver as a political tool that must follow its leader.

"Kau satu-satunya yang bisa menghentikan siapa pun yang
memukulnya,"kata Si Revolver kepada tuannya.
Tapi sebagaimana biasa, tuannya mendadak bebal dalam perkara ini.
Tuannya hanya mengeluarkan kotak kretek, mengambil sebatang,
membakarnya dengan pemantik, dan mengisapnya berlama-lama. Jika si tuan
berkenan menyentuhnya, itu hanya untuk memastikan bahwa Revolver ada di
sana, mendekam nyaman di dalam sarungnya.
"Keluarkan aku, bawa diriku menemuinya, dan keluarkan perempuan itu dari
penderitaan." (Kurniawan, 2016: 13-14).

The quote tells of a revolver that Sobar wanted to save a woman being persecuted by a man. The allegory symbol revolver refers to someone who acts as a tool of leadership. Refers to someone who can not do a thing of truth because of his position which must follow his master.

CONCLUSION

Based on the description of the previous analysis, it can be concluded several points. The allegory symbols in the two novels both feature allegory symbols of animals such as pigs, dogs, horses, monkeys, chickens, and so on, although there are other symbols such as revolvers, stones and so on. The allegorical symbols refer to the structure and system of leadership, while in *O* novel in addition to referring to leadership, also refers to the social portrait of lower class society. Based on reference analysis, the symbols in both novels are both intended to criticize the leadership and social criticism of the lower classes. Thus, based on the number of similarities between both novels, it can be drawn that there is an *Animal Farm* novelty in the *O* novel.

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Mr. Keating's Directive Speech Act in the Movie Dead Poet Society: a Pragmatics Study

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Abstract

This study aims to analyze the directive speech acts uttered by Mr. Keating, the role model of a good teacher in the movie Dead Poet Society. Speech acts are classified in the dimension of illocutionary act since it talks about the purposes of using the locutions (Searle, 1969). This study employs Directive Act. Directives Act is speech acts which produced by the speaker to make the hearer to do something (Searle, 1969). This research also obtains the realization of directive speech act in the form of perlocutionary act. The findings on directive act and the realization will be related to the quality of being a good teacher. The result showed there five types of directive speech act, namely command (56%), question (21%), request (10%), suggestion (10%), and invitation (4%). Regarding the perlocutionary act, there are three categories of the directive speech act realization, namely to get the hearer to do something (52%), to cause the hearer (42%), and to inspire the hearer (6%). Each perlocution has relation with the qualities of being a good teacher (Zango, et al., 2009). According to the findings, Mr. Keating is considered as a good teacher from the statements he said. He treats the students well by asking request by using polite words even though he has a higher degree compared to the students. He also inspires and encourages the students to achieve their goals.

Keywords: Directive Speech Act, realization, characteristics of being a good teacher

INTRODUCTION

Wardhaugh (2006) states one of the utterances functions is to make propositions. No utterance is uttered without purposes. According to Yule (1996), when a speaker produces an utterance and performing action after that, it relates to three acts. They are locutionary act, illocutionary act, and perlocutionary act. Locutionary act is the utterance itself, while illocutionary act means the function of an utterance. As an example, in teaching and learning processes, the function of an utterance is like to give commands, suggest, and also request. Speech acts by Searle and Austin are in the scope of Illocutionary act. Perlocutionary act is the effect for the hearer after hearing the utterances produced by the speaker.

The utterances analyzed are taken from movie Dead Poet Society. Dead Poet society is telling about a few young men at the Welton Academy, whose lives change after they meet a new English teacher, John Keating. Todd Anderson, is the freshman in that school and started to make friends. They are likely to have a new life after meeting Mr. Keating. He seems to come from a different world. Mr. Keating teaches them in unique ways which do not only focus on the lesson. He encourages the students to achieve their dreams because some day they all would die. He also inspires his students to be more confident specially to set their hidden passion and manage their anger.

The aim of this study is that analyzing the types of directive speech acts from Mr. Keating utterances in the movie. It also analyzes the realization of the directive speech act. The realization itself is related to the qualities of a good teacher since the consideration whether someone is a good or bad teacher is from the utterances used and their meaning in the classroom. This study also analyzes the sentence construction in creating certain meaning. This study is beneficial for teachers or teacher candidates since they can learn how to use appropriate words and certain manner which succeed and support the teaching

and learning processes. Despite all, learning pragmatics makes the linguistic learners be more aware of socio cultural. Moreover, for non-native speakers, it is difficult to understand the intended meaning in English utterances and to produce a speech act using appropriate manner and language (Salgado, 2011).

LITERATURE REVIEW

Speech Acts

Verschuren (1999) states speech acts were proposed by J. L. Austin in 1962 and has been developed by J. R. Searle in 1969. They believe that language is not only used to inform or to describe things, it is often used to "do things", and to perform acts. According to Searle (1969) utterances which we said called locutions. Most locutions express some intentions owned by a speaker. A speaker can use different locutions to achieve the same illocutionary force or use one locution for many different purposes.

Searle (1969) recasts Austin's types of speech acts and he also changed the names. They are assertive, directives, commisive, expressive, and declarative. Speech acts are categorized in the scope of Illocutionary act since it carries the function and purposes of each utterance. While, perlocutionary act is the effect of the utterances we produce. As explained previously, perlocutionary act is the effect of an utterance. Yule (1996) explains the speaker produces utterances with some intention to have some effect. Austin (1962) proposes some effects of the perlocutionary act as follows: (1) to get the hearer to do something after hearing our statement, (2) to convince the hearer, (3) to surprise the hearer, (4) to invite the hearer, (5) to bore the hearer, (6) annoy/ irritate the hearer, (7) to frighten the hearer, (8) to cause the hearer, (9) to insult/ offend the hearer, (10) to alarm/ warn he hearer, (11) to enlighten the hearer/ enrich the knowledge, (12) to inspire/ make the hearer encouraged and motivated, and (13) to get hearer think deeper about the statement said by the speaker.

Directive Speech Act

According to Kreidler (1998: 189) directive utterances are those in which the speaker tries to get the addressee to perform some act based on the utterances delivered by the speaker. This utterance is addressed to the hearer or readers. The examples of directives speech acts are as follows: (1) Close the door! (2) Open the cupboard!
The directives speech acts are commonly signaled by the use of exclamation mark which is generally understood as the order to do something. Kreidler (1998) proposes three types of directives utterances. They are commands, requests, and suggestions. A command is effective if the speaker or the writer has a degree or power of control over the actions of the hearer or reader. It means that the command needs the superiority or the authority of the speaker/writer to command the addressee to do something. The examples of the command sentences are as follows: (1) You must go here at 08 a.m. (2) Don't leave the dirty glass here!

Second type is question. Searle (1969) states that questions are a kind of request. To question means to request the hearer to state what the speaker want to know. Kreidler (1998) says "A request is an expression of what the speaker wants the addressee to do or refrain from doing". A request does not assume the speaker's controls over the addressee since the addressee can accept or refuse the request. The examples of the request are as follows: (1) Could you join this group?

The third type is suggestion. It is when a speaker suggests something to the hearer; they will mention an idea or possible plan or action to be considered to other people. According to Kreidler (1998: 191) "Suggestions are the utterances we make to other persons to give our opinions as to what they should or should not do" The examples are as follows (1) You can be more critical in thinking,

Direct and Indirect Speech Acts

Yule (1996) states that direct and indirect speech acts are related to the way a speaker uses in order to perform speech acts. It can be said literal and non-literal meaning. This classification is related to three structural form of English (declarative, interrogative, imperative) and three communicative functions (statement, question, command/ request). Searle (1969) states that direct speech acts are used when the speaker intends to communicate what the words he said literally means. Cutting (2002: 19) specifies the direct illocution of an utterance is most directly indicated by the literal meaning of what is uttered. In other words, when syntactic form and pragmatic function match, the effect is called a direct speech act. The condition is when the speaker uses declarative to make a statement, interrogative to ask a question, and imperative to make a command/ request.

Searle (1969) explains that indirect speech acts used when the speaker wants to communicate more than what is communicate conventionally by the words he utters. It means there is something more than the literal meaning the words have. Therefore, this will be the opposite of the direct speech acts. Indirect speech acts are when the three structural forms are not directly related to the three communicative functions. In other words, when form and function do not match, we call the effect an indirect speech act.

Qualities of Good Teachers

The word "teachers" is for all those people in schools who are responsible for the education of pupils or students (Obi in Zango, et al. (2010). Teachers are responsible for executing teaching process. According to Zango, et al. (2010) teaching means a social process involving communication and interaction between the teacher and the students with the aim at improving the standing of the students in the cognitive, affective and psychomotor domain areas of learning.

Zango, et al. (2010) has summarized the qualities of being a good teacher from some researchers. The common characteristics of good teachers are as follows (1) emotional and mental stability, (2) always eager to learn new things, (3) knowledgeable of the subject, (4) the ability to teach and explain the lesson in a different way, (5) wider and deeper views, (6) clear objectives, (7) objectivity and fairness, (8) positive attitude, (9) know their students, (10) push their students to strive for their goals and to maintain high expectations, (11) dedication to excellence, (12) put the most work into class preparation, (13) think of teaching as a form of parenting, (14) discipline, (15) true compassion for their students (care and concern), (16) create independence, (17) unwavering support, (18) willingness to help student achieve, (19) have a sense of humor, (20) pride in student's accomplishments, (21) take risks, (22) students' evaluations, (23) share their experience with other teachers, (24) insightful, (25) listen to their students, and (26) persevere and passion for work and life.

DISCUSSION

In this section, there are two things that the researcher is going to be discussed. The first is the components in directive act and the second one is directive speech act realization through Perlocutionary Act.

Directive Act

There are 52 utterances uttered by Mr. Keating, the teacher, which included as directive speech act type. There are five functions found in the utterances.

Table 1: Types of directive speech act performed by Mr. Keating when teaching Command

No	Function	Frequency	Percentage
1	Command	29	56%
2	Question	11	21%
3	Request	5	10%
4	Suggestion	5	10%
5	Invitation	2	4%
Total		52	100%

From the utterances, we can see that in the teaching- learning process in the movie, Mr. Keating used more command. As stated by Kreidler (1998), a speaker uses command to make the hearer to do something. In this case, Mr. Keating ordered the students to do something related to TL processes, i.e. opening the page, reading the poem.

> Gentlemen, open your texts to page 21 of the introduction
> Now. I want you to rip out that page.
> Go on. Rip out the entire page.
> Gentlemen, tell you what. Don't just tear out that page. Tear the entire introduction.

The utterances above are the examples of command. The context in which the conversation occurred is when Mr. Keating teaches the students for the first time. He would like to acquaint the new students of non-ordinary ways of teaching. In this world there is no teacher who will ask the students to rip the book in order to comprehend the material. They will order the students to read the book as a reference instead of tearing the book. However, Mr. Keating uses the command structure not only to order the students, indirectly, he would like to acknowledge the students that he is different from other teachers, and the students will experience different ways of teaching-learning processes.

In ordering the students, we can see from the context that sometimes teacher uses command sentence/ imperative to inspire and to encourage the students. Mr. Keating has done this strategy.

> KEATING
> They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in.
> (The boys lean in and Keating hovers over Cameron's shoulder)

Example (6) explains that through order Mr. Keating asks the students to seek something unspoken from their alumni through their picture by using their mind and heart to listen. Even though the students have not met with their predecessor, Mr. Keating is sure that they could still communicate. Mr. Keating knows that to have the conversation is difficult since it was not a real conversation. He asks the students to use both their heart and mind to communicate with their seniors. In this way, Mr. Keating introduces the students to different way of obtaining knowledge.

KEATING

The picture of Uncle Walt up there. What does he remind you of? **Don't think. Answer. Go on.**

(Keating begins to circle around Todd.)

TODD

A m-m-madman.

KEATING

What kind of madman? **Don't think about it. Just answer again**.

TODD

A c-crazy madman.

KEATING

No, you can do better than that. **Free up your mind. Use your imagination. Say the first thing that pops into your head**, even if it's total gibberish. **Go on, go on.**

TODD

Uh, uh, a sweaty-toothed madman.

The bold-utterances as the examples of command sentence from example (7) directly carry meaning that Mr. Keating order Todd to think deeply related to describing someone. Todd's answer is not satisfying Mr. Keating. He asks Todd to explore the imagination. However, after looking at the context, it is shown that indirect meaning contained by the utterances is that Mr. Keating would like to encourage or inspire the students, especially Todd that he can give a better answer or opinion. With his competence, Mr. Keating is sure that Todd could explore more his idea. Mr. Keating actually encourages his students in general, who has been represented by Todd, to use their imagination. He also explains how to explore the imagination by freeing up their mind. If their idea is not satisfying, they should give more ideas until they can construct the ideas.

From this conversation, even though Mr. Keating uses more command sentences, he uses the structure of the sentences to encourage the students. Reviewing the qualities of good teacher in the previous section, Mr. Keating has accomplished some traits which proved that he was a good a teacher. He encourages the students; he pushes the students to strive for their goals and to maintain high expectations, he does not only ask the students to do something, but he also told the students how to do it. He provides the way to do his order. Last, Mr. Keating appreciates any idea which has been uttered by students. Even though the students think it is nonsense or having no meaning, as their teacher, Mr. Keating appreciates it by saying, "…even if it's total gibberish. Go on, go on." He still encourages the students to give more idea until it is considered better that what they have said previously.

Apart from that, being able to make someone, especially the students, to do something, is also important for a teacher. When the students do exactly what the teacher asks them to do, it proves some points, such as the students respect the teacher and there is a good relationship among the students and the teacher. It is good to create an effective teaching-learning process and build a harmonious situation in the classroom.

Question

The second percentage of the directive types is questions (21%). Based on perlocutionary meaning, asking questions is part of directive speech act because in asking question the speaker gets the hearer to answer. Below is the questions asked by Mr. Keating to the students in teaching learning processes.

Now, who knows what that means?

Seize the day. Gather ye. Rosebuds while ye may. Why does the writer use those lines?

How can you describe poetry like American Bandstand?

Mr. Pitts, where are you?

You hear it?

There are some indications why Mr. Keating asking questions to his students. Like the other teachers, Mr. Keating assesses the students' knowledge through the questions. A question is also a trigger for students to think about the issues discussed. Actually Mr. Keating knows the answers, but as a teacher who has responsibility to share the knowledge. Mr. Keating also uses asking questions technique to raise students' confident to share their ideas or opinion.

From the analysis of questions, the researcher found there are some categories of the questions delivered by Mr. Keating. In the sentence (8) Mr. Keating would like to confirm whether there are some of the students who know the definition. The implication is that if there is no student answering his question, it means the students do not understand the topic they are discussing that is the definition of Carpe Diem. This thing will be a trigger for Mr. Keating to do the next action, for example explaining the definition. Another example of asking for confirmation is sentence (12). In that sentence, Mr. Keating would like to confirm if the students hear a thing that is also heard by Mr. Keating. The other category of asking question is to get information. In the sentences (9) and (10) Mr. Keating asks the students to get the information from it. As explained above, by asking the questions it does not mean that Mr. Keating does not know the answer. However, he would like to know the students' perspective and their understanding related to certain topic. The last category of asking question is to ask the hearer to do something. In the sentence (11) Mr. Keating asks where Mr. Pitts is. It is not because Mr. Pitts is not in the classroom, but Mr. Keating gets him to read the book by delivering a form of a request. By mentioning his name and asking his position, Mr. Keating would like to point the person specifically. Below are the sentences and the response of Mr. Pitts regarding to Mr. Keating's question.

KEATING

Now, Mr… Pitts. That's a rather unfortunate name. Mr. Pitts, where are you?

Pitts raises his hand while everyone around him snickers

KEATING

Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there?

From the explanation above, essentially, there are three categories of asking question. They are asking for confirmation, asking for information, and asking the hearer to do something. The last category is related to command or request act. Those are inseparable since the question itself is the hint to the next utterance that is commanding or requesting.

Request

Instead of ordering or giving command, Mr. Keating also uses request (5%). Requests are the speech acts nearest to commands. The difference between them is that the hearer has the right to refuse a request, but not a command. The hearer has option to accept or refuse it.

Mr. Pitts, will you open your hymnal to page 542?

Mr. Perry, will you read the opening paragraph of the preface, entitled "Understanding Poetry"?

From the requests uttered by Mr. Keating, we can see that he delivered the command in polite way. In other words, a request is the polite form of a command. In this case, Mr. Keating implicitly teaches the students politeness. Even though Mr. Keating has power or capital in the classroom since he is in a position in which it is acceptable for him to ask his students, he does not only use the imperative to order his students. He uses

requests in asking the students to do something. It is a good point from Mr. Keating since he really concerns the way he delivers it even though he is the one who is powerful in the classroom. He does not do it arrogantly. It shows he really treats his students well. As a teacher, it is a good point in which a teacher treats the students well. It fits the quality of a good teacher as explained by Zango et al. (2010). Looking at the meaning, the example (11) and (12) directly are shown as examples of request, but if we look at indirect meaning, those examples are not a request. Actually they are commands/ orders, but in request structure. However, Mr. Keating delivers those utterances in good way.

Suggestion

According to Muhartoyo and Kristiani (2013) when speakers suggest something to the hearers, they will mention an idea or possible plan or action to be considered by them to be done. Anyone can give suggestions to others. During teaching and learning processes, teacher can also suggest the students to do something. Usually it is for students' improvement. In the analysis, the occurrence frequency of suggestion is same as request act.

> Boys you must strive to find your own voice. Because the longer you want to begin, the less likely you are to find it all.
> Thoreau said, "Most men lead lives of quiet desperation". Don't be resigned to that break out. Don't just walk of the edge like lemmings. Look around you. Dare to strike out and find new ground.

From the examples above, the form of suggestion is similar to command or order. However, if we go beyond the meaning, those are Mr. Keating's suggestions for the students. From the example (16) Mr. Keating suggests the students to figure out their own conscience deep inside in their heart. He suggests the students to not waste their time by waiting for the "voice". They have to gain it. If they are running out time, they will find less of your life. In the example (17) even though it uses the word don't, in that sentence actually Mr. Keating suggests the students to not just walk like rodents. He suggests the students to look around while waking. Indirectly, he suggests the students to wander and challenge themselves to leave their comfort zone,

Invitation

In this part, it is found that Mr. Keating does not ask my friend to go somewhere. However, the realization of speech acts is to cause and encourage something and someone to happen. In the example

> You don't believe me? Come see for yourselves. Come on.

In sentence (18) Mr. Keating invites the students to experience over something by themselves since they do not believe what Mr. Keating' story. In that sentence, he also encourages the students to see something for the sake of them since it is beneficial for them.

Directive Speech Act Realization through Perlocutionary Act

From the findings, there are five types of directive speech act found in movie Dead Poet Society. They are command, question, suggestion, request, and invitation. However, in discussing speech acts, it cannot be separated from the realization in the conversation which is related to perlocutionary acts. Below are the findings of perlocutionary act performed by Mr. Keating in the movie during the teaching and learning processes.

Table 2: Types of perlocutions performed by Mr. Keating when teaching

No	Perlocutions	Frequency	Percentage
1	To get the hearer to do something	27	52%
2	To cause the hearer to …	22	42%
3	To inspire the hearer	3	6%

Perlocution to get the hearer to do something occurs in most of utterances since it has the highest percentage (52%). To get hearer to do something happens when someone says something in a purpose to make the hearer do something. According to Austin (1962) it is a condition when the speaker expects the hearer to do something through the utterances that the speaker says. During teaching and learning processes, teachers usually ask their students to do something, i.e. working on the assignment, reading book, stating the ideas. This perlocution is mostly found in the types of directive speech act that are command, request, and invitation. The sentence construction of this perlocution is varied. It can be in imperative form or even in interrogative construction for asking request. Mr. Keating's choices of diction and sentence construction are worth taking into account since they show that Mr. Keating is a good teacher. He treats his students well even when he delivers a command to his students. He does not sound like a boss who has a power in ordering the students even though the other teachers in the movie act like a boss when teaching the students. He appreciates the students' presence in the classroom. Moreover, Mr. Keating uses interrogative construction to deliver his request which makes it sounds friendlier and shows that he respects the students. As an example, Mr. Keating said, "Mr. Pitts, will you open your hymnal to page 542?" The ways of commanding and requesting make him different from other teachers who also appear in the movie. Mr. Keating is a role model of a good teacher.

Perlocution to cause the hearer gets the second highest percentage of occurrence (42%). This perlocution means what the speaker says causes some effects to the hearer. Actually there are some kinds of effects caused by this perlocution as obtained from the data, i.e. to cause the hearer to answer, to listen, to consider, to think, to say louder, and to do something. Austin (1962: 120) explains that when causing the hearer, the speaker expects some actions or consequences at the hearer's state through his utterances. These effects are found in questions and suggestion of directive speech act type. Regarding the qualities of being a good teacher, Mr. Keating applies more perlocution to cause the students to be more active in the teaching and learning process, such as to think, to answer the questions, to consider, and so on. Mr. Keating really knows that students' involvement is really important in the process. As the example, Mr. Keating said, "That powerful play goes on. And you may contribute a verse. What will your verse be?" in this utterance Mr. Keating asks students about their contribution in the play. This thing is in regards to the quality no. 10 that is pushing the students to strive for their goals and to maintain high expectations (Zango, et al. 2010). Striving students' goal is related with their contribution and involvement in the class. If their involvement is low, the students will have a low motivation as well to strive their goal since they are not active and not interested in the teaching and learning processes. In this case, Mr. Keating has shown that through his utterances he can cause the students to more active in the processes. He has the quality of being a good teacher.

Last, even though the perlocution to inspire has the lowest percentage, it has the essential significance in teaching and learning processes which appear in the movie. To inspire means to make the hearer motivated in doing something with the spirit that the

speaker has shared and given. Austin (1962: 121) states that when inspiring the hearer, the speaker produces utterances by which he encourages the hearer and gives some spirit. Mr. Keating, in this case, has inspired his students by his utterances. Based on the findings, this perlocution appears in command and suggestion. As a teacher, inspiring the students plays the important role since learning is not an easy process. it has the ups and downs. Somehow the students feel tired and bored of studying. In this point, inspiration and encouragement will raise the students' motivation to keep up with the learning process. Mr. Keating has inspired the students to look at things differently. In other words, he encourages the students to create their own perspective in seeing things. He also inspires the students to create their own ways in achieving their goals by saying "Swim against the stream".

CONCLUSION

From the utterances classifications which are considered as directive speech act, there are five forms of directives which exist in the movie. They are commands, question, request, suggestions, and invitation. The biggest percentage is command (56%). From the classification and the frequency of utterances used, they show several sentence structures which commonly used by Mr. Keating as a teacher and the significant of the use in teaching-learning processes.

In command sentences, there are two meanings obtained by them. The first is direct speech, and the other one is indirect speech. In direct speech, the teacher asks the students to do his order, i.e. ripping the book page. However, in line with indirect speech, Mr. Keating used the command structure to acknowledge the students that he was different from other teachers, and the students would experience different ways of teaching-learning processes. It is a good point of a teacher since he can build a creative teaching and learning processes. Besides, Mr. Keating is also eager to introduce the students to different ways of obtaining knowledge through the use of command sentences. The other indirect meaning contained by the command structure is that Mr. Keating would like to encourage or inspire the students. It proves that Mr. Keating is a good teacher since he has equipped himself with the characteristics of a good teacher. Mr. Keating is such a good role model for teachers and teacher candidate in conducting teaching-learning process.

For questions, Mr. Keating uses this type to assess the students' knowledge by confirming if they know what they are discussing. The findings show that there are three categories of asking question. They are asking for confirmation, asking for information, and asking the hearer to do something. The last category is related to command or request act. In the request, Mr. Keating used interrogative construction to request to the students. Using requests in asking the students to do something is a good point from Mr. Keating since he really concerns the way he delivers it even though he has a higher degree compared to the students in the classroom. He does not do it arrogantly. It shows he really treats his students well.

The realization of the directive speech act types, it is found that there are three perlocutions from the five types of directive speech act, namely to get the hearer to do something (52%), to cause the hearer (42%), and to inspire the hearer (6%). Each perlocution has relation with the qualities of being a good teacher (Zango, et al., 2009).

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Politeness Markers of Thai Language Found in Thai Dramas: A Pragmatic Study of Pronominal References and Discourse Particles

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Abstract

This paper aims at investigating politeness markers found in the dialogues of four Thai dramas entitled *Khu Kham* (Ill-Fated Lovers), *Hormones 3 the Final Season, Yin Den* (Superior Gene), and *Thara Himalaya* (Water and Mount Himalaya). The politeness markers to be found in the selected dialogues are pronominal references and discourse particles. Four dialogues from the aforementioned Thai dramas carrying different levels of politeness and formality were selected purposively, scripted, translated, and explored descriptively. The translation given to the dialogues are glossed translation (word-for-word) and contextual translation. After the dialogues were scripted and translated, they were categorized into high-level, mid-level, and low-level formality. The discussion focused on the analysis of the power, distance, and ranked size of the imposition and the politeness markers. The findings showed that the formality of the situations highly influenced the choice of pronominal references and discourse particles uttered by the speakers based on their distance, power, and ranked size of imposition.

Keywords: *politeness markers, Thai language, pragmatics*

INTRODUCTION

Thai people are commonly known as socially-prescribed when it comes to oral communication. In other words, they use particular speech levels when talking to each other depending on their positions in the Thai social hierarchy. Their speech levels are reflected in their use of politeness markers comprising discourse particles, pronominal references, and special expressions. Thai language can basically be compared to Javanese where it is nearly impossible to say anything without indicating the social relationship between the speaker and the listener in terms of status (i.e. wealth, descent, education, occupation, age, and kinship) and familiarity, in which the choice of linguistic forms as well as speech style in every case are partly determined by the relative status or familiarity among the conversers (Geertz, 1964: 248).

Kummer in Intachakra (2013: 6) states that politeness in Thai language lies primarily upon a highly differentiated hierarchy of personal relations. Srinarawat in Intachakra (2013: 6) adds that the traditional polite form of language in Thai culture includes the use of polite particles, nouns, pronouns, address forms, kinship terms, titles, and particular verbs of varying degrees of politeness. All these politeness markers are chosen by taking account of the grading of interpersonal factors namely social status, role relationships, age, educational background, and intimacy.

Kummer in Intachakra (2013: 4) classifies the hierarchy level of Thai society into eight classes respectively namely The King (1st class), Royal Family, Princess Nobility, and The Supreme Patriarch *Sangha* (2nd class), generals, high-ranking officers, ministers, and high-ranking officials (3rd class), professors, scientists, and doctors (4th class), managers, teachers, officers, and engineers (5th class), white collar workers, secretaries, merchants, and nurses (6th class), skilled labors, farmers, and soldiers (7th class), and unskilled labors, and servants, office boys, and hotel boys (8th class).

The use of polite expressions corresponding to interpersonal factors and hierarchy in Thai is in line with Brown and Levinson's distinction in Leech (2005: 5) of three factors determining the strength of *Face Threatening Acts* (FTA) namely *Power* (P), *Social Distance* (D), and *Ranked Size of the Imposition* (R). In other words, Thai speakers must consider the three factors when using some politeness markers to their addressees. Goffman in Rattananukool (2015: 23) defines the concept of 'face' as the positive social value that a person effectively claims for himself by the line that the others have assumed that he has taken during a particular contact.

This paper aims at investigating politeness markers found in the dialogues of four Thai dramas entitled *Khu Kham* (Ill-Fated Lovers), *Hormones 3 the Final Season*, *Yin Den* (Superior Gene), and *Thara Himalaya* (Water and Mount Himalaya). The politeness markers to be found in the selected dialogues are pronominal references and discourse particles.

LITERATURE REVIEW

Politeness is a matter of minimizing negative effects of what one says on the feelings of others and maximizing the positive effects (Cruse, 2006: 131). It is socially prescribed and is reflected through the speakers' choice of pronominal form when Tu/Vous distinction exists and of address term, where one can show his feelings towards others, solidarity, power, distance, respect, intimacy, and awareness of social customs (Wardhaugh, 2006: 276). This literature review section elaborate theories regarding to Thai politeness markers namely discourse particles and pronominal references.

McCready (2015: 504) categorizes politeness and honorifics markers in Thai into discourse particles and pronominal forms. Regarding to discourse particles, there are three speech levels that are marked called casual speech, formal speech, and a mid-level grey area in between. Furthermore, pragmatic particles in formal speech in Thai are gender-specific, meaning that male and female speakers use different particles in the first person position. Particles *wa* and *woy* are used for casual speech, particles *kha* (female speaker) and *khrap* (male speaker) are used in formal speech, and particle *ha* is used for the mid-level grey area between casual and formal speeches (McCready, 2015: 504).

Different from McCready (2015) who classifies the discourse particles only into three levels, Bilmes (2001: 67) categorizes the discourse particles into five levels based on the speaker's attitude towards the interlocutor's social status namely super-polite, polite, affectionate, informal, and non-restraint as summarized in the following table.

Table 1: Discourse particles in Thai Language (Bilmes, 2001: 67)

Attitude	Discourse particle	Function
Super-polite	*Cawkha*	Used as kha but more deferential
	Peekha	Used by women when speaking with royalty or the king
Polite	*Khaa*	Used by women after a question, as a reply when spoken to, or to call attention.
	Kha	Used by women after statements and commands or alone as an affirmative.
	Khrap	Used by men after questions, statements, to call attention, or as a reply.
	Khrap-phom	Used by men after questions, statements, to call attention, or as a reply; more polite than plain *khrap* and generally only used in formal situations.

Affectionate	Ca	Used mostly by women to inferiors, children, or intimates.
	Caa	Used mostly by women to intimates to call attention or as a reply.
Informal	Ha	Used by both genders; informal but not impolite.
Non-restraint	Wa	Non-restraint form used mostly by men to intimate or inferiors; perhaps when angry.
	Ya	Non-restraint form that distributes like *kha* but is impolite.

Bilmes (2001: 68) emphasizes that the discourse particles make the utterances gentler and more formal. Besides, they convey the speaker's respect to the listener. When using a particular discourse particle, the speaker acknowledges the social distance between her and the hearer by making the interaction more formal or less formal. The use of these discourse particles is also deferential because it does not presume offensive familiarity and allows the listener to make the choice on whether or not he will bridge the social gap between him and the speaker.

Apart from the aforementioned five levels of discourse particles, Thai language has five sentence particles: *rok, na, noi, si,* and *the'* that can be used together with particular discourse particles above. The Thai particle *rok* is often used with statements of negation, contradiction, or those correcting misapprehension which make a statement milder or less abrupt and express reassurance (Haas in Bilmes, 2001: 84). Particle *rok* must be preceded by the word *mai* (Thai negative) in the utterance.

A classification of pronominal reference in Thai language is proposed by Bilmes (2001: 46). There are four types of pronominal reference for commoners, excluding the royalty and Buddhist monks, namely personal pronouns, kinship terms, names, and nicknames, status terms covering titles and occupations, and zero. In addition, the use of an appropriate pronoun marks a speaker as polite Bilmes (2001: 55). In selecting the appropriate pronominal forms, several sociocultural factors listed by Palakornkul in Bilmes (2001: 56) namely intimacy, respect, solidarity, formality, presence of a child, and presence of non-acquaintances or persons with power and status. In addition, when determining the appropriate pronoun or noun substitute, speakers have to follow the hierarchy of social and social factors listed by Palakornkul in Bilmes (2001: 56) in descending order of importance starting from power and status, kinship and family relationship, age, friendship, and occupation.

The first type of pronominal references is personal pronouns. Below is the classification system of Thai personal pronouns based on the first, second, and third person positions representing the varying degrees of deference, formality, and solidarity summarized from Bilmes (2001: 47-49).

Table 2: Personal pronouns in Thai Language (Bilmes, 2001: 47-49)

Pronoun position	Pronominal reference	Function
First person	Khaw	Used by women speaking to intimates
	Raw	Plural: Used frequently by female university students in their interviews because of its socio-pragmatic neutrality (Simpson in Bilmes, 2001: 48). Hearers must rely on context to comprehend the meaning, since the context will determine the meaning
	Kuu	Non-restraint: Used in pair with *Mueng* by close male friends of similar age. If it is used with non-intimates, it

		will be considered vulgar and offensive, but among close friends it implies solidarity and a relaxed social atmosphere.
	Phom	Formal: Used in pair with *Khun* appropriate for two people relatively equal status for making each other's acquaintance. However, the switch to this formal pronoun uttered by two people accustomed to more casual or intimate usage signals distress in the relationship, anger, aggression, or sarcasm, unless being used humorously (Ervin-Tripp in Bilmes, 2001: 49).
	Nuu	Literally means 'mouse', used by children and younger women and some men when speaking to their mothers because they are accustomed to referring themselves this way to this particular person since childhood. It denotes inferior status and diminutive stature of the speaker recognizing the addressee's superior position. The speaker makes herself metaphorically smaller than the hearer by showing the hearer deference.
Second person	*Kae*	Used among close friends either males or females.
	Raw	Singular: Used among female close friends or relatives.
	Mueng	Non-restraint: Used in pair with *Kuu* by close male friends of similar age. If it is used with non-intimates, it will be considered vulgar and offensive, but among close friends it implies solidarity and a relaxed social atmosphere.
	Khun	Formal: Used in pair with *Phom* appropriate for two people relatively equal status for making each other's acquaintance. However, the switch to this formal pronoun uttered by two people accustomed to more casual or intimate usage signals distress in the relationship, anger, aggression, or sarcasm, unless being used humorously (Ervin-Tripp in Bilmes, 2001: 49).
	Nuu	Used when speaking to children, some men who are much younger than the speaker, and gay men.
Third person	*Khaw*	Gender and number neutral
	Kae	Used among close friends either males or females.

The second type of pronominal reference is kinship terms. According to Bilmes (2001: 51), kinship terms in Thai have the same semantic functions as the personal pronouns in a way that they can be used to refer to first, second, and third person nouns. In Thai, kinships are commonly used to address both blood relatives and non-blood relatives who are referred to as non-kinsmen by Haas in Bilmes (2001: 52). He also added that non-kinsmen who do not share an intimate relationship can be addressed with kinship terms. The term *lung* meaning parents' older brother is a respectful term of address for an older equal or inferior man and the term *phii* meaning an elder sibling is used by a waiter in a restaurant to politely address clients who are not too much older or younger than the waiter (Bilmes, 2001: 52). However, when the client appears to be younger, the waiter uses the term *khun* or avoids using any pronominal references.

The third type of Thai pronominal references is names and nicknames that can be used for first, second, and third person reference. Thai people have given name and surname (called *namsakun* in Thai language) and title + given name are generally used in second and third person reference (Bilmes, 2001: 52). In the third person reference, surnames can be dispensed as well. As what Bilmes (2001: 53) has exemplified, in

addressing a person named Prakaithong Thong Yai, in which Prakaithong is the person's given name and *Thong Yai* is her surname, people can address her as Khun Prakaithong (in which *Khun* is a gender-neutral polite title similar to miss or mister), Acaan Prakaithong (*Acaan* meaning professor is the person's occupational title), or Khun Ying Prakaithong. *Khun Ying* is the person's inherited title of nobility. Given name alone can be used when the speaker is socially superior or equal. In addition, most Thais also have nicknames which they have acquired since childhood and can be used in intimate situations (Bilmes, 2001: 53). Simpson in Bilmes (2001: 53) found that college-aged female students use nicknames for first and second person reference when speaking with friends of approximately the same age.

The fourth type of pronominal reference is status terms including titles and occupation titles used frequently for second and third person reference. Titles of rank or status can be inherited by the King or Queen. Meanwhile, individuals having certain occupations such as teachers, professors, and doctors, are commonly addressed by their occupational titles (Bilmes, 2001: 53). A Thai speaker who neglects the use of referent's title can be viewed as rude in Thai and ill-mannered for not displaying his knowledge of his interlocutor's status, since it is crucial to acknowledge the status of one's interlocutor in Thai conversation (Bilmes, 2001: 54).

The fifth type of Thai pronominal reference is 'zero', where the subjects NP or pronouns can often be omitted due to considerations of some sociocultural factors as outlined by Cooke in Bilmes (2001: 54) that politeness does not necessarily require the use of pronouns and some speakers avoid using first and second person pronouns in addressing high-ranking royalty. Bilmes (2001: 55) adds that using zero anaphora can avoid awkward situations in conversation in which there is a risk of making the wrong choice or offending the interlocutor. In Thai, when the context is already clear on who is being spoken about, it is unnecessary to use pronouns or noun substitutes whether or not politeness issues are present.

METHODOLOGY

This is a descriptive qualitative study in pragmatics. Four Thai dramas entitled *Khu Kham* (Ill-Fated Lovers), *Hormones 3 the Final Season*, *Yin Den* (Superior Gene), and *Thara Himalaya* (Water and Mount Himalaya) were chosen as the source of data. Four dialogues were purposively selected. After selecting the dialogues, they are scripted and translated. There were two types of translation given to each line of the dialogues namely glossed translation (word-for-word) and contextual translation.

The dialogues were then classified into low-level, mid-level, and high-level formality. There were two stages of analysis applied. First, the power, distance, and ranked size of imposition of the interlocutors were elaborated. Second, the politeness markers covering pronominal references and discourse particles were identified and discussed in details.

FINDINGS AND DISCUSSION

There are five dialogues selected from the aforementioned Thai dramas analyzed in this discussion. They were classified into formal, casual, and low-level.

4.1 Formal conversation
Scenario 1: A dialogue taken from Episode 1 of *Khu Kham* (Ill-fated Lovers)

Wit:	**Than**	**pho**	**chan**	bok	wa	Phuak	farang	khong	mai	yom	**rok**.
	He	father	I	told	that	pronoun	foreigner	probably	negati	accept	particl

										ve	e

My father told me that the French troops probably won't accept this.

	Phuak	*khao*	*ca*	*maa*	*bom*	*Pheua*	*lai*	*phuak*	*Yipun*	*ok*	*pai*
	Pronoun	pronoun	will	come	bomb	For	chasing	pronoun	Japanese	out	go
	hai	*dai.*									
	give	can									

They will bomb the Japanese troops to chase them away, whatever it takes.

Ang:	***Khun***	***Ying.***	*Dai*	*khao*	***khun***	***Chai***	***Wi thaya***	*pi chai*	*Khun*	*Ying*	*bang*
	Pronoun	female	Get	news	pronoun	Male	Wi thaya	brother	pronoun	female	some
	rue	*plao*	***kha?***								
	or	not	particle								

Have you heard any news from your older brother named Mr. Withaya, madam?

Wit:	*Mai*	*loei*	***Angsumalin***	*Phuak*	*rao*	*Mai*	*roo*	*khao-khrao*	*nak rian*	*thi*	*yuu*
	Not	at all	Angsumalin	pronoun	we	Negative	know	news	students	who	stay
	thi	*Angkrit*	*loei.*								
	in	England	at all								

Not at all, Angsumalin. We don't get any news from the Thai students living in England at all.

This conversation occurred between Wit and Angsumalin. Both were college female students of the same age, the same year, and the same class studying in the faculty of literature in Chulalongkorn University. Wit and Angsumalin were very close friends. What distinguished them is their levels of social hierachy. Wit was born in a high-ranking official family, which is the third class of Thai social hierarchy according to Intachakra (2013: 4). Meanwhile, Angsumalin was born from a farmer mother, who is the seventh class according to the same reference. Angsumalin had once belonged to the third class, because her father was a high-ranking official in the Thai navy. However, their parents divorced when she was only 10 and she had lived with her farmer mother since then. In brief, Wit and Angsumalin were close friends but from families with distant social statuses.

In using pronominal references, Wit referred to her father as *Than Pho*. *Than*, meaning 'he or she', is a pronoun used for first, second, and third person for a respectable person. Meanwhile, *Pho*, meaning 'father', is a kinship term that people use to address their father. Wit referred to her father as *Than Pho* instead of *Khun Pho* (kinship term for 'father' in the lower-middle class family) because her father is a high-ranking official in the Thai army. In addition, Wit addressed her close friend, Angsumalin, by using her first name only, without the gender-neutral polite title *Khun* (Miss/ Mrs./ Mr.), because Angsumalin was from a lower-status family, that is, 3rd class (high-ranking officials) versus 7th class (farmers). In addressing herself, Wit used pronoun *chan*, meaning *'I',* as the first person position for a casual situation based on the first speaker's perspective. Wit assumed the circumstance of the conversation as casual because she was talking to a female friend from the lower class. It is certainly different from Angsumalin's perspective that considered the circumstance of the conversation as high.

Different from Wit who addressed her casually, Angsumalin addressed her close friend, Wit, as *Khun Ying*. *Khun Ying*, meaning 'madam', was Wit's title of nobility that she inherited from her father, a high-ranking official in the Thai army. Regardless of their intimate friendship, Angsumalin must keep her manner accordingly when talking to Wit. In addition, Angsumalin addressed Wit's older brother whose first name was Withaya as *Khun Chai Withaya*. *Khun Chai*, meaning 'master', was Withaya's title of nobility that he inherited from his father who was a high-ranking official in the Thai army. In addressing

herself in the first person position, Angsumalin used zero pronominal reference. She avoided using the first pronoun *di-chan*, meaning *'I'* for formal situations, when talking to a high-ranking person. This is in line with Cooke's assertion in Bilmes (2001: 55) that politeness does not necessarily require the use of pronouns, since some Thai speakers avoid using pronouns in the first person position when talking to a high-ranking addressee to avoid any possibly awkward situations where there is a risk of making the wrong choice or offending the interlocutor.

When talking to Angsumalin, Wit did not use polite particles at all. However, she used the sentence particle *rok* in her first turn-taking to express reassurance. When Wit said that the French troops would not accept the Japanese invasion in Thailand, she used *rok* in the end of her utterance to assure Angsumalin and the other female college friends getting involved in their conversation that the French army would withstand against Japanese to defend and protect their beloved Siam land.

When talking to Wit, Angsumalin used the discourse particle *kha* showing polite attitude to her high-ranking friend. She used polite particle *kha* in in the end of her question to call Wit's attention and to ask for clarification. When Angsumalin asked Wit whether she had already heard anything from her older brother studying in England named Withaya, it means she was eager to know whether the *Seri Thai* movement had attempted to take actions or to collaborate with the English troops for the sake of liberating their Siam land from the Japanese invasion.

Scenario 2: A dialogue taken from Episode 8 of *Thara Himalaya* (Water and Mount Himalaya)

Soldier:	***Ongnueh ua***	***sedhaet***	*maa*	*yiam*	***Khun***	***Thiptara***		
	Your highness	he	come	visit	Miss	Thiptara		
	Your highness has come to visit Miss Thiptara.							
King:	***Chan***	*Khaw*	*khui*	*gub*	***Thoe***	*mai*	*naan*	***rok*** ***na.***
	I	request	talk	with	You	negative	long	particle / particle
	I'd like to talk to you for a few minutes.							
Naam:	***Peekha***.							
	Polite particle							
	Yes.							
King:	*Khaw*	*uen*	***chan***	*kho*	*Tong*	***khob-jai***	***thoe***	*thi* *chuay*
	request	other	I	also	Must	thank	you	that help
	chiwit	*Phuwanet*	***aow***	***wai.***	*Laew*	*kho*	*chua y-leua*	*hai* *Phuwanet*
	life	Phuwanet	particle	particle	And	also	help	in order Phuwanet
	denthang	*klap-maa*	*Parawat*	*dai*	*samred.*	*Laew*	*kho*	*chuay* *chiwit*
	travel	come back	Parawat	can	successful	And	also	help live
	Phuwanet	*ik*	*krang*	*chon*	***Tua***	***eng***	*tong*	*maa* *badceb*
	Phuwanet	more	once	until	Self	you	must	come injured
	baep	*nia.*						
	like	this.						
	Another thing is that I have to thank you for saving Phuwanet's life. And for helping him in order that he could travel back to Parawat successfully. And also for saving Phuwanet's life once more, until you yourself got injured like this.							
Naam:	***Mom-chan***	*tham*	***dui***	*kwam*	*yindee*	*peekha*.		

| I | did | with | affix | pleasure | particle |

With my pleasure.

This dialogue was taken from the eight episode of a Thai drama entitled *Thara Himalaya* (Water and Mount Himalaya) airing in 2010. It was a romantic comedy telling about the relationship between a young Thai doctor named Thiptara Adisuan, shortly called Naam, and a prince of Parawat Kingdom named Phuwanet who disguised himself as a gardener and lackey working for Doctor Naam's family. On his way to visit Thailand, his neighboring country, Prince Phuwanet was kidnapped, beaten, shot, and thrown to the sea by Parawat Prime Minister's stooges attempting to seize the throne of Parawat's monarch. A fisherman found his severely-injured body on the seashore and took him to the hospital where Doctor Naam works. As he recovered, he pretended to be a homeless man who had lost his memory for the sake of protecting himself from the Prime Minister's stooges. Doctor Naam took him to her house, hired him as her triplet brothers' lackey and gardener, and named him Pupen. Doctor Nam and Pupen fell for each other and Pupen revealed his identity as the crown prince of Parawat to her. Doctor Naam and her triplet brothers helped him to travel back to Parawat safely and to take revenge upon the villain Prime Minister. However, Doctor Naam was shot at the back by one of the culprits and admitted at a Parawat Hospital. The King, Phuwanet's father, came to visit her and thank her.

This conversation occurred between the King of Parawat and Doctor Thiptara Adisuan, called Naam. According to Intachakra's classification of Thai social hierarchy (2013: 4), the King belonged to the first class of Thai society, while Doctor Naam belonged to the fourth one. In the drama scene, both the King and Doctor Naam had never seen each other before, meaning that they are strangers. In Doctor Naam's perspective, this was such a highly formal circumstance of conversation since she was talking to the King, the first class of the society. Furthermore, the King was willing to lower down his pride and ascendancy to visit her, someone having no title of royal nobility, in person in the hospital. This had certainly brought a certain level of burden to Doctor Naam. On the other hand, this was a casual circumstance of conversation in the King's perspectives, since he was talking to a doctor whose social hierarchy was three levels below him.

When announcing that the King came to visit Naam, the soldier addressed the King as *ongnuehua*, meaning 'your highness'. *Ongnuehua* is a status term carrying the title of royal nobility for the King. He also used the pronoun *sedhaet*, meaning 'he or she', before the verb phrase *maa yiam*, meaning 'came to visit'. It is commonly considered impolite for Thai speakers not to use *sedhaet* before the verb phrase when referring to the royal family (King, Queen, Prince, and Princess). Therefore, the use of *sedhaet* here is compulsory. In addition, when addressing Naam, the soldier used the gender-neutral polite title *Khun* (meaning Miss, Mr. or Mrs.) with her first name Tipthara. It is common for Thais to use *Khun* with the interlocutor's first name when addressing him or her in their first encounter.

The King of Parawat used pronoun *chan,* meaning 'I', in the first person position to refer to himself and pronoun *thoe*, meaning 'you' for female interlocutors, in the second person position to refer to Naam. Both *chan* and *thoe* are commonly used in casual conversations. As highlighted previously, this was such a casual circumstance of conversation in the King's perspective, since he was talking to Naam, a doctor who was three-level lower than him socially. However, he showed his thoughtfulness and empathy to Naam when using pronoun *tua eng*, meaning 'yourself' instead of the casual *thoe*, when thanking Naam for saving his son's life until she became severely injured. *Tua eng* in this context actually has affectionate attitude.

On the contrary, Naam used pronoun *mom-chan*, meaning 'I', in the first person position to refer to herself when talking to the King. *Mom-chan* is actually the first person

pronoun used by women to talk to the royalty or the King. Since the spoken interaction between Naam and the King is highly formal in Naam's perspective, Naam's use of super-polite pronominal reference *mom-chan* is compulsory. However, similar to the conversation in the previous scenario, Naam used zero pronominal reference when addressing the King. She avoided using the status term *ongnuehua* (your highness) or *nai luang* (the King) to avoid the awkward situation and risks of making the wrong choice or offending the higher-rank interlocutor.

In terms of discourse particles, hardly ever did the King use polite particles such as *khap* or *khrap* (polite particles uttered by male speakers after statements or questions to call attention). These two particles are only used in formal situations. Meanwhile, as highlighted previously, this conversation is of a casual circumstance in the King's perspective. Thus, the standard polite particles were not used. However, the King used the sentence particles *rok* and *na* in his first turn-taking which makes his statement milder, gentler, and less abrupt. Considering that Naam was still feeling some pains from her wounds, the King did not want to bother her rest and healing time. Thus, by using particle *rok*, he reassured her that he would not take too much of her time. In addition, particle *na* used by the King improves his tone of voice, softens it, makes it more pleasing, and conveys the notion of requesting in a less direct way. In addition, the King's thoughtful attitude was reflected through his using pair of particles *aow wai* when thanking to Naam for saving his son's life. This pair of particles is often used after the verb phrase to appreciate how much the hard work and struggle that the interlocutor has put on the corresponding actions; or in this context is how much Naam has sacrificed her life for Prince Phuwanet.

Being aware of the highly formal circumstance of the conversation, Naam used discourse particle *peekha* carrying super-polite attitude. She used *peekha* considering that she was speaking with a royalty member, that is, the King of Parawat. The use of super-polite particle *peekha* is therefore compulsory for female speakers when talking to the royalty.

4.2 Mid-level conversation
Scenario 3: A dialogue taken from Episode 2 of *Yin Den* (Superior Gene)

Tun:

Mue-khuen		**Rao**	*mao*	*chon*	*cam*	*arai*	*mai*	*dai*
Last night		I	drunk	until	remember	anything	negative	can
muen	*kan*	**a**.	*Pai*	*tham*	*arai*	*bang*	*maa*	**nia**?
either		particle	Go	do	anything	some	particle	particle

I was so drunk last night that I couldn't remember what I did. What did I do?

Kong:

Mue-khuen		**Nai**	*payayam*	*ca*	*atibai*	*reuang*	*faafed*	*hai*
Last night		You	try	particle	explain	topic	twin	give
khon	*nai*	*raan*	*fang*.	*Pheuan*	*phi*	**nai**	*kleng*	**nai**
person	in	restaurant	listen.	Friend	older brother	your	tease	you
Payayam	*thot*	*se*	**nai**	*ok*.	*Tha*	**phi**	**nai**	*mai*
Try	take	shirt	your	off.	But	older brother	your	negative
phojai	*loei*	*phatalum-bon*		*nai*	**phuak**	**nan**	*pheua*	*bokphong*
happy	so	beat		pronoun	they	those	to	protect

nai.
you

Last night you tried to explain about 'twins' scientifically to the customers in the restaurant. Your brother's friends teased you and tried to take your shirt off. But your brother was unhappy, so he beat them to protect you.

Tun:	*Laew*	***nai****.*	***Nai***	*bok*	*wa*	*mao*	*chon*	*cam*	*rai*
	And	you	You	say	that	drunk	until	rememb er	anything

	mai	*dai*	*ngai?*
	Negativ e	can	question tag

What about you? You said that you're so drunk that you couldn't remember anything, didn't you?

Kong:	***Rao***	*duu*	*Jaak*	*youtube.*
	I	wat ch	From	youtube

I watched it on youtube.

Kong and Tun had been close friends for years. They were best friends when studying at the university and worked in the same department, that is, the mobile application development, in the company. Kong is Tun's closest colleague and vise-versa. This conversation took place in Tun's bedroom. Considering the intimate friendship between them and observing the pronominal references and discourse particles that they used, the circumstance of the conversation can be categorized as carrying mid-level politeness.

Tun and Kong used pronoun *rao* to refer to themselves in the first person position and *nai* to refer to each other in the second person position. Pronoun *rao* (I) in this context is singular instead of plural. Both Tun and Kong used *nai*, meaning 'you' for male speakers in the second position, to refer to each other. Thai speakers used *nai* to refer to their male interlocutors when the formality of the conversation is mid-level. Kong referred to Tawan's friends who teased Tun as *phuak nan* (they). Thais used *phuak nan* to disrespect other people in the third person position. Kong disrespected Tawan's friends for teasing and discriminating Tun only because of his physical flaws. If they intend to refer to the plural third person position properly and respectfully, they commonly use *phuak khao* (meaning 'they' for mid-level formality) or *phuak than* (meaning 'they' for high formality).

Both Tun and Kong did not use polite particles at all. However, Tun used two sentence particles, which are, *a* for a statement and *nia* or a question. He used particle *a* when he said that he could not remember anything to give a strong emphasis that he was badly drunk. He used particle *nia* when asking Kong about what he did when he was drunk to demand an immediate answer from Kong.

4.3 Casual conversation
Scenario 4: A dialogue taken from Episode 8 of *Hormones Season 3*

Non:	*Ter.*	***Kuu***	*aow*	*ngern*	*maa*	*khuen*	***a****.*
	Ter.	I	bring	money	Return		particle

Ter. I came to return the money.

Bot:	*Kwaa*	*ca*	*khuen*	*dai*	***na****.*
	Finally	particle	return	can	particle

Finally you can return it.

Non:	*Laew*	*kho*	*khed*	*reuang*	*thang*	*mot*	***a****,*	*man*	*phen*
	And	particle	happen	problem	All		particle,	it	is
	kwam	*pid*	***rao***	*eng*	***woi****.*	***Rao***	*khuan*	*rap*	*pidchob*
	affix	fault	my	self	particle	I	must	take	responsibility
	a.	***Rao***	*ca*	*khaw*	*laa*	*ok.*
	particle	I	will	request	resign.

And everything that happened is all my own faults. I must be responsible for it. I'm requesting to resign (from the students' council).

Ter:	***Mueng***	*kid*	*dee*	*laew*	*rho*	*wah?*	*Man*	*mee*	*withii*
	You	think	good	already	particle	particle	It	have	solution
	uen	***na***	***woi****.*
	other	particle	particle

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Have you thought about it carefully? We have other solutions.

Pang:	*Man*	*mai*	*chai*	*kwam*	*pid*	*kae*	*khon*	*diaw*	*na*
	It	negative	affix	faults	your	person	only	particle
	woi.								
	particle								

It's not your own faults.

Ter:	*Mueng*	*yaa*	*thod*	*tue*	*eng*	*ni*	*wah.*	*Mueng*	*kho*
	You	don't	blame	your	self	particle	particle	You	also
	tham	*hai*	*dee*	*thisut*	*laew.*	*Mueng*	*khoy*	*tham*	*Yelly*
	do	give	good	the most	already	You	particle	ask	Yelly
	yuu,	*kuu*	*kho*	*hen.*	*Mueng*	*yaa*	*tham*	*yang*	*nee*
	Continuous	I	also	see	You	don't	do	like	this
	loei	*na*	*Non.*						
	particle	particle	Non.						

Don't blame yourself. You've done your best. You're asking Yelly to return the money. I saw it. Don't do this, Non. Please.

Bot:	*Tha*	*Non*	*man*	*kid*	*wa*	*kan*	*laa-ok*	*phen*	*kan*
	If	Non	it	think	that	affix	resignation	is	affix
	rap	*pidchob*	*nai*	*suan*	*khong*	*man,*	*kae*	*yaa*	*pai*
	take	responsibility	in	version	His		you	don't	go
	khad	*man*	*si*	*wah.*					
	interfere	it	particle	particle					

If Non thinks that his resignation (from the students' council) is his way of taking the responsibility, then don't interfere his decision.

Non (Male), Bot (Male), Ter (Male), and Pang (Female) are of the same age (16 to 17). They were studying in Nadao Bangkok High School and members of the students' council. Non was the president of the students' council, Pang was the vice president, and Ter and Bot were the coordinators of the academic department. The conversation took place in the students' council office. Considering the setting of the dialogue (speakers' roles and conversation's venue), this conversation can be expected to be formal. However, Thai teenagers prefer to use *paasa wairun* (slang language) when talking to each other. This slang language has its own typical use of pronominal references and discourse particles, all of which belong to the lowest level of formality, making the interaction very informal and casual.

At first, Non (Male) used pronoun *rao* (I), the first person singular pronoun with mid-level formality when stating that he should be responsible for the unreturned money. However, as the conversation went by, all the male characters including Non himself used the non-restrain pair *kuu* and *mueng,* meaning 'I' and 'you'. The non-restrain pronominal pair *kuu* and *mueng* is the prevalent characteristic of *paasa wairun* (Thai slang language). It is used by close and intimate male friends of similar age to imply solidarity and relaxed social atmosphere. Bot used *man,* meaning 'he' to refer to Non. However, Pang, the only female speaker in the conversation, remained using *kae,* meaning 'you', instead of *mueng* because pronoun *kae* is commonly used by Thai female speakers to refer to their intimates. Rarely do female speakers use the non-restraint pair *kuu* and *mueng* unless when their male interlocutors are very intimate.

Most of discourse particles used in the conversation was *woi* and *wah.* These two were also the prevalent characteristic of Thai slang language. Particles *woi* and *wah* are non-restraint form used mostly by men to intimate or inferiors; perhaps when angry. All

the speakers keep using *woi* and *wah* because they blatantly disagree with Non's decision to resign from the students' council.

CONCLUSION

Based on the four dialogues given in the discussion, it can be concluded that the formality of the situation in the conversations highly influenced the choice of pronominal references, discourse particles, and special expressions uttered by the speakers. Those three politeness markers are closely related to the distance, power, and rank of impositions possessed by the speakers.

In the first scenario, two close friends, regardless of their intimate friendship, must address each other appropriately according to their social status. In the second scenario, a commoner must use distinctive honorifics markers when talking to the king, since he is placed in the highest position in the Thai social hierarchy. The last scenario showed that teenagers tend to use slang language in their daily conversation with males frequently using non-restraint particles.

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Woman Power in Asian Literature: Analysis and Implication in ELT

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Abstract

In Asia, humanitarian issues on women have its most complexities due to its intertwined issues on traditional values, religious values, and power-relations. Many Asian writers and non-Asian writers brought the women issues into literary works to voice out the issues that are on progress throughout Asia. As a large country, Indonesia also has large population of women together along with the issues range from children marriage, raping, women trafficking, sexual abuse/harassment, and sexual infectious diseases. This is a study on literature blended with the education through English language teaching which bridge the gaps between women in literature and women empowerment in the classroom settings. Titis Basino's short story Her, Dorothy Sinha's Treasure Trove, and Khaled Hosseini's A Thousand Splendid Suns would be the objects of this study.

Keywords: women power, women empowerment, ELT

INTRODUCTION

Today, the phenomenon of the term "pelakor" or "perebut laki orang" has become a social trend among Indonesian. The term "pelakor" could be translated as the other woman; a woman/a girl who seduces someone else's husband or boyfriend. The "pelakor" usually gets involved in a secret-forbidden love affair or marriage without the legal wife's consent. This phenomenon (in Indonesia entertainment industry) provokes the researcher to bring Titis Basino's short story, Her, into a comparative discussion along with different portrayal of women in Khaled Hosseini's novel A Thousands of Splendid Suns and Dorothy Sinha's Treasure Trove.

These three literary works are set in Asia. Titis Basino is an Indonesian feminist writer to whom Her had acclaimed worldwide recognition in raising the debatable issue in Indonesia today; polygamy. Titis Basino's Her, refers to the third female pronoun; the main character's husband's second wife. Dorothy Sinha is an Indian writer who attempts to beautify the arranged marriage in Indian cultures inside Treasure Trove short story. Treasure Trove tells a story about an arranged marriage in which Mili (the main character) never felt satisfied with her husband, Manav. Then, Khaled Hosseini's A Thousands of Splendid Suns had tried to tell a story of two strong women, Mariam and Laila, who struggled for their freedom in Afghanistan. Mariam and Laila shared an abusive and manipulative husband; Rasheed.

In these three literary works, women and their issues are portrayed differently but somehow, women power is depicted inside the stories. Titis Basino's Her describes the main character as a wife who discovered her husband's mistress. Remained anonymous and referred to be the first Mrs. Hamid, she accepted her husband's young wife and continued to be an ideal wife, in her own perspectives. Even, the first Mrs. Hamid is portrayed to make friends with the second Mrs. Hamid. Titis Basino's Her is a short story which used a patriarchal perspective to rationale a polygamy practice. In the feminist perspective, Titis Basino's Her could be degrading women's dignity. Titis Basino's Her was written circa 1963 where the polygamy practice seems to be very common. President

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Soekarno (circa 1963) also had more than two wives. However, Titis Basino's Her seems to be what Indonesian entertainment industry sells today.

Khaled Hosseini's A Thousands of Splendid Suns is set in Afghanistan, during the reign of Taliban. The story is about Mariam and Laila. Mariam is an illegitimate daughter of a wealthy businessman to whom her marriage was set. Her marriage with Rasheed was a misfortune for her since Rasheed is described as an abusive husband. The other female character is Laila. Laila is a liberate young girl who decided her body by her own until her lover, Tariq, declared to be dead in his travel to escape Afghanistan. At the night before Tariq left the town, Laila and Tariq had consummated their love. Premarital sex for unmarried girl would be disgracing for the groom would be doubtful about the blood-spot in their marriage first consummation. In this novel, Khaled Hosseini seemed attempted to portray Mariam and Laila as women with their power and determination to free from their pains; an attempt which in such condition seemed to be impossible.

Then, Dorothy Sinha's Treasure Trove is set in India. The story is about the marriage between Mili and Manav. Mili was portrayed as a young girl with her young dreams but ended up with an arranged marriage. Mili accepted Manav, an engineer, as her husband. In their marriage, Mili and Manav had three sons who lived separately from Mili. After Mili's husband, Manav, passed away, Mili realized how her husband really loved her. Mili and Manav's house turned out to be a treasure trove for Mili. Mili realized that she would discover the last gifts from Manav around the house. The interesting point from this yet acknowledged short story is Dorothy Sinha's perspective in today's marriage. She is a millennial writer to whom the researcher may assume her literary works would be rebellious toward arranged marriage in India. Arranged marriage in today's India seems to be "no no no" for the millennial generations. However, in her short story, Dorothy Sinha seemed to beautify the arranged marriage for which today seems oppressive in feminist perspectives.

Through these two popular literary works and one contemporary novel, the researcher attempts to answer two research questions; 1) In what ways are the female characters indicate their women power under the patriarchal-domineering decisions? and 3) To what extent do these literary works bring implications on English Language Teaching related to literature teaching?

Polygamy Practice, Arranged Marriage in India, and Endurance as Women Power

In Islam, polygamy practice has been a debatable practice between Moslems. Polygamy practice in Islam allows a man to have four wives with certain requirements, including the first legal wife's consent. The polygamy practice was from the hundreds of years backward, long before Islam religion itself. The polygamy practice was found in the early human civilization and religions as in Judaism, Hammurabi codes, and Babylonian codes. In this study, the polygamy practice in Islam was portrayed in Titis Basino's Her and Khaled Hosseini's A Thousands of Splendid Suns.

In India, marriage is matter of parents' decisions. In today's modern world, Indian urban youngsters are more liberate in choosing their life partner. In a traditional arranged marriage, the bride families propose for the groom and offered the dowry. In a woman's marriage, in most Asian countries, they move to their husband's house and hold the responsibilities to take care of the households, including their parents in-law. To move to other house and new family members could be another pressure for women. In this study, three women had high-demands from their husbands while one female character seemed less demanded.

RESEARCH METHODS AND DATA

This study is a qualitative study which will use library research as its methods. Sherman & Webb (2005: 174) as cited in Meiyono (2016) described that a qualitative

study concerned with the meanings as they appear to, or is achieved, by persons in lived social situation. For the researcher is a female researcher who studies the women power portrayed in literary works, the reflexivity approach is also employed in this study. According to Mason (2016), reflexivity refers to a major strategy for quality control in qualitative research, understanding how it may be impacted by the characteristics and experiences of the researcher are of paramount importance. The idea of reflexivity challenges the view of knowledge production as independent of the researcher producing it and of knowledge as objective. Cutcliffe (2003: 137) as cited in Mason (2016) stated that one goal of reflexivity in qualitative research is to monitor such effects and thus enhance the accuracy of the research and 'the credibility of the findings by accounting for researcher values, beliefs, knowledge, and biases'.

The material objects for this study are three literary works; Titis Basino's short story entitled "Her" (1963), Dorothy Sinha's short story Treasure Trove (2014), and Khaled Hosseini's novel "A Thousands of Splendid Suns" (2009). The formal object to be discussed in this study is women power and endurance as seen in the female main characters; The First Mrs. Hamid, Mili, Mariam and Laila. The data is gathered by using note-taking techniques while the library research is employed to strengthen the researcher's arguments on this study.

FINDINGS AND DISCUSSIONS

This part analyses the female characters as the main characters to which their womanhood and motherhood endurance or motives are being discussed. Through the characters, characterizations, and inner conflicts, Titis Basino, Dorothy Sinha, and Khaled Hosseini attempts to portray their characters in their own perspectives. Titis Basino used patriarchal lens to flow a schematic story of polygamy practice. Dorothy Sinha beautifies Indian arranged marriage which commonly portrayed as oppressive and unhappy into Mili and Manav's marriage. Differently, Khaled Hosseini (American born Afghanistan), who is an immigrant descent, had portrayed Mariam and Laila (both were told as Afghani women) as the oppressed women but somehow, were successful to free themselves from their sufferings.

Findings
Profiles

The first female character in this study is The First Mrs. Hamid. It is easier to name the female character in Titis Basino's Her as The First Mrs. Hamid because her husband's name is Hamid. The First Mrs. Hamid comes after the researcher discovered that Mr. Hamid is told to ask for her consent to marry other woman to whom he had gotten his other needs. The First Mrs. Hamid is described as a weak yet strong wife for accepting her husband's second wife. She is weak for not defending her rights over the first wife's consent to refuse her husband's proposal to remarry other woman. In the other side, she endured to bear such polygamy practice for the sake of her ten children's lives and comfort.

> It was almost as though I had a wound that left no scar. I tried not let my health deteriorate, however. There was no question about what would become of the children if I were to die. They would be taken to their father's other wife. It was for this reason that I was careful to disguise my emotions and maintain the harmony in our home—a home without my husband. Whether or not the children understood this sacrifice I'll never know; they were too young to express such thoughts. I simply went about life swallowing my pride with my rice (TB: paragraph 7).

The second female character is Mili. Mili, in Dorothy Sinha's short story entitled Treasure Trove. Mili was a lively young woman filled with dreams to become an actress.

In her lively dreams, she surrendered to the arranged marriage. She married to a man chosen by her father. Implicitly through Manav's perspectives, Mili was a beautiful wife albeit her beauties were covered with cynical tones in her conversation with Manav. She was also closed to her sons; Sonny and Manu.

> It was a silent marriage; each one accepted the other in silent resignation. Mili was grateful that she lacked compatibility with her husband. At least that brought her closer to her sons (DS: paragraph 7 – 8).

An unhappy wife at the beginning of the story, Mili turned out to be a happy widow who bloomed her love to her late husband. Albeit Mili never fully accepted Manav as her husband, both of them stayed together until Manav's death.

The third and fourth female characters to compare are Khaled Hosseini's A Thousands of Splendid Suns' Mariam and Laila. For being an illegitimate child of Jalil, Mariam felt inferior toward every power in her surroundings. At her teens, Mariam was forced to marry Rasheed, a man chosen by her father and his three wives. For Mariam's marriage was an under-age marriage, she did not know how to become a wife to which Rasheed was not satisfied. Her six miscarriages had worsened Rasheed's treat to her. Mariam could not fight back her abusive and manipulative husband, Rasheed. In contrast, Laila; Rasheed's second wife, was a defensive toward abusive Rasheed. Laila was a wit-educated woman who fought back manipulative Rasheed by accepting Rasheed to be her husband. Laila's final destination was the freedom. Khaled Hosseini had presented two characters with each anti-climax toward another.

Womanhood and Motherhood

The First Mrs. Hamid in her womanhood, she was an active and involved woman. She joined activities before her marriage. In her marriage with Mr. Hamid, she was totally a housewife and a mother of ten children. Her involved in and active womanhood attracted Mr. Hamid. It appeared in their conversation during Mr. Hamid's proposal to remarry:

> "…I'm tired of waiting for you to take an interest in something, like a club or anything outside of this family. Surely you must be aware that I've been encouraging you to do this for some time. I used to ask you to join me in some activity away from home, but you always laughed at my attempts. You seem to forget that when I fell in love with you, you were an involved and interesting woman."

Her domesticated womanhood described in her arguments as her defense to compare herself with Mr. Hamid's second wife. During her marriage with Mr. Hamid, The First Mrs. Hamid bargained her own happiness and womanhood to her children's comfort in life. Normally, as an active and involved single woman (before marriage) The First Mrs. Hamid must be a well-educated woman. However, she negotiated her well-educated personality with her other religious believe; all women must accept their husband's polygamy practices because it is a rule. Her womanhood bloomed after her husband's second marriage with The Second Mrs. Hamid. The First Mrs. Hamid started joining in clubs and activities because of Mr. Hamid's official position in their city. She discovered her relieving activities and the alternatives to live her life.

Then, Mili's womanhood and motherhood were two different phases. As a young woman, Mili dreamed of happy and well-educated future. However, before she could live her womanhood and self-actualization, an arranged marriage was decided by her father. Mili's another phase was a motherhood; she started cooking and cooking trials based on recipe book, she cleaned the house and all things inside, and other domestics responsibilities. She became a passionate mother who freed her sons to marry their favorite girls. Mili's womanhood was unfulfilled, in the beginning of thestory, because she thought that she and Manav were incompatible personalities. However, when reading

the story, it is found that Manav respected Mili's personalities by speaking soft and tend to be calmer whenever Mili spoke a little bit harsh to him.

Different with The First Mrs. Hamid and Mili, Mariam seemed to not having her womanhood. She was too young to marry Rasheed. Her only early womanhood dream was to watch American cartoon in her father's cinema. Before realizing her dream, she married Rasheed. Mariam's teen life turned out to be disastrous when Rasheed demanded her to bear children; they must be sons. Mariam could not be a mother for she had six miscarriages. Her womanhood filled with abusive and less-respect from Rasheed; a man and a husband that Mariam supposed to have cares and protection. Her motherhood seemed to be pathetic; six miscarriages probably because of being too exhausted doing domestic chores, psychological pressures, and immature womb in her teen's pregnancy. Inside the story, Mariam's motherhood was filled by protecting and accepting Laila, Rasheed's second wife.

The last character is Laila. Laila was a young girl from a middle-class family. Laila dreamed for better education. She had a boyfriend, Tariq, to whom she first consummated their love. She was pregnant with Tariq's baby and agreed to marry Rasheed for a future purpose. At that time, the Taliban regime became worsen and there seemed no other ways for Laila to plan her escapade. She had to get Aziza back and escape to other countries. Laila, as a wit and well-educated brave young woman, dared to fight back Rasheed when he was about to beat Mariam and Laila. Laila's motherhood was her driven values to survive.

Women Power: Endurance and Dignity

In these three literary works, women power is portrayed differently. The First Mrs. Hamid's endurance emerged from her children. Without her children, The First Mrs. Hamid would have been filing her divorce. Beyond her surrender to her husband's polygamy practice, she must have been a well-educated and intelligent woman. Her domestic skills such as cleaning the house, cooking, and bearing children would not be balanced without her wit in managing things. The First Mrs. Hamid was a subtle intelligent in regulating her negative emotions; despair, sadness, loneliness, and dumped. She understood that her last stand was her health. Her health was precious to raise her children. By having good emotion regulation, she survived the polygamy practice. Also, The First Mrs. Hamid showed her dignity by standing bravely over people's gossips about her household and husband's second wife. I presumed she had this line in her, "I am the first and legal wife. Why should I be embarrassed? I did not take someone else's husband. I am not a perfect wife but I never take others'. I am lacking of things to satisfy my husband, let me improve it. If he abandons me, he is such a moron husband. I am standing here because of my children."

Endurance and dignity was not shown in Dorothy Sinha's character Mili. She went through her marriage in a flowing life until her husband's death. She showed no significant actions in defending her womanhood dreams. She remained a good wife; stayed a lot at home and raised her children. Little indication of endurance was for her sons, bailed as her motherly love. Since this is a pop-romance literary work, such endurance and dignity were not strongly shown. Being compared to India'a urban youngsters, Dorothy Sinha was lacking of her sights toward unhappy arranged, even child marriages in India regions.

Mariam and Laila's endurance and dignity as shown in A Thousands of Splendid Suns are amazing. For Mariam seemed to be submissive to both her destiny and her abusive-manipulative husband, she could endure such sufferings. The main reason why she could endure her suffering was because she was not educated to defend herself from any abuse. Nana, Mariam's mother, was used to convince Mariam that her position among the society was the lowest because Mariam was an illegitimate daughter. She was unworthy. All that Mariam could and must do was to endure and be submissive. It was

lucky for her to get a husband regarding her lowly position. The antidote was Laila. Laila shows her dignity to stand before Mariam to protect her from Rasheed's abusive acts. Her marriage to Rasheed was only a plan to escape, to meet her daughter Aziza (a half-part of her Tariq), and to stand strong as a new Afghani woman with pride and survival.

Discussion

Based on the findings from three different literary works, the researcher could answer the research questions in this study. Titis Basino's short story entitled Her, Dorothy Sinha's short story entitled Treasure Trove, and Khaled Hosseini's novel A Thousand Splendid Suns had portrayed women differently.

Does each literary work truly shows women power? In what ways their women power is portrayed?

Titis Basino as an Asian author brought the issue of polygamy practice which is relevant to the past, present, and future. To some extent, Titis Basino as a feminist sometimes is viewed as degrading women in her short story Her. At a glance, from Mr. Hamid's patriarchal perspectives; why he took another wife while he already had The First Mrs. Hamid with all her ideal figure, Titis Basino's Her would be degrading women. Titis Basino's Her was written in both man and woman's perspectives. Mr. Hamid viewed her first wife as unfulfilling figure for him. He demanded his wife; remember that The First Mrs. Hamid was a mother with five children, to be as active as she was before married. Logically, a woman or a mother with five children would have the least time to socialize because raising children would bring its complication and exhaustion. However, The First Mrs. Hamid viewed the polygamy practice as a thing she must endure, no matter what.

When she did not deal with her children's financial support from Mr. Hamid, she would probably choose to divorce her husband and started a new life. When she was told to be an active personality before marriage, it would be easy for her to get jobs from her former colleagues. The First Mrs. Hamid would have been well-educated. By enduring her pains and loneliness due to her ten children, yes, The First Mrs. Hamid had performed her woman power. The First Mrs. Hamid's later molded her children not to be their father. Enduring her pains and loneliness, staying healthy, making appearances in front of public so often, are her dignity. She had performed her best efforts as a wife. Imperfection is inevitable as a woman with five children and unstoppable aging processes. It was only a moronic man who could not view how worth The First Mrs. Hamid was. She molded her children to be future feminists; daughters not to disturb others' husbands and sons to respect and dignify their wives by taking only a wife, no matter what.

Then, as an immigrant descent, Khaled Hosseini had written A Thousand Splendid Suns in different periods of Afghanistan. He was raised in the United States that made him did not experience the women's sufferings and daily lives. He could have heard or read the news about Afghani women, even Asian women. However, in Mariam and Laila's characters in his novel, the sense of women power is so strong. There is not any woman who desires to live in such places with abuses, wars, and restrictions in the name of religion. Every woman deserves the freedom to choose what they wear, the education, the respects, and gender equality.

A Thousand Splendid Suns (2009) was written to influence women in conflicted areas to fight against violence and domestic abuses. Mariam represented the condition of women in Afghanistan; powerless under patriarchy system, less education in self-esteem, and oppressed. Laila was Mariam's anti-thesis; she manifested what Mariam did not own. Laila was educated by her parents about her rights as a woman and as a wife. Laila is powerful. Laila endured her days as Rasheed's wife to gain her purposes. Her purposes were to survive, to change her oppressed surroundings, to empower other women and

children. Khaled Hosseini portrayed these two women as compatible characters; Mariam was a student (the analogy for the oppressed women, anywhere on earth) while Laila was the mentor (Hosseini used her to voice out the empowerment education). Normally, when Hosseini decided to empower women in Afghanistan today, the extremists would have killed him. He used Mariam and Laila as his voices to empower her powerless readers worldwide.

Surprisingly, the turning point was Dorothy Sinha's Treasure Trove (2014). Written circa 2014 when India has been too modern, Sinha chose to beautify the arranged marriage with no significant messages for women power. Mili, as the main character, was portrayed as immature woman. It is assumed that Mili's womanhood was unfulfilled with her lively joys. Mili was powerless to propose and chase her dreams. She surrendered to her father's decision to marry Manav. She did not attempt to be active in her favorite things unless the domestic chores. She did not attempt to dig out her other potentials. As a popular short story, Dorothy Sinha was not using her power to voice out other young girls somewhere in Indian rural areas who are still experiencing child marriage.

To what extent do these literary works bring implications on English Language Teaching related to literature teaching?

Titis Basino's Her, Dorothy Sinha's Treasure Trove, and Khaled Hosseini's A Thousand Splendid Suns had brought the implications on English Language Teaching in Indonesia. Titis Basino's Her could be a reference to literature teaching in senior-high school level for today's phenomenon in Indonesia was familiar with "pelakor". Albeit Titis Basino had written Her in 1963, it is still relevant to use the short story today, 2017.

Khaled Hosseini's A Thousand Splendid Suns had brought wider and larger perspectives on women's rights and gender equality. Indonesia, to some extent, still positions women as lower than men in terms of jobs, social status, salary systems, etc. Indonesian women are much more liberated than Afghani women or middle-eastern women, as the comparison. Khaled Hosseini's A Thousand Splendid Suns could be a navigator for English teachers in Indonesia to motivate their female students to pursue better education. Also, the male students could be taught to place women not as weak creatures only, but also co-workers in life (not merely sexual partners for recreation) in terms of all aspects. Men and women are equal in terms of education and rights. The female students could be taught to fight against sexual abuses (assaults, molestation, harassment), sexual transmitted diseases, or domestic violence (as a victim; wife, daughter, sibling).

Dorothy Sinha's Treasure Trove could be used to educate female students to voice their dreams. Respecting parents could be done through other achievement. Women are to be creative to dig out their potentials. Do not let life pass by without valuable experiences.

CONCLUSION

After reading and studying Titis Basino's Her, Dorothy Sinha's Treasure Trove, and Khaled Hosseini's A Thousand Splendid Suns, there are conclusions could be drawn. The first, Titis Basino's Her and Khaled Hosseini's A Thousand Splendid Suns had portrayed women power in different perspectives. Emotional intelligent in Titis Basino's Her becomes a point while Hosseini's Mariam and Laila represented the inner voice and the oppressed women on earth. The second, these literary works range from 1963, 2009, and 2014 had benefit the readers with women power and empowerment in literature teaching.

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