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CONTENTS

EDITORIAL 107

A Study of Metaphor Translation from *Anak Semua Bangsa* into Its English Version *Child of All Nations*
Yosafat Barona Valentino and Marschall Eirene Metekohy 108

Humor in School Jokes: A Pragmatic Study
Gabriella Novianty, Prabarini Dwi Pangestu, and Ni Nyoman Wartinah 118

The Collocations of the English Words *Heart* and *Mind*: Similarities and Differences
Nadia Ananda Herianto 128

The English Word *Require*: Its Meaning, Use, and Ideology
Ratna Anugrah Setyarini and Darmanto 139

Transitivity in Linguistics Abstract Papers of 2nd LLTC by ELESP
Christine Permata Sari and Maria Evita Sari 145

Critical Discourse Analysis on Contemporary Indonesian Poetry from 1966-1998
Riefki Fajar Ganda Wiguna and Maxymilianus Soter Mite Kombong 159

EDITORIAL

People who are interested in linguistics as the study of language do not limit themselves to the formation of language forms and the connection of language forms and their meanings but have gone to the areas where language is seen as a means of communication by which ideas are formulated for their own needs and purposes. Their use of language, therefore, may express peculiarities which are different from one field to another field and from one purpose to another purpose.

This issue of IJELS presents six articles on different fields with different approaches. They are on metaphors in a novel, school jokes, paper abstracts, and certain lexical items which may carry specific meanings and social values. The articles use sociolinguistics, pragmatics, corpus linguistics, and systemic functional grammar to discuss the topics.

As the articles take topics which are common in people's daily or professional life, the readers are expected to have a better understanding of their life and enjoy their life more. They may also perform better with their English.

Editor-in-Chief

Dwijatmoko

A Study of Metaphor Translation from *Anak Semua Bangsa* into Its English Version *Child of All Nations*

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ABSTRACT

This paper aims to find what types of metaphor are there in the novel *Anak Semua Bangsa* and the strategies for translating those metaphors employed by the translator in translating *Anak Semua Bangsa* into *Child of All Nations*. In order to do so, the researchers employed Dunn's (2015) types of metaphors for data classification and Shi's (2014) strategies of translating metaphors. The data were taken from the novel *Anak Semua Bangsa* for the source language data and *Child of All Nations* for the translation version. This study finds that there are three types of metaphors found in *Anak Semua Bangsa* novel, i.e. modulated (62.67%), source-target (29.33%), and interpretive (8.00%). The translator of *Anak Semua Bangsa* was likely to employ either using literal translation or changing the metaphor to meaning strategies for translating metaphors. In conclusion, regardless for what purposes the translation is, the translation product should preserve above all the meaning rather than the forms.

Keywords: *translation, metaphor, Anak Semua Bangsa, child of all nations*

INTRODUCTION

A text has been one of the most common ways to share belief or ideology. It may be used as a media in sharing belief and ideology. According to van Dijk (2006), ideology refers to ideas or belief systems that are socially shared by the members of social groups. As a media which represents those aspects, a novel also, as an example of literary works, resembles social and cultural phenomena which are happening or familiar with particular group of society. Whereby, cultural studies can be done through literary works, in this case, Toer's *Children of All Nation* (*Anak Semua Bangsa*).

The focus of this study is about the use of metaphors in source language as found in *Anak Segala Bangsa* by Pramoedya Ananta Toer, which is Indonesian; and its comparison with the English translated version by Max Lane, *Children of All Nation*. As different languages have their own uniqueness in using metaphor and a result of personal or group cultural phenomenon, this study is aimed to find how the metaphors are translated from Bahasa Indonesia into English.

Child of All Nation, the translated version, was published in 1996; it is a novel with cultural theme which tells about Minke, the main protagonist's point of view towards western people. As previously portrayed in the first book *This Earth of Mankind* (*Bumi Manusia*), he worshiped western culture which he, finally, repudiated in this novel because he saw how the Dutch treated the natives of Indonesia. Through this process of downfall, he was being supported by his mother-in-law, Nyai Ontosoroh; who also taught him a lot about business. Later in the novel, Minke would fight for the natives' rights through his works in writing in attempting to fight the westerners, who once he worshipped as gods.

For this novel is full of cultural materials between local Javanese and the representative of western culture, in the case of this novel, the Dutch's one; and their colliding in one well-formed-building, the right and perfect chain is massively needed in filling this gap of collision. The gap is a translation of two cultures and background. Whereby, to bridge these two different cultures, it should be built on a very strong foundation to make sure it can connect the two parties well. Furthermore, to make people who sit on the other sides of the bridge understand this story; a very good tool is needed, which is language. Then, as a tool to promote the culture to foreign people, translation holds a key role here.

In translating, there are two options to take, namely keeping the originality or keeping the meaning of the text. Those two options have their own advantages and disadvantages. In order to keep the originality of the text, the authentic message from source language which ought to be deliberately delivered as what is meant by the author is extremely important. However, the translation version may reduce the original meaning if the text is translated literally. On the other hand, in order to keep the original meaning of the text, it results some changes in the translation version. It will betray the originality of the text written by the author though the meaning is delivered. This issue is definitely crucial in translation as in this context; the cultural gap between the two languages is too far respectively (Nida, 1964, as cited in Adiel & Ahmed, 2016), for instance Indonesian and English.

As for art, language is a product of culture; it is also an output of "senses". Since western culture is obviously different in comparison to Eastern one, the conceptions of sense might be different. One of those gaps is realized in the concept of metaphor. As one linguistic tool to concrete abstract concepts, metaphors employ an analogy between two different entities with similar qualities. Thus, the metaphor in *Kepergiannya laksana cangkokan muda direnggut dari batang induk (Toer, Anak Semua Bangsa, 2006, p. 1)* cannot be simply translated into "Her going was as a young branch wrenched apart from the plant that nourished it" (Toer, Child of All Nations, 1996, p. 13) because the sense of "sudden leaving" represented by *cangkokan muda direnggut dari batang induk* is not delivered in the translation since the translator did not perceive this metaphor the same way the writer did. For that reason, this study is conducted in order to see how the metaphors are translated into another language that has different culture.

The novel *Anak Semua Bangsa* written by Pramoedya Ananta Toer was chosen over the other authors with the consideration of the influence of his works in voicing third-world countries' resistance. Besides that, Toer's Buru Quartet novels give great influence in introducing Indonesian history after colonialism. Keeler (2008) argues that Pramoedya Ananta Toer's Buru Quartet is a magnificent work which fictionalized chronicle of an early

Indonesian nationalist's life. Hereby, in promoting the ideas of nationalism from his works is like a tip-toeing movement so that to display this kind of resistance from the eastern in a western style is the real challenge to the translation. For that reason, the translation product should represent the idea of the original one.

As the final point of this section, translating metaphor is worth studying and researching since it involves different cultural perceptions of two or more languages. There are challenging options to be taken by the translator, either to keep the original meaning or to keep the beauty of the literary work. For that reason, this study aims to identify to identify what types of metaphor are there in the novel *Anak Semua Bangsa* and the strategies for translating those metaphors into English in *Child of All Nations*.

VIEWS ON METAPHOR

The researchers categorised the metaphors found in the novel *Anak Semua Bangsa* based on several views on metaphors. However, we based our metaphor categorizing mainly using Dunn's (2015) three types of metaphoric utterances. He divides metaphors into three main groups, namely interpretive, source-target, and modulated metaphors. His metaphor divisions are based on (i) the contextual stability of the utterance's interpretation and (ii) the presence or absence of a conceptual source-target mapping (Dunn, 2015). In other words, Dunn's metaphor divisions are based on whether or not the metaphor is stable in terms of the interpretation and whether or not the metaphor realizes itself in a conceptual source-target mapping form. This view is based on linguistic point of view rather than sociolinguistics. However, the sociolinguistic matters are not in the division of metaphors but more on the metaphors themselves and on how they are inter-culturally translated into another language.

In terms of the stability of interpretation, Dunn divides metaphor into two groups, i.e. stable and unstable interpretations. The only type that has unstable interpretation is interpretive metaphor because this kind of metaphor has "a purely inferential meaning that varies according to interpreter" (Dunn, 2015). On the other hand, the two others are said to "have a direct and stable meaning" (Dunn, 2015). In terms of the presence or absence of a conceptual source-target mapping, only source-target metaphor is said to realize its form in a conceptual source-target mapping. That is why it is called source-target metaphor. The third type of metaphor, i.e. modulated metaphor, is slightly different. It has no inferential meaning that leads to various interpretations and, moreover, it realizes its form not in a conceptual source-target mapping. It is modulated because it is relatively stable in terms of the interpretation without taking a conceptual source-target mapping form. The three types of metaphor are summarized by Dunn as follows:

Table 1: Types of Metaphoric Utterances

Types	Interpretations	Source-Target	Best Model
Interpretive	Unstable	No	Semantic similarity
Source-Target	Stable	Yes	Source-target mapping
Modulated	Stable	No	Domain interactions

DISCUSSION

The Metaphors in *Anak Semua Bangsa*

There are seventy five metaphors collected out of the eighteen chapters of the novel *Anak Semua Bangsa* and their translations from *The Child of All Nations*, an English translation version of *Anak Semua Bangsa*.

Three metaphors are also collected from each chapter based on Dunn's (2015) three types of metaphoric utterances although the distribution of the three types of metaphors in *Anak Semua Bangsa* was found to be not even in numbers. The distribution of the three types of metaphor is shown, as follows:

Table 2: The Distribution of the Three Types of Metaphor in *Anak Semua Bangsa*

No.	Types of Metaphor	Frequencies	Percentage
1.	Interpretive	6	8.00
2.	Source-target	22	29.33
3.	Modulated	47	62.67
TOTAL		**75**	**100.00**

Out of the total number of metaphors found in *Anak Semua Bangsa*, the modulated type of metaphor can be said to be the common occurrence of the overall types of metaphor, i.e. more than a half of the total occurrences. It is to show that the writer of *Anak Semua Bangsa*, i.e. Pramoedya Ananta Toer, is a creative person. Surprisingly, modulated metaphors, and also interpretive and source-target metaphors in *Anak Semua Bangsa* were mostly created by the writer. The fact that almost all metaphors in *Anak Semua Bangsa* were created by the writer becomes the challenge for the translator to translate them into English.

Interpretive Metaphor

Interpretive metaphors can be said to be the most 'troublesome' type of metaphor to be interpreted. It is because we have to, first, see the context under which this type of metaphor is. In other words, the context is required to fill what is meant by this type of metaphor (Dunn, 2015). He also states that some of these metaphors are saturated. It means to say that they can be interpreted as a metaphorical utterance and non-metaphorical utterance at the same time. That is what Dunn refers to as contextually unstable because context is always required to interpret such kind of metaphors. This kind of metaphor can occur in a very long form as the following example:

(1) *"Sayang sekali," sela Kommer. "Dengan hanya menulis, Tuan Minke, hidup bisa menjadi terlalu pendek. Tuan harus punya jadwal untuk hidup di udara terbuka. Sayang sekali tuan tidak mau ikut berburu denganku. Barangkali Tuan belum pernah melihat bagaimana rusa lari melompat-lompat dan menelengneleng mengintip pemburunya. Tanduknya yang indah bercabang-cabang tak dapat menyelamatkan kulit dan jiwanya. Memang indah tanduk itu, apalagi dia sedang berlari dengan kepala mendongak ke langit. Keindahan yang sia-sia. Tanduk itu memikin dia tak dapat bersembunyi dalam semak, tak dapat lari di dalam hutan. Tanduk, Tuan Minke, hanya karena tanduknya yang indah binatang ini dikutuk untuk selalu hidup di alam terbuka, di padang terbuka, dan terbuka pula terhadap peluru pemburu. Hanya karena tanduknya yang indah!"* (41)

["Too bad," Kommer interrupted. "By simply writing, Tuan Minke, life can be too short. You should have a schedule for life in the open air. Too bad you didn't want to hunt with me. Perhaps you had never seen how the deer run and jumped around and peeked its hunter. Its horns are wonderful with beautiful branches could not save the skin and its soul. Indeed a beautiful horn, let alone it was running with its head looking up into the sky. What a beauty in vain. Horn made it can't hide in the bushes and unable it to run into woods. Horn, Tuan Minke, just because of beautiful horns, this animal was

doomed to always live in the outdoors and open meadow and was vulnerable to the bullets of the hunter. Just because of its horns were wonderful!"]

In metaphor (1), Kommer tried to compare the beauty of Minke's writing and the beauty a deer's antlers. It can be said that this metaphor has both metaphorical and non-metaphorical interpretations at once. Without seeing the context, the metaphorical meaning could not be recognized.

Another example of interpretive metaphor taken from *Anak Semua Bangsa* is as follows:

(2) *Tapi dia terlalu lama tinggal di kandang itu setelah bertemu dengan sapi betina lain. […] Jadi kutinggalkan dia dengan si genit Minem.* (52)

[But he ended up staying there for quite a while after meeting that other "cow." […] So I let him with that saucy Minem girl.]

Metaphor (2) has both metaphorical and non-metaphorical interpretations at the same time. The speaker would like to describe *si genit Minem* as 'sapi betina lain'. However, the context is required to understand the metaphorical meaning of this metaphor. In the story, the speaker guides someone around the *kandang sapi* (cowshed). At the end of their visit, they meet Minem. That someone is interested in Minem preferred staying at the cowshed to following the speaker's going back to the main house. In this case, what is meant by 'sapi betina lain' is not a real *sapi betina* (a heifer) but it refers to Minem. However, if the speaker has not mentioned Minem afterwards, the readers would not have understood the metaphorical meaning of *sapi betina lain.*

Source-Target Metaphor

Source-target metaphor can be said to take form as simile. Punter (2007, p. 3) says, "one of the most frequent usages of metaphor is as simile" and it "may be in one sense cruder than other forms of metaphor, in that it does not seek to conceal its artificiality; but alternatively one might say that it is the original form of metaphor" (Punter, 2007, p. 4). From Punter's arguments, it can be said that source-target metaphor is said to be the same as simile. Here are several examples of source-target metaphor taken from *Anak Semua Bangsa*:

(4) ***Kepergiannya*** *laksana* ***cangkokan muda direnggut dari batang induk***. (1)

[Her going was as a young branch wrenched apart from the plant that nourished it.]

(5) ***Perpisahan ini*** *jadi* ***titik batas dalam hidupku****: selesai sudah masa-muda.* (2)

[This parting was a turning point in my life. My youth was over, a youth beautifully full of hopes and dreams.]

(6) *Belakangan ini* ***matari*** *bergerak begitu lambat, merangkaki angkasa inci demi inci seperti* ***keong***. (3)

[The sun was moving slowly, crawling like a snail, inch by inch across the heavens.]

The underlined words, i.e. *laksana*, *jadi*, and *seperti*, are the markers of source-target metaphors in *Bahasa Indonesia* whilst the words in bolds are the constituents being compared. In metaphor (4), the phrase *cangkokan muda direnggut dari batang induk* is the source of meaning of the metaphor whereas *kepergiannya* is the target in which the meaning of the former constituent is attached. This is what so called by source-target mapping. The same

concept applies to the other two, i.e. metaphors (5) and (6), with different markers.

There is also a case in which the source-target metaphor does not have apparent constituents to be compared. The followings are the examples:

(7) *Berkaca pada semua itu terasa* ***diri melayang-layang tanpa bumi tempat berpijak***. (22)

[Looking at myself this way, I felt I was being carried along by the wind, with no place on earth where I could stand secure.]

(8) *Dan sebagai* ***butir pasir dari gurun bangsa-bangsa Asia*** *samar-samar* ***aku*** *ikut juga berbangga sekali pun, ya, sekali pun sebagai anak bangsa Jawa, aku rasai juga berada di tempat jauh, jauh sebagai anak bangsa jajahan.* (23)

[As a single grain of sand of the great sand-mountains of Asian people, I secretly felt some pride too, even though, yes, even though as a Javanese youth I felt far below them.]

In metaphor (7), the target constituent is missing. However, it can be still considered this metaphor as a source-target metaphor. The source constituent of that particular metaphor is the phrase *diri melayang-layang tanpa bumi tempat berpijak*. However, this metaphor cannot be found in the target constituent. In this case, it can be assumed that the target constituent of that particular metaphor is the feeling of the speaker's. In order to come to that assumption, the focus can be stated on the marker of the metaphor, i.e. *terasa*. The word *terasa* indicates what the speaker feels and he or she tries to compare his or her feeling to the feeling of *melayang-layang tanpa bumi tempat berpijak.*

Metaphor (8) is to some extent different from that of (7). In metaphor (8), it can still be found the source and target constituents of the metaphor. However, the order is not as in metaphors (4)-(6) in which target constituents come before the source constituents. In (8), the source constituent is focalized so that it moves to the front of the overall sentence. The target constituent, i.e. *aku* comes after that. Hence, the source-target metaphors do not always have target constituents to come before source constituents.

Modulated Metaphor

The third type of metaphor is modulated metaphor. It can be said that modulated metaphors are the type of metaphor that Newmark (1988) refer to as dead metaphors. It can also be said that modulated metaphor, in *Anak Semua Bangsa*, took form as personification. Newmark (1988, p. 104) mentions that:

> "By metaphor, I mean any figurative expression: the transferred sense of a physical word (native as 'to originate*, its most common meaning); the personification of an abstraction ('modesty forbids me1- en toute modestie je ne peux pas); the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another. All polysemous words (a 'heavy* heart) and most English phrasal verbs (Lput off, dissuader, troubler etc.) are potentially metaphorical. Metaphors may be 'single' - viz. one-word - or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text)".

By this argument, it can be assumed that the expression like *nyiur melambai* in *Ba-*

hasa Indonesia can be considered also as a metaphor in personification form. In arts and literatures, personifications are usually used to embed the quality of being animate in inanimate objects. In this sense, personifications have the quality of metaphorical utterances, i.e. representing the quality of being animate in inanimate objects. Here are several examples of modulated metaphors taken from *Anak Semua Bangsa*:

(9) ***Mendung*** *sering* ***bergantung*** *tipis di langit,* ***segan menjatuhkan*** *gerimis barang sesapuan.* (4)

[The clouds hang thinly across the sky, unwilling to release even a single spray of drizzle.]

(10) *Begitu jarak ditempuh sang* ***ufuk menjauh****.* (7)

[As the distance is crossed, the horizon moves away.]

(11) *Kembali* ***ibahati memerosotkan*** *ketabahan.* (10)

[Pity returned to erode my resolve.]

(12) *Sebelum naik ke atas kapal,* ***keretaku menunggu*** *di pinggir jalan, menunggu* ***kereta*** *yang akan* ***membawa*** *Mevrouw Annelies.* (13)

[Before boarding the ship, my carriage waited at the edge of the road, waiting for the carriage that was bringing Madame Annelies.]

The words in bolds are the constituents of the metaphors. As it can be seen from metaphors (9) to (12), the inanimate objects, i.e. *mendung, ufuk, ibahati, kereta*, are described to have the quality of being animate, i.e. *menggantung, segan, menjatuhkan, memerosotkan, menunggu, membawa*; They are described as if they did those actions at will as animate beings, e.g. humans, usually do.

Most of modulated metaphors in *Anak Semua Bangsa* are in the form of personifications. As stated earlier, most of them were the creations of the writer himself. This is what Newmark (1988) refers to as original metaphors, i.e. the metaphors created by the writer in other to catch the readers' attentions and to make the text more interesting. Not only modulated metaphors, the other two types of metaphor, i.e. interpretive and source-target metaphors were created by the writer as well.

The Translation Strategies

There are several aspects which are problematic to translate. One of those is translating metaphor. Metaphor is a product of culture. One culture has different way of perceiving or sensing something from another culture. Even though one language may have the same root as another, e.g. English and German, they, actually, have different sense of metaphor.

Indonesian and English are customarily different languages. They are totally from different cultures and histories. The way those two languages perceive something can be said to be different as well. Hence, the ways they describe something in metaphor are different. That is the reason why translating metaphor becomes somewhat problematic. Newmark (1988, p. 104) notes, "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor".

Rendering metaphor from one language into another one is not merely about searching for the equivalence for each metaphor but it is more on whether or not the readers of the target language can perceive, if not exactly the same, similar sense to the sense the readers of the source language get when reading the metaphor. Bassnett (2002, p. 34) states, "Translation

involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovič's goal of 'expressive identity' between the SL and TL texts". What Bassnett means by Popovič's goal of 'expressive identity' is one of his four translation equivalences, i.e. *stylistic (translational) equivalence* in which "functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning" (Popovič, 1976, as cited in Bassnett, 2002). It means that translating source language into target language should preserve the same meaning even though the translation comes in different forms of expression.

Due to this problematic aspect, translating metaphor requires particular strategies to be done. In translating metaphor, Shi (2014) proposes several suggestions for translating metaphor that she adapted from Newmark (2002) and Qichang (1992). Although those strategies are for translating English metaphors into Chinese, they have universal quality. Those strategies are: (1) Literal translation (keeping the same picture in the aim language); (2) changing the source language pictures with standard target language pictures; (3) Literal translation and explaining; (4) changing the metaphor to meaning; (5) Using Chinese counterparts to change the English metaphors (Shi, 2014). Point number (5) is apparently using the exact source and target languages. However, for this case, we can modify it into: (5) Using English counterparts to change the Indonesian metaphors since we are discussing the way to translate Indonesian metaphors into English.

Using those strategies, the researchers, then, attempted to figure out the strategies for translating metaphors employed by the translator of *Anak Semua Bangsa*. Remarkably, the translator almost only employed the first strategy for translating metaphors, i.e. *literal translation*, to translate the metaphors found in *Anak Semua Bangsa* into its English version, i.e. *The Child of All Nations* while a few number of data were translated using the fourth strategies, i.e. *changing the metaphor to meaning*. Take a look at these examples taken from the data:

Table 3: Translation strategies for metaphors

No.	Metaphors in Anak Semua Bangsa	Their translations in The Child of All Nations	Translation Strategies
(13)	Setiap hari Mama **membuang waktu dua-lima menit** untuk bercakap dengannya menggantikan Annelies. (65)	Every day Mama **spent two or three minutes** chatting to it, just as Annelies had. (65)	Changing the metaphor to meaning
(14)	Dan **kaki** mereka nampak **menerompet** dengan jari-jari keluar. (67)	Neither wore shoes and their **toes were spread**. (67)	Changing the metaphor to meaning
(15)	Eropa kolonial di Hindia boleh mengejek setengah mati: bahwa **kapal-kapal Jepang** sebagai negara maritim tua-tua dan bobrok **seperti kurungan ayam**. (70)	The European Indies could hurl all the insults they liked: that **the Japanese ships**, for a maritime country, were old and decrepit, no better than **chicken coops**. (70)	Literal
(16)	Sore itu **mendung tebal memayungi** Surabaya. (73)	That afternoon **thick grey clouds hung umbrellalike** over the Su-	Literal

		rabaya. (73)	

For some cases, like in metaphor (13), the strategies other than literal translation can be applied without resulting problematically in the translation product. The phrase *membuang waktu* in *Bahasa Indonesia* can simply be translated into 'spend time' in English. What is presented in metaphor (13) is dead metaphor and from Dunn's (2015) point of view, it is modulated metaphor. This kind of metaphor, according to Newmark (1988, p. 106), is "not difficult to translate, but they often defy literal translation, and therefore offer choices".

Different from metaphor (13), metaphor (14) is not a dead metaphor but still it is modulated metaphor. In this case, the translator decided to change the metaphor into meaning because literal translation is, to some extent, unacceptable to the target language readers. In other words, if the word *menerompet* is literally translated into the verb 'triumph', it would have led to completely different meaning.

In translating metaphor (15), the translator employed literal translation. In this case, the translation result seems not to contain the same sense as it is in the source language. The phrase *kandang ayam* and 'chicken coops' have different images. Although *kandang ayam* and 'chicken coops' have similar function, i.e. to keep chickens in a cage, the sense that the readers of the source language get and that of the target readers can be said to be unalike. It is because a *kandang ayam* is usually made from bamboos and it is usually left unmaintained so that it will have an extremely unpleasant smell. Different from *kandang ayam*, 'chicken coops' are usually well-maintained. They are the cages built in a farm to keep the chickens inside. The dissimilarities between them (*kandang ayam* and 'chicken coops') might result in different perceptions. That is why this strategy is not surely recommended for this metaphor.

In metaphor (16), the translator employed literal translation as well. Even though the target language readers might get the same image of 'umbrella', the translation result is not actually satisfactory. It is because it lacks of sense of naturalness. The sense of *memayungi* is closer to the verb 'to cover' rather than 'to hang umbrella like'. Moreover, the image that 'to hang umbrella like' would give is that the grey cloud will take the shape of an umbrella in the sky. It would have been better if the translator had translated it into 'That afternoon **thick grey clouds covered** the Surabaya'.

CONCLUSION

One of the most difficult jobs for the translators is rendering metaphors of a certain source language into a target language without losing the original sense. After the analysis, the translator of *Anak Semua Bangsa* was likely to employed either *literal translation* or *changing the metaphor to meaning* strategies for translating metaphors. However, most of them are *literal translation* strategy. It is relatively unsatisfactory since *literal translation* strategy tends to preserve the original forms as much as possible rather than the sense of the metaphors. The sense that the target language readers will get will to some extent diverse.

It should be admitted that translating metaphors in *Anak Semua Bangsa* into English is not a stress-free job to do. Pramoedya Ananta Toer was an exceptional Indonesian writer. He could have made a good metaphor in order to make his writing more interesting and to have a sharp description of something or somebody. Out of all types of metaphors, he tended to create a metaphor on his own. That is why it

is reasonably problematic to search for the equivalence for each of his metaphor.

In addition, the translator of Toer's work for English version was Max Lane. He is a diplomat as well as an Indonesian political observer. Even though he knows many things regarding Indonesian politics and cultures, he is, in fact, not a linguist or, let alone, a translator. The researchers believe that he did translate Buru Quartet for some reasons other than introducing Indonesian literary works to the world. That is what makes the researchers assume that his translation is rather loaded in the sense of literalness.

To conclude, regardless for what purposes the translation is, the translation product should preserve above all the meaning rather than the forms. As what Newmark says, "A satisfactory translation is not always possible, but a good translator is never satisfied with it. It can usually be improved."

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Humor in School Jokes: A Pragmatic Study

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ABSTRACT

In our lives, there are many instances where we encounter jokes. The media; printed, online, or broadcasted, presents jokes in many ways. Some television programs have their own form of humour such as through talk shows or other kinds of performances. In printed media, we can read humour through comic. Online media also provides certain sites to deliver jokes. We are familiar with 9gag or other sites which post funny pictures or memes. This paper is going to analyse how the jokes in online media is presented using a pragmatic point of view. The researchers took the data from the website and chose the joke about school life and analysed the 30 school jokes using the reference and maxim theory. The result of this study shows that in order to create a school joke, the joke maker violates the reference and maxim.

Keywords: *school joke, reference, maxim*

INTRODUCTION

Jokes may occur in a variety of contexts and, predictably, have different communicative functions connected to a certain extent to these different contexts. One of the possible contexts is within the school context; therefore it is called school jokes. School jokes are jokes that occur in the school linguistics context that may involve students, teachers, and parents. School jokes do not only happen among students, but also between a student and a teacher or the students and their parents at home. The scope of school jokes is jokes which are still relevant to the issues of school such as examination, homework, and classroom and school environment.

How is it possible then that speakers indeed successfully engage in communicative practices that involve humorous exchanges? In our opinion, there are two reasons to propose related to the notion of humour in school jokes namely the refer-

ence matter and the maxim matter. Thus, one of the indications is by claiming that the speaker violates Grice's maxims in which the texts constitute examples of non-cooperative behaviour; nevertheless, the examples do "somehow" make sense, and are understood and recognized as jokes. On the other hand, the reference also becomes important since it will not reach the "humorous" idea if the speaker and the hearer/interlocutor have different interpretation of referents.

This paper is a pragmatics study of school jokes which specifically examines the work of reference and maxim in school jokes. The aim of this study is to reveal that the reference and maxim are significant factors in defining and making the jokes in school jokes. To see how the maxim and reference exploit the jokes, we took 30 school jokes as the data of this study. Further, concerning the terms of cyclicity and saturation, we classified the context into three cycles and analysed them using Grice's maxim and reference.

DISCUSSION

The discussion section will be divided into two parts. The first part is the analysis on the reference. The second part of the discussion is about how the jokes violate the maxim in order to create the joke.

Reference

The first significant factor in defining jokes is the reference assignment. Attardo (2000) implies that the reference is important since it deals with how the hearer is able to pick not just any interpretation, but the interpretation intended by the speaker. Horn & Ward (2007) defines reference as the *indexical* words. This means that we need to know something about the context in order to work out which person, time, and location the speaker intended to refer to. The pragmatics study allows us to explain how the hearer recognizes the speaker's intentions in communication. Therefore, if humour is intended, the central part of what is being communicated must be able to be understood in order for us to arrive or figure out the speaker's jokes. One of the ways is by using the theory of reference, hence enabling us to refer to the thing or person that the speakers talk about. Further, Wenzel (1988) indicates the reference as humour- generating devices since it is employed as the "pointed" text.

From the 30 school jokes, we found that all jokes applied references in the form of definite reference, generic reference, and non-definite reference. The distribution of each type of reference is displayed below:

Table 1. The Reference Distribution

No.	Reference	Occurrence	Percentage
1	Definite	20	67 %
2	Generic	7	23 %
3	Non-Definite	3	10 %
Total		30	100%

The table presents that the highest occurrence of reference is the definite reference which covers 67% of the total. Besides that, the generic reference is the second highest occurrence with 23% and the non-definite reference is 10%. The following discussion will give a close reading for each type of references found in school jokes.

Definite Reference

Definite reference, as its name, has the meaning of something that has been known widely. Cruse (2004) regards definite reference as the most crucial for the functioning of language. He adds definite reference allows the hearer to uniquely identify the referent without any extended information. In other words, definite reference does not require a confirmation from the speaker because the speaker assumes that the referent can be understood by the listener. The example of this definite reference found in the school jokes are:

a) TEACHER: Do you know "London Bridge Is Falling Down?"
PUPIL: No, but I hope no one gets hurt.
b) What is an archaeologist?
Someone whose carrier is in ruins
c) What did they do at the Boston Tea Party?
I don't know. I wasn't invited!

In the first joke, what the teacher means by "London Bridge Is Falling Down" is a song, however the funny thing here is that the pupils thought that the London Bridge is really falling down and that is why they asked whether there were any victims or not. From this example it can be clearly seen that the funny thing here is the different understanding about a particular object between the teacher and the pupils. Both teacher and pupils refer to the same London Bridge, however the teacher aims to confirm whether the pupils know the song or not. The funny thing here the pupils think that the teacher wants to ask if the pupils know that the London Bridge has fallen down. The teacher does not mention the song *London Bridge is Falling Down* because the teacher assumes that the pupils already know that the teacher refers to the song not the real bridge.

The second school joke applies the idea of definite reference in terms of defining the archaeologist's work. The pupils give a dull answer by referring that archaeologist works in historical ruins, which is why they answer the question by saying an archaeologist is someone whose work is in ruins, meaning to say archaeologist's career is in danger. The teacher surely does not expect that kind of answer since the teacher believes that the pupils know who archaeologist is. Because of this answer, which is wrong, still related to the archaeologist's work which is in ruins, this answer is funny. Another funny aspect of this school joke is that the noun *ruins* can have two meanings; the destroyed site and a condition in which a company or someone loses money.

In the third example, this school joke is also related to definite reference. Similar to the school joke 1 where the teacher expects the pupils to know what the Boston Tea Party is. The teacher asks that question to know the pupil's knowledge about the event called the Boston Tea Party. Based on history, the Boston Tea Party is a war which happened in May 10, 1773. The war was an effort to rescue the financially weakened East India Company so as to continue benefiting from the company's valuable position in India done by the government. So, it must be very funny if the pupils unexpectedly answer that question by saying so; that he was not invited to the party thus he does not know what the people were doing there. However, it can be clearly concluded that the teacher and the pupil do not have the same reference about the noun *Boston Tea Party*. Since the Boston Tea Party in fact is not a kind of party, the pupil's answer is funny since he refers to the party and he does not know what people are doing there because he was not invited to the party.

In conclusion, definite reference is related to proper noun. If we talk about a certain proper noun, for example the song *London Bridge is Falling Down* and *Boston Tea Party*, we talk about a particular subject that does not need any confirmation since it is assumed that everybody, relying on mentioning the proper noun only, has already known what subject we are talking about. The school jokes containing definite reference is funny because the given answers are not related to the intended object but referring to another object, as if the listener does not know those particular objects. In short, the "beyond expectation" answers give the funny sense in these school jokes.

Generic Reference

Generic reference in English is a reference to a class of referents. It also refers to something general which everyone knows. Cruse (2004) gives an explanation that generic reference sometimes triggers the ambiguity since the referent used in the utterance may not be relevant to the hearer. In the following, there are three examples of jokes which contain generic reference.

a) ***Pupil: I don't like cheese with holes***
Diner Lady: Well just eat the cheese and leave the holes on the side of your plate!
b) ***PUPIL: If a person's brain stops working, does he die?***
TEACHER: You're alive, aren't you?
c) ***TEACHER: I think you have your shoes on the wrong feet.***
PUPIL: No I don't, teacher. These are the only feet I have.

In the analysis, generic reference is in second place, after definite reference, meaning that the jokes are mostly required to fulfil what the addresser wants to say, to be understood by the addressee by understanding the reference. However in the three examples, even though the addressees understand perfectly, they decide to put a twist in their answers. In the first example, the idea of the conversation is "cheese". The pupil refers to the cheese which is always portrayed in a cartoon, like Tom and Jerry, where the mouse Jerry eats cheese with holes. It indicates that the pupil thinks that the holes in the cheese are caused by the mouse. Then the diner lady who seems to know that cheese actually do not have holes, gives a response that the pupil should not eat the hole parts as well. In the second example, a student asks about whether or not a working brain is a sign of a human's life. While the teacher gives a question in return which also could mean that the student's brain has stopped working but he is still alive. A similar example as second one is shown in the third example, where everyone knows that the term "feet" means the right and left foot. While the teacher is wondering why the student put the shoes on the wrong feet, and the student has a different idea that as long as he has complete feet, he can put them to any foot he wants.

Non-Definite Reference

According to Kreidler (1998), non-definite reference means the hearer must make an extension of a certain noun from their own choice. When non-definite reference happens, new information is also created, but along with one or more accompaniment of the definite reference. As an addition, Cruse (2004) says that the essence of non-definite reference is that the identity of the reference is not germane to the message. There are some non-definite references found in school jokes as it can be seen in the examples below.

a) ***TEACHER: "Do you ave a good excuse for being absent yesterday?"***
PUPIL: "If I had a good excuse for being absent, I'd save it and use it for tomorrow."
b) ***"We have a very simple dress code at***

our school."
"Anything that's comfortable or looks cool is illegal."

The joke examples above show non-definite reference which is found least compared to the other references because they are mostly clear enough to be clarified in the case of definite referring. In the first example, the point of the conversation is "a good excuse for being absent". The teacher asks whether his student has a good reason for not coming to the class yesterday, and the student elaborates from the noun phrase "a good excuse for being absent" even though in the end of his answer, he does not really give the reason which makes this joke have a non-definite reference. The same thing also occurs in the second example; it is imagined that the same person is talking about his "dress code" at school. He gives a statement in the first utterance explaining that his school has a rule about the uniform, then he clarifies that "a very simple dress code" means that anything that's comfortable or looks cool is "illegal". In other words, he is trying to say that the "dress code" is everything opposite from what he has stated; uncomfortable and old-fashioned.

Maxim

The second significant element in defining humour in school jokes is the maxim. The term maxim is related to the notion of Co-operative Principle proposed by Grice. Leech, as cited by Mey (2001), stated that cooperative principle is the extra linguistics motivation in achieving the social goals. There are four kinds of maxims namely the maxim of relation, maxim of quantity, maxim of quality, and maxim of manner (Verschueren, 1999: 32). Each type of maxim will be explained in more detail in the next part of this discussion. How humour can be created through flouting the maxims agrees to Cutting's idea about how someone can deliver a sense of humour in the conversation. Cutting (2002) gives an example and explains that not telling the true intended purpose in conversation can create humour since the hearer does not expect such utterance is spoken.

If the school jokes obey the use of maxim, humorous ideas of the talks will not be achieved. Why does this sort of thing happen? It is simply because the communication is governed by the principles or maxims. It means that the communication has to use the principles which derive from more general principles of rationality or cognition. Allott (2010) construes that the pragmatic principle is an obvious question of how hearers can recognize the relevant speaker intentions, and how speakers can have reasonable confidence that their intended meaning will be understood. Grice (1989) states that the cooperative principle (CP) is about making your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

After analysing the 30 school jokes, we found that all jokes violate Grice's cooperative principles. It is obvious that the jokes also violate the maxims. From the three cycles, we discovered that the school jokes employ the maxim of quantity, quality, relation, and manner as shown in the **Table 2** below.

Table 2: The Maxim Violation Distribution

No.	Maxims	Occurrence	Percentage
1.	Relation	12	40 %
2.	Quantity	9	30 %
3.	Quality	5	17 %
4.	Manner	4	13 %
Total		30	100 %

The dominant maxim that is applied to define the humour in school jokes is the maxim of relation, with 40%. The second place is occupied by the maxim of quantity that covers 30% of the total, while maxim of quality with 17% is in the third place, and the last is maxim of manner with only 13%. The following discussion will explain the details of each maxim violation along with the examples.

Maxim of Relation

From the maxims we found in the school jokes, the one which mostly occurred is the maxim of relation. Grice (1989) explains that the maxim of relation is related to being relevant in giving a response. We can take a look at these three school jokes. The funny thing here is the condition in which the pupils give irrelevant answers toward the questions. The violation of maxim of relation happens in these school jokes.

a) MOTHER: How come you never bring any books home?
SON: Mom, they're schoolbooks, not home books.

b) You've failed history again!
Well you always told me to let bygones be bygones!

c) TEACHER: Young man, you've been late for school five days this week. Does that make you happy?
PUPIL: Sure does. That means its Friday.

The school joke *a)* violates the maxim of relation in terms of the reason why her son never brings his books home. The relevant answer should be because there is no homework or there is a student locker to put the books in. However, her son answers his mom's question by referring to the term schoolbook not home book. In fact, it does not mean that students cannot bring their schoolbook home especially when there is homework or a test. In short, the situation in this school joke is his mom wonders why her son never brings his books home and it is weird if her son never has any homework or tests. His mom also wants to ask her son to study at home not at school only.

The similar thing is seen in the second school joke. The teacher asks the students why the student always fails history test. The pupil answers the question by saying that he has already forgotten the material since the past event, such as history, should be forgotten. Thus, the funny things in this school joke is that the pupil actually wants to say there is no point in passing the history test since the past event should let be in the past.

The last example of the school joke also violates the maxim of relation. As the idea of maxim is the true meaning behind the utterance, in this school joke, the pupil wants to say that he hates school except Friday because Friday is the last school day. That is why when he is asked by his teacher whether he was happy being absent five days a week he says he is happy.

In conclusion, school jokes violate maxim of relation because it is always funny to

say our real intention indirectly especially by using humour. Those three examples of school jokes that violate maxim of relation because the pupil gives the answer in a funny way and is irrelevant to the question but in fact the pupil wants to say something bad.

Maxim of Quantity

The second most occurring maxim in school jokes is the maxim of quantity. This maxim takes place 30% of the total occurrences. Allott (2010, p.45) states that Grice's maxim of quantity has to ensure that the contribution has to be informative as is required (for the current purposes of the exchange) or does not make the contribution more informative than is required. The example of the violation of the maxim of quantity in school jokes are found in the following conversations:

a) Pupil: I don't like cheese with holes.
Diner Lady: Well just eat the cheese and leave the holes on the side of your plate!
b) TEACHER: I think you have your shoes on the wrong feet.
PUPIL: No I don't, teacher. These are the only feet I have.
c) TEACHER: Do you have a good excuse for being absent yesterday?
PUPIL: If I had a good excuse for being absent, I'd save it and use it for tomorrow.
d) Mother: Does your teacher like you?
Son: Like me, she loves me. Look at all those X's on my test paper!

The first example shows the violation of the maxim of quantity as stated by the diner lady, "Well just eat the cheese and leave the holes on the side of your plate!" This statement does not follow the rule of ensuring that the contribution has to be informative as is required (for the current purposes of the exchange). The pupil said that she/he did not like cheese with holes, then the diner lady replied *just eat the cheese and leaves the holes on the plate*. The thing that makes this funny is how can we eat the cheese, when we do not like the kind of cheese, while leaving the holes of the cheese on the side of the plate? The pupil mentioned about one kind of cheese, the cheese with holes. On the other hand, to give no excuse for the pupil to not eat, the diner lady just demanded the pupil to eat the cheese and just leave the holes if the pupil did not like them. But in fact, it is an impossible thing to do.

The second example also violates the maxim of quantity in the case of not making the contribution more informative than is required. What the teacher means in the dialogue is that the student may have worn his/her left and right shoes on the wrong feet, but the student does not realise that. Instead of the response which the teacher intended, the student replied that those were the only feet she/he had. This is such a fishy answer from the pupil to what the teacher stated. They encountered miscommunication about the feet and the shoes the teacher and pupil refer to.

While in the third example, instead of answering what the teacher asked, the pupil tends to feel no guilt about his/her absence. On the contrary, he/she challenges the teacher by saying "*If I had a good excuse for being absent, I'd save it and use it for tomorrow".* This is also one example of the maxim of quantity violation by stating what is not required for the current purposes of the exchange between their conversations. This sounds like a ridiculous answer from the student in response to the teacher's anger because she or he did not attend the class on the previous day.

In example four, when the mother asked her son whether his teacher liked him or not, the son gave no appropriate response or information towards what is being asked by his mother. In the beginning of his answer, it may be acceptable that

he told her that his teacher liked him, even loved him. But, in his following answer he mentioned that he got many X's on his test paper. The son violates the maxim of quantity in order to create jokes or an amusing reason, hoping that his mother will not get angry because of the X signs on his test paper. So, he pretended firstly that his teacher loved him a lot by giving many X signs where in texting the "X" is identical with a "hugging" sign that symbolizes love and affection, when in fact, his teacher gave "cross" signs on his test because he had wrong answers.

Maxim of Quality

The third highest occurrence is the violation of the maxim of quality. This maxim occupies 17% of the total maxim violation occurrences in the school jokes that we analysed. Allott (2010, p.46) defines Grice's maxim of quality as the effort to make the contribution that is true. So, we do not need to say what we believe to be false or that which we lack adequate evidence. Some of them are found in school jokes, as the following:

a) PUPIL: If a person's brain stops working, does he die?
TEACHER: You're alive, aren't you?
b) Father: How did your exams go?
Son: I got nearly 100 in every subject.
Father: What do you mean, nearly 100?
Son: I was just a digit out; I averaged 10!
c) TEACHER: Will you two please stop passing notes!
PUPIL: We're not passing notes. We're playing cards.
d) Teacher: Class, we will have only half a day of school this morning.
Class: Hooray!
Teacher: We will have the other half this afternoon!

Referring that the maxim of quality requires us to give the contribution of one that is true; the above example violates this condition. In the first example, to make laughter in the class room, the teacher tends to give an untruthful answer that whenever a person's brain stops working, he will not die or he will stay alive. The funny thing in this conversation is that the teacher tries to tease the pupil that even when his brain stops working, in case he cannot follow the class discussion, he is alive. The teacher is not telling the right answer to what the pupil asks, but prefers to create a joke of that which may be because the student is quite slow to cope with the teaching and learning process in the class.

The second example is another maxim of quality violation because the son did not tell the truth to his father about his score. The son has no intention to lie to his father, he is only afraid that his answer will disappoint him, so he gives a rather longer answer by saying "*I got nearly 100 in every subject",* then his father asks again to make sure*, "What do you mean, nearly 100?",* finally he tries to reveal the truth that he got a very bad score and said, *"I was just a digit out; I averaged 10!".* The son seems to violate the maxim of quality because he has fear that his father will get angry at him when he directly implies that he got a 10 for his exam.

In the third example, the pupil does not admit that they were not cheating when the teacher found them passing notes. They flout the maxim of quality because they pretend that they were not passing notes but playing cards. The pupil tells untrue information in order that the teacher does not get mad at them; in fact, the teacher knows that they are working together during the exam. This is humorous.

While in the fourth example, the teacher tells the class that it will be a half day of school. The students feel very happy and shout, "*Hooray!"* After letting the students

feel free from school, and then the teacher continued his/her speech and says, "*We will have the other half this afternoon!"* This indicates that the teacher violates the maxim of quality. He/she says what the students believe to be true that there will be only a half day of school on that day, and the rest of the day will be free. Yet, in the reality she/he only makes a joke to the students because the class will be continued in the afternoon. We can imagine that the students feel like they were duped by their teacher. This subject makes the laughter of the school jokes as explained above.

Maxim of Manner

In avoiding flouting maxim of manner, the speaker must be aware of obscurity of expression, ambiguity, and unnecessary explanation. Since the object of the analysis is school jokes, there must be some violations in them. Here are the examples of violation of the maxim of manner found in the analysis.

a) ***"What school do dogs go to?"***
"BARK-ley".
b) ***TEACHER: "How many letters are there in the alphabet?"***
PUPIL: "Eleven".
TEACHER: "Eleven!"
PUPIL: "T H E A L P H A B E T = 11!"
c) ***Father: "How were the exam questions?"***
Son: "Easy."
Father: "Then why look so unhappy?"
Son: The questions didn't give me any trouble, but the answers did!

In the first example, ambiguity happens when the first speaker asks about the school of all dogs and the answer has two meanings, firstly a real university in California or secondly, something that is related to dogs because they all bark. While the second example, ambiguity also happens regarding the number of the alphabet. The violation of manner is seen between the teachers who refer to 26 alphabets while the students refer to the number of the word "the alphabet" which is only 11. In the third example, an obscurity happens when the father wants to know about his son's exam. The son's answer makes the joke funny because as readers we cannot blame him for giving such an answer. He intends to remind the father that the problem is not the exam's question but the answer instead.

CONCLUSION

In order to make the jokes in school jokes work, we need to see two significant studies in pragmatics namely the use of the reference and maxim. The importance of the reference is measured whether the speaker and the hearer/ interlocutor have the same indexical or not. Sometimes, when they have different referents to refer to when talking about the same thing in a school context, the jokes or the humorous idea will work. If the speaker and interlocutor do not share the same object as the referent, then the school joke will fail; the interlocutor cannot give the response to that school jokes. Another factor that needs to be considered while making school jokes is the maxim. To make the school joke work, it should violate maxims: whether it be the maxim of quantity, quality, relation, or manner. The purpose is clear; the funny answer is made when the answer is purposely not related to the definite object meant by the speaker, meaning that they do not follow the rule of cooperative principle.

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The Collocations of the English Words *Heart* and *Mind*: Similarities and Differences

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ABSTRACT

Understanding collocations is essential to interpret meanings. This study aims to analyze the similarities and differences between the collocations of the English words *heart* and *mind*. About 99 data were taken from Corpus of Contemporary American English. The collocations were categorized based on the grammatical patterns. Then, the lexical meaning of each collocation was analyzed based on the context. The collocation patterns of the words *heart* and *mind* are almost similar. Seven categories of the collocations of the word *heart* include heart + noun (23.24%), heart + verb (20.20%), preposition + heart (16.16%), heart of + noun (15.15%), verb + heart (12.12%), other phrases (8.08%) and adjective + heart (5.05%). Meanwhile, seven categories of the collocation of the word *mind* include other phrases (33.33%), preposition + mind (30.30%), verb + mind (11.11%), noun + of mind (10.10%), adjective + mind (8.08%), mind + verb (6.06%) and mind + noun (1.01%). Collocations in the form of phrases tend to have idiomatic meanings. However, there is no clear relationship between the collocation patterns and meanings of both words.

Keywords: *collocations, heart, mind, meanings, semantic*

INTRODUCTION

There are a great number of collocations in English. McCarthy and O'Dell (2006) define collocation as a group of words that generally are used together. Benson (1986: 61) states that collocation is "a group of words that occurs repeatedly in a language". More detailed, Sinclair (1991) defines collocation as two or more words that occur together within a short space in a text with a maximum of four words combination.

Collocation plays an important role as "a source of naturalness in speech" in language teaching (Klégr, 2007: 1). Furthermore, Fakhouri (1995) claims that understanding collocation is essential in language interpretation and translation as people frequently make mistakes in this area. Similarly, Nofal (2012) agrees that a study of collocation can bridge the gap in interpretation, teaching, and learning.

COLLOCATION IN ENGLISH

There are several common types of collocations according to McCarthy and O'Dell (2006). These types include adjective and noun (e.g. brief chat, major problem, key issue); noun and verb (e.g. launch the

product, pose a problem, create opportunities); noun and noun (e.g. a sense of pride, a surge of anger, film critic); verb and expressions with prepositions (e.g. swelling with pride, filled with horror, burst into tears); verb and adverb (e.g. smile proudly, whisper softly, pull steadily); and adverb and adjective (e.g. fully aware, happily married).

According to Benson (1986), English collocation can be classified into grammatical and lexical collocations. Grammatical collocation is defined as a dominant word consisting of noun, verb and adjective which is followed by a grammatical word, generally a preposition. These collocations include verb + preposition, noun + preposition, adjective + preposition and verb + participle combination. On the other hand, lexical collocation usually is formed from two equal lexical components. These collocations include, but not limited to, noun + verb, adjective + noun, verb + noun, adverb + verb and adverb + adjective.

In relation to idiom, Cowie (1981: 224) defines collocation as "a composite unit which permits the substitutability of items for at least one of its constituent elements" where composite unit refers to both collocation and idioms. According to Nofal (2012), idiom refers to a group of words whose meaning cannot be predicted from the meanings of its constituents. However, Cruse (1986) argues that collocation meaning sometimes cannot be easily predicted from the meaning of its constituents. Therefore, collocation sometimes is indistinguishable from idiom. However, Bolinger (1976) states that one of the big differences between collocation and idiom is that the meaning of a collocation cannot be replaced by a lexical item, whereas the meaning of an idiom is possible to be replaced by a lexical item.

REVIEW OF PREVIOUS STUDIES

There are several previous comparative studies related to collocations in two languages (Fakhouri,1995; Parlog, 2005; Klégr, 2007; Nofal, 2012; Al-Smadi, 2015). Fakhouri's research (1995) focuses more on the strategies to interpret collocations from English into Arabic. Klégr (2007) analyzes the differences between the English word *sadness* and Czech word *smutek*. Nofal (2012) studies the term collocation as the association between words.

Parlog (2005) conducts a comparative study about the translation shift in the collocation of *heart* in English and Romanian. Parlog (2005) classifies the collocation patterns into eight: heart + verb, verb + heart, heart + of phrase, adjective + heart, heart + head noun, head noun + of heart, adjective + preposition + heart and heart in sayings or fixed expressions.

Another similar study is conducted by Al-Smadi (2015) who researches about the collocations of the word *heart* in English and Arabic languages. While Parlog proposes five patterns, Al-Smadi classified the collocation into five grammatical patterns: heart + noun (e.g. heart operation, heart attack, heart disease); adjective + heart (e.g. bad heart, black heart, strong heart); heart + verb (e.g. heart jumps, heart beats, heart sinks); verb + heart (e.g. open someone's heart, break someone's heart); and heart of + phrase (e.g. heart of the capital, heart of the matter). Moreover, this study also finds that grammatical pattern and the extended or idiomatic meaning of the collocations have no distinct relationship.

This study aims to determine the similarities and differences between the collocations of the words *heart* and *mind* as nouns by exploring the grammatical patterns, collocation meanings and lexical meanings based on the text.

RESEARCH METHODOLOGY

This study was a quantitative research. The collocations of the words *heart* and *mind* were taken from Corpus of Contemporary American English (http://corpus.byu.edu/coca/) in fiction, newspaper and academic genres. The number of data was 99 for each word which was divided into 3 cycles. The grammatical patterns and collocation meanings were then analyzed. The lexical meanings of the words *heart* and *mind* were determined based on the context with Oxford Learner Dictionaries as reference. From the patterns and meanings, the similarities and differences of the collocations of the words *heart* and *mind* were analyzed.

DISCUSSION

Heart

Each collocation of the word *heart* is classified into seven categories of grammatical patterns as shown in the Table 1. The most-used patterns are heart + noun (23 or 23.24%) and heart + verb (20 or 20.20%).

Table 1. Grammatical patterns of the word *heart*

Pattern	Frequency	Percentage
heart + noun	23	23.24
heart + verb	20	20.20
preposition + heart	16	16.16
heart of + noun	15	15.15
verb + heart	12	12.12
other phrases	8	8.08
adjective + heart	5	5.05
TOTAL	99	100.00

According to Oxford Learner Dictionaries, there are several possible lexical meanings of the word *heart*. Table 2 shows the lexical meanings of the word *heart* found in the data analysis.

Table 2. Lexical meanings of the word *heart*

Lexical Meaning	Frequency	Percentage
organ in the chest that sends blood around the body	38	38.39
feeling or emotion	30	30.30
important part of something	13	13.13
idiom	8	8.08
courage, determination, or hope	6	6.06
center of something	2	2.02
outside part of the chest where the heart is	2	2.02
TOTAL	99	100.00

From Table 1, it is observed that the word *heart* mainly refers to the organ in the chest that sends blood around the body (38

or 38.39%) or feeling or emotion (30 or 30.30%).

Heart + noun

There are 23 collocations with the heart + noun pattern. Collocations with this pattern have literal or extended meanings, such as *heart transplant, heart valves, heart attack, heart failure, heart surgeon, heart rate, heart function, heart operation, heart disease, heart condition* and *heart surgery.* All of the word *heart* here has the same lexical meaning, which is the organ in the chest that sends blood around the body. However, the word *heart* may have other meanings, such as feeling or emotion in *heart sore*.

Heart + verb

The structure heart + verb can be found in 20 collocations. The collocations have literal or extended meanings. The word *heart* occuring in 65% of the collocations mean the organ in the chest that sends blood around the body.

(1) *heart hammers, heart pounds, heart races, heart raps,* and *heart tightens* (the heart moves quickly because the person is very excited or afraid of something).
(2) *heart jumps, heart leaps,* and *heart skips* (used when someone suddenly feels excited, nervous, or afraid)
(3) *heart beats* (the heart moves quickly because of excitement or fear)

Moreover, the word *heart* occuring in 35% of the collocations mean feeling or emotion as shown in (4) to (7). Some of them, however, may have literal meanings in other contexts.

(4) *heart tells, heart knows* (used when someone knows what they feel)
(5) *heart melts* (used when someone becomes more affectionate, tender, and loving because of something)
(6) *heart desires* (used to express something that is really wanted)
(7) *heart breaks* (feels sorrow, upset, or disappointed)

Preposition + heart

From the data, there are 16 collocations with the preposition + heart pattern. There are many possible prepositions that can be collocated with the word *heart*, such as *in heart, from heart, at heart, within heart, to heart, over heart* and *of heart*.

The word *heart* here have several meanings, namely the organ in the chest that sends blood around the body (6.25%), feeling or emotion (50.00%), and the outside part of the chest where the heart is (12.50%).

(8) *He laid her hand over his heart. "Feel it beating."* (the outside part of the chest where the heart is)
(9) *"He always talks from his heart, and that's why people love him here."* (feeling or emotion)
(10) *...and somehow lovely and magical, and something I felt deep down within my heart.* (feeling or emotion)
(11) *...a device that sends an electric shock to the heart to try to restore its normal rhythm.* (the organ in the chest that sends blood around the body)

While most of the prepositions are literally used to connect the word *heart* with the previous word, around 31.25% of the collocations have figurative or idiomatic meanings. One of the examples is *at heart* (in the real nature).

Heart of + noun

There are 15 collocations in total with the heart of + noun pattern. The word *heart* occuring in these collocations have two different meanings. About 13.33% of them mean the center of something or some place as shown in (12) and (13). Meanwhile, the word *heart* in around 86.67% of the collocations means important part of something as shown in (14) to (16).

(12) *By 1858 Fruitlands led the way in making horticulture more important in the heart of the southern cotton belt…* (the center of the southern Cotton Belt)
(13) *Prince Edward is a predominately rural county in the heart of Southside Virginia…* (the center of Southside Virginia)
(14) *…for the first time administrators saw that the library is the very heart of the high school.*(the important part of the high school)
(15) *Iran, more than trying to reinstate Yemen's Saudi-friendly president - is at the heart of the decision to launch attacks.*(the important part of the decision)
(16) *Shapiro was at the heart of the last challenge.*(the important part of the challenge)

Other than these two meanings, there is no other lexical meaning of the word *heart* found in the collocations with this pattern.

Verb + (someone's) heart

There are 12 collocations found with the verb + (someone's) heart pattern. The collocations have literal meanings when the word *heart* means the organ in the chest that sends blood around the body. Approximately 16.66% of the collocations have literal meanings.

(17) *…even though side effects for some of the drugs may damage the heart or result in penile rupture.*
(18) *The fluid sac that holds the heart and its vessels is the pericardium.*

Other collocations, however, have extended meanings. The word *heart* in these collocations (5 or 41.67%) mean emotion or feeling.

(19) *I learned that day or how much it hurt my eight-year-old heart...* (cause deep emotional grief and pain to someone)
(20) *It broke her heart and she never found love again.* (cause deep emotional grief and pain to someone)

Furthermore, the word *heart* occuring in these collocations also have other meanings. The word *heart* in sentence (21) and (22) mean courage or determination.

(21) *Cassie didn't have the heart to tell her that this was only the beginning.* (have the courage)
(22) *He didn't have the heart to question her taste in decor.* (have the courage or determination)

Adjective + heart

Only 5 collocations have the adjective + heart pattern. The collocations have extended meanings and the word *heart* lexically means emotion or feeling.

(23) *depraved heart* (unkind, bad, or wicked)
(24) *soft heart* (sympathetic and full of consideration)
(25) *great heart* (kind and generous)
(26) *kind heart* (sympathetic, good, and loving)

However, the word *heart* can also have other meanings. In addition, some of these collocations may have both literal and figurative meanings in different contexts. For example, *good heart* may literally means a healthy heart (the organ in the chest that sends blood around the body) and figuratively means a kind heart. Similarly, *weak heart* may literally means a diseased heart (the organ in the chest) and figuratively means a coward.

Other phrases

Aside from the 6 categories, there are 8 collocations categorized as other phrases. These collocations are usually considered as idioms.

(27) *…he had no other options, and he loved Kathryn heart and soul.* (with all his might and ability)

(28) *Torture, murder, orgies, sadomasochism, porn films, massacres and not faint of heart…*(lack of courage or bravery)

(29) *If music educators take this last statement to heart and combine theory with practice…* (really consider and think about the the statement)

(30) *Secretary Johnson really did take to heart a lot of the concerns that were raised.* (very upset or disappointed by the concerns)

(31) *…he had since then signaled a possible change of heart…* (used when someone's attitude towards something changes)

The same idioms or phrases do not necessarily have to have the same meanings in different contexts, for example sentence (29) and (30). Both sentences use the collocation take to heart. However, the collocations meanings are quite different based on the contexts.

Mind

Using the same analysis method, the collocations of the word *mind* are classified based on the grammatical pattern. There are seven collocation patterns of the word *mind* as shown in Table 3. The most-used patterns are other phrases (33 or 33.34%) and prep + mind (30 or 30.30%). And apply the appropriate steps of implementing project based learning and assessing both the learning process and learning results as well. Teachers need an assessment instrument that will help them assessing their students holistically. Therefore, a project-based mid-term assessment model was proposed.

The results of the pilot study concerning to the model showed that this project-based mid-term assessment model is potential to help English teachers improving their life quality. This model was considered authentic and holistic in assessing students' knowledge, skills, and attitudes. However, several revisions were needed to be done to self-assessment and peer assessment in order to make this mode became more effective assessment instruments.

Table 3. Grammatical patterns of the word *mind*

Pattern	Frequency	Percentage
other phrases	33	33.33
prep + mind	30	30.30
verb + mind	11	11.11
noun + of mind	10	10.10
adj + mind	8	8.08
mind + verb	6	6.06
mind + noun	1	1.01
TOTAL	99	100.00

Oxford Learner Dictionaries provides several lexical meanings of the word *mind* as shown in the distribution table below.

Table 4. Lexical meanings of the word *mind*

Lexical meaning	Frequency	Percentage
part that makes people think or brain	35	35.36
idiom	34	34.34
part that makes people aware of something	14	14.14
thought	7	7.07
ability to remember something	5	5.05
opinion or perspective	3	3.03
knowledge	1	1.01
TOTAL	99	100.00

The analysis of the lexical meanings shows that the word *mind* in the collocations mainly mean the part that makes people think or brain (35 or 35.36%) and the part that makes people aware of something (14 or 14.14%). Moreover, the word *mind* also functions as idioms in 34 collocations.

Preposition + mind

From 99 collocations, the preposition + mind pattern appears in 30 collocations, such as *in mind, on mind,* and *across mind*. The collocations in this category do not include other phrases, such as *have in mind, keep in mind, come to mind,* etc.

All of the collocations have literal meanings. The prepositions connect the word *mind* with other constituents. The word *mind* in these collocations have two different meanings, which are the ability to remember something (10.00%) and the part that makes people think or brain (90.00%).

(32) *With Japan so recently <u>in my mind</u>, for a brief instant I saw the building...*(ability to remember something)

(33) *Cupping her mug, she leaned in, anxious to hear what was on his mind.* (part that makes people think or brain)

(34) *With this <u>in mind</u>, the researcher created six vocabulary cards to assist students in teaching them the meanings…* (part that makes people think or brain)

(35) *…the words of psychologist and educator Burton White (1990) race <u>across my mind</u>…* (part that makes people think or brain)

The word *mind* in sentence (32) signals the ability to remember something, while in sentence (33) to (35), they mean the part that makes people think or brain. Howev-

er, it is possible to have other lexical meanings of the word *mind* in collocations with preposition + mind pattern, such as the part that makes people aware of something.

Verb + (someone's) mind

The analysis shows that there are 11 collocations with the verb + mind pattern. Collocations with this pattern have various literal and extended meanings. Moreover, there are five different lexical meanings of the word *mind*, namely the part that makes people think or brain (36.37%), opinion or perspective (36.36%), knowledge (9.09%), the part that makes people aware (9.09%), and thought (9.09%).

The word *mind* occuring in sentence (36) to (38) mean the part that makes people think or brain.

(36) *…if it's crossed his mind just to bug us with that, you want to know why?* (used when someone think of an idea or thought)
(37) *Empty his mind of everything always the hardest thing he'd ever tried to do.* (forget about something or try to blank his mind)
(38) *Gansler said, "is that I don't think that enters his mind."* (used when an idea is being heard or thought by someone)

Another lexical meaning of the word *mind* is opinion or perspective in sentence (39) and (40). Meanwhile, the word *mind* in sentence (41) means knowledge.

(39) *Billy reached for one of Rollie's Doritos, then changed his mind.* (change opinion or perspective)
(40) *He said nothing that Netanyahu said changed his mind about how to proceed with an Iran deal…*(change opinion or perspective)
(41) *She smells revolution in the air and has hit the books to better her mind...* (widen the knowledge)

In sentence (42), the word *mind* means the part that makes people aware of something. The last lexical meaning of the word *mind* for this pattern is thought in sentence (43).

(42) *The drug had paralyzed every muscle, numbing nerves, freeing the mind.* (make the mind's owner wander or unaware of something)
(43) *He trailed off and Ellen read his mind…* (understand someone's thought)

Noun + of mind

From the data, it is found that there are 10 collocations with the noun + of mind pattern. About 40.00% of these collocations have extended meanings as shown in the sentence (44) to (46). The word *mind* here means the part that makes people aware. However, it is possible to find collocations with the same pattern but different lexical meanings of the word *mind*.

(44) *…because my state of mind is so apparent.* (mood or mental state or condition at a particular time)
(45) *Even if the regimen has not have given her complete peace of mind, she said, at least it has given her a renewed sense of purpose…*(a feeling of calm or not being worried)
(46) *It's my nightmare: the loss of my mind; the inability to recognize people who are dear to me…* (mental illness, problem, or disorder)

Meanwhile, the other 60.00% have figurative or idiomatic meanings, such as in sentence (47) to (49).

(47) *Hank, who had had the presence of mind to grab my mink stole on the way back in…* (the ability to remain calm and take quick, sensible action)
(48) *"It's something that's in the back of my mind when I'm around other people" she said.* (aware of something but not what you are mainly thinking about)
(49) *…but that are top of mind for investors as they evaluate various investment options*. (first priority)

Adjective + mind

There are 8 collocations with the adjective + mind pattern. Like the verb + mind pattern, this pattern also has literal and extended meanings. Literal collocation meanings can be seen in (50), while the extended meanings can be seen in sentence (51) to (53).

(50) *literary mind, American mind, mathematical mind, old mind, human mind*
(51) *My impression was that he was of completely sound mind -- focused and thoughtful…* (mentally calm and self-confident)
(52) *It is powerful and can over-rule the intuitive mind which is both an earlier one and it functions more quickly.*(ability to think instinctively or reasonably)
(53) *… that Lorraine Fell's poor mind would not have been able to comprehend.* (unable to think or understand about something well)

However, some collocations such as *old mind* may also have both literal and figurative meaning (old-fashioned way of thinking) in different contexts.

Mind + verb

The mind + verb pattern can only be found in 6 collocations. Some of these collocations have literal meanings such as *mind works* and *mind drifts*. Meanwhile, other collocations, such as in (54) to (57) have extended meanings.

(54) *my mind casts back, a line thrown across years and continents.* (remember something from the past)
(55) *His mind ticked off what lay below.* (being annoyed by something)
(56) *Greer nodded, her mind racing. (*the brain works very fast)
(57) *…a brash Brooklyn manner and a mind fizzing with plans to remake the world*. (the brain is full of something)

From the data, the word *mind* have several meanings in these collocations, which are the part that makes people think or brain (50.00%), the ability to remember (16.67%), thought (16.67%), and the part that makes people aware of something (16.66%). However, the meaning of the word *mind* does not always depend on the verb used because two same collocations may have different meanings. For example, the word *mind* in *mind works* can mean either the part that makes people think or the part that makes people aware of something.

Mind + noun

There is only one collocation found in the data that uses the mind + noun pattern.

(58) Non-cognitive learning may not be *mind learning* but body learning…

The collocation *mind learning* in sentence (58) has literal meaning and the word *mind*

itself means the part that makes people think or brain. The meaning is quite clear because it is contrasted with *body learning*.

Other phrases

There are a great number of occurrences of other phrases. The phrase *mind and body* has literal meaning and it occurs six times in the data as shown in sentence (59) to (64). The word *mind* in the phrase means the part that makes people aware of something.

(59) *…in the movement discipline, which may strengthen the mind and body.*
(60) *…but it is also practical and acquired through mind and body.*
(61) *This intimacy of mind and body was painful for each and every one of the would-be gods.*
(62) *What is the relationship between mind and body, between thought and chemistry, between feelings and physics?*
(63) *he recalled, a curiosity about the connection between mind and body…*
(64) *…which may strengthen mind and body, in advanced and intermediate level classes.*

On the other hand, about 81.82% collocations in this pattern are considered as idioms, which mean that they all have figurative or idiomatic meanings. These idioms have various collocation meanings as shown in phrase (65) to (76).

(65) *have in mind* (have a plan or intention)
(66) *bring to mind, call to mind* (make you remember something)
(67) *wrap (someone's) mind around* (understand about something)
(68) *out of mind* (unable to behave or deal with things normally; extremely stupid)
(69) *take (someone's) mind off* (stop worrying or thinking about a problem or pain)
(70) *come to mind, leap to mind* (suddenly remember or think of something)
(71) *keep in mind, bear in mind* (remember somebody or something)
(72) *make up (someone's) mind* (decide something)
(73) *stay in mind* (keep remembering something)
(74) *get (someone's) mind right* (sort things out)
(75) *speak (someone's) mind* (say directly what you think)
(76) *blow (someone's) mind* (make a very strong pleasant or shocking feeling)

Therefore, other patterns than the 6patterns described above tend to have figurative or idiomatic meanings, especially because the word *mind* has a great number of idioms.

CONCLUSION

Based on the analysis, it is found that the collocation patterns of the word *heart* and *mind* are almost similar. Both collocations have adjective + word, verb + word, word + verb, preposition + word, and word + noun patterns while the collocations of the word *heart* have the heart of + noun pattern, the word *mind* has the noun + of mind pattern.

Collocations with the heart + noun pattern have the highest number of occurrences (23 or 23.24%), while the heart + verb pattern appears in 20 occurrences. In comparison, other phrases that use the word *mind* as their constituent have the highest number of occurrences (31 or 31.32%). The preposition + mind pattern appears in 30

occurrences as the second most-used grammatical pattern.

From the data, it is observed that there are 38 collocations in which the word *heart* means the organ in the chest that sends blood around the body and 32 collocations in which it means feeling or emotion. Meanwhile, there are 36 collocations in which the word *mind* means the part that makes people think or brain. Therefore, it is concluded that *heart* is more about feeling or emotion, while *mind* is more about logic.

All collocations of the words *heart* and *mind* in the form of phrases tend to have figurative or idiomatic meanings. Moreover, there is no clear relationship between the collocation patterns and the meanings of the words *heart* and *mind*. The same collocations may have literal, extended, and/or figurative meanings at once, depending on the lexical meaning and context.

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The English Word *Require*: Its Meaning, Use, and Ideology

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ABSTRACT

The current study attempts to investigate the use and the meaning of the word require. This study also tries to find the ideology of the word require in the sentences or phrases. The data of the current study are derived through website Corpus of American Contemporary English. There are 100 data used for this research. The word require functions as a verb in every sentence or phrase. All sentences or phrases which use the word require are analyzed to find the meaning of the word require. The findings show that the word require has four meanings: to have as a requisite or necessity; to stipulate as obligatory by the authority; to demand as obligatory or appropriateness; and to impose an obligation. The most frequent meaning occurs in the data is 39 % of which to have as a requisite or necessity. The rest is 38% of which to demand as obligatory or appropriateness; 14% of which to stipulate as obligatory by the authority; and only 9% of which to impose an obligation. The ideology of the word require is that the authority of institution has more power and people are powerless.

Keywords: *use, meaning, function, word, to require, ideology.*

INTRODUCTION

The use of the English word *require* which are taken from *Corpus of American Contemporary English* has its language features. Each of the sentences of this data shows that the English word *require* as a verb has the function to have a requisite or necessity; need on depend on; to stipulate as obligatory by authority; to demand as obligatory or appropriateness; and to impose as obligation on. This is pertinent to how the choice of words is relevant to the context and appropriate to the meaning. This gives the influence to the transfer the appropriate use and meaning based on patterns. The differences of the meaning of the word *require* is very interesting to be analyzed, since knowing the meanings of the word *require* will help us to get more understanding on how to use the word *require* appropriately or accurately based on the context.

This study is going to reveal how the choice of words is relevant to the context and appropriate to the meaning. Basically, the structure of language in general and particular languages are very crucial in order to transfer the meaning well. Gee (2011) states that the language is used to build things in the world. The data which are taken from *Corpus of American Contemporary English* show that the language varies among the meaning. It gives the influence to the transfer of the appropriate use and meaning based on patterns. There are two objectives of the

current study. The first objective is to analyze the meaning of the word *require* taken from *Corpus of American Contemporary English*. The second objective is to investigate the ideology of the word *require* from *Corpus of American Contemporary English*.

Ideologies are abstract, general, cognitive, social, sociocognitive, not about true and false, having various degrees of complexity as well as having contextually variable manifestations (van Dijk, 1995). It can be placed in various levels of language use. Fairclough (1995) states that ideology is the property of structure and event. Hence, the structure of the word and its meaning contain the ideology. Such perspectives also deal with language use in text in which context plays a preponderant role in building meaning as well as ideology (Fairclough, 2004).

RESEARCH METHODS

The data source is the sentences or phrases derived through *Corpus of American Contemporary English* downloaded on February 27, 2016. The data used for this research are the sentences or phrases which contain the word *require*. The researchers use documentation technique to collect the data, in which every sentence or clause containing the word *require* is noted and listed into table. To warrant the reliability of the data, the researchers use two cycles to collect the data, in which every cycle comprises 50 data.

RESEARCH FINDINGS AND DISCUSSIONS

This study is mainly to analyze the meaning of the word *require* taken from *Corpus of American Contemporary English.* From the analysis, the total number of 100 sentences were statistically the highest proportion is accounted for the word *require* which functioning as "to have as a requisite or necessity" with 39% out of the total.

Table 1: The Functions of the Word *Require*

No	The function of the English word *require*	Frequency	Percentage
1.	To have as a requisite or necessity	39	39%
2.	To demand as obligatory or appropriateness	38	38%
3.	To stipulate as obligatory by the authority	14	14%
4.	To impose an obligation on	9	9%
Total		**100**	**100%**

Next is the word *require* which functioning as "to demand as obligatory or appropriateness with 38%. Then it is followed by the word *require* which is functioning as "to stipulate as obligatory by the authority" with 14% and the least account for the word *require* which functioning as "to impose an obligation on" with 9% respectively.

Table 2: Distribution of the Word *Require* on Sentences which Functioning as *"To Have as a Requisite or Necessity"*

No	Sentences
1	like a vote on term limits, a constitutional amendment **to require** a balanced budget, line item veto, litigation form, welfare
2	this world, so uncharted in its overall contours, would **require** a full-time staff. But there's a proven method to save
3	putts race too far by; excellent on slower greens that **require** a healthy strike to get the ball to the cup.
4	cropped is the way to go. The Balenciaga stovepipes **require** a heel. Always. And I don't wear hell always
5	's charge of methodological and axiological relativism will **require** a lengthy detour through post-Kuhnian developments in the
6	checks and has no plans to soon, because that would **require** a lengthy process of writing a regulation, says Justin Oberman,
7	, and building the administrative infrastructure to do so will **require** a long history of pilot projects and experimentation that could
8	to be slow going in there. It's going **to require** a lot of patience. PHILIPS: So better, but still
9	adopt this sensible long-term strategy. In companies that **require** a person to "opt in" the participation rate is only
10	90 percent of the patients have obtained the orders, which **require** a physician's signature. State officials are planning a

The subject **constitutional amendment** in **sentence 1** gives necessity or requisite about a balanced budget, line item veto, etc by using the word *require* to link between the subject and its object. The subject **companies** in **sentence 9** gives necessity or requisite to participate to people. The use of the word *require* shows its condition by inserting between the subject and indirect object. The subject **state officials** in sentence 10 gives a necessity or requisite to the patients to get physician's signature. Here, the word *require* is inserted between the direct and indirect object. Further, the institution (the constitutional amendment, the companies, and the state officials) has more power which abuses the people.

Table 3: Distribution of The Word *Require* on Sentences which Functioning as "*To Demand as Obligatory or Appropriateness"*

No	Sentences
1	P.S. It also would help if their running times didn't **require** a bathroom break. #May others stars out there get the
2	can provide the kind of universal access that is **required** and require a benefits package to be available to all Americans that
3	illegal immigration laws within the country, which does **require** a biometric I.D. card. But we've lost privacy. The truth
4	and optimize settings for different tasks. More-complex tasks **require** a bit more training. # interacting with Baxter is more like
5	a world that is increasingly rich in information. This may **require** a certain amount of initiative and insistence that classroom

6	world's excessive dependence on oil. Solving that problem will **require** a comprehensive strategy that limits overall demand for oil,
7	up the customer base is so transient, AmeriMex doesn't **require** a credit history or even proof of identity.
8	like the one for Yugoslavia and for Rwanda, which would **require** a decision by the Security Council of the UN, where one
9	And these services cost too much, with billing systems that **require** a degree in advanced economics. Plus, the phones are heavy
10	's income is o low to qualify. Moreover, banks **require** a deposit up to 40 percent, which Zacariases could

The **Table 3** shows that the word *require* has meaning to demand as obligatory or appropriateness. Illegal immigration in **sentence 3** demands biometric I.D as obligatory to people who want to go overseas. Billing systems in **sentence 9** demand a a degree in advanced economics. Here, the writer uses the word *require* to change the use of the word *demand*. The banks in **sentence 10** demand a deposit up to 40%. To whom this deposit is intended, obviously it is intended to people. From these examples, it is clear that the use of the word *require* showing that the authority of institution is more powerful, and people are less powerful.

Table 4: Distribution of the Word *Require* on Sentences which Functioning as *"To Stipulate as Obligatory by the Authority"*

No	Sentences
1	ridge characteristics is a match. A different lab may **require** 12 similar points. Plus, thre's been little research into
2	like a vote on term limits, a constitutional amendment **to require** a balanced budget, line item veto, litigation reform, welfare
3	A secondary boycott is a boycott which in general terms would **require** a business, as a precondition of doing business in a country
4	to limit executive compensation. They're certainly going **to require** a cessation of dividend payments until the banks are earning
5	primal bonds among China's ethnic groups that are thought **to require** a common adherence to the state. Chinese are said to not
6	to tie the US to Europe's security. This may **require** a devolution of some current US roles and responsibilities
7	schools good. CHARLES GIBSON: Linda, doesn't this **require** a lot of money that systems aren't willing to commit?
8	with an odd marionette stiffness did not officially at least, **require** a nurse. #Coral Glyn was the third nurse to arrive
9	National Monument, meeting development challenges may **require** a park manager to spend more time with Tucson land developers.
10	3, the majority of SEAs (n= 32) **require** a passing score on one or both tests in the English language.

Based on the example above the word *require* has the function to stipulate as obligatory by the authority. In **sentence 1**, the institutional holds the dominant power to

emphasize the word *require* as the policy. Institutions also have their authority to change the regulation. In case of this sentence, there is a standard of best lab that we can reach. At least, the requirement must fulfil 12 points. Principally, the function of ideology would be the continual reproduction of the means of production and thereby to ensure the continuous dominance of the ruling class. When we talk about authority, there is a different class as the individual to the society. Moreover in **sentence 2**, the government has a constitutional amendment to control several policies. It hopes that the citizen pursues all the amendments, but the way to avoid their authority is to make a vote on term limits. In this sentence, the word *"to require"* indicates the ideal way towards the system. Further, in **sentence 5** the English word *"require"* shows the identity of the several customs among Chinese beliefs. In this context, Chinese have their own authority in order to their specific social status.

Tabel 5. Distribution of The Word *Require* on Sentences which Functioning as *"To Impose an Obligation"*

No	Sentences
1	members of the board . # All three levels of licensure **require** 20 hours of continuing education each year to maintain licensed
2	standards, which link auto exhaust to global warming and **require** 2009 cars sold in the state to cut emissions by 25 percent
3	of Waste Are Hazardous # The circumstances of a case may **require** a court to infer whether a specific item of waste is hazardous.
4	for offering a class. Because some studio art classes **require** a great deal of financial aid. Rock Creek had to ramp
5	by night, Cofer juggles two commitments, both of which **require** a group of people working together to achieve one task.
6	covered bond and asset-backed securities regulations that **require** a market determination and allocation of risks is the easy part
7	b) of the ADA: "A covered entity may **require** a medical examination (and/or inquiry) after making an offer of
8	15 percent more votes than any other candidates; this would **require** a minimum of 187 votes, with a margin of 56 votes
9	Jan. 1, 2008, land crossings into Mexico also will **require** a passport. #Don't party too hard in the evenings

In **sentence 1**, the function of the word *"require"* is to impose an obligation. In the word "*require"*, it representsthe process that should be submitted. On other hand, the function of the word *require* in **sentence 4** emphasizes the sense of something ideal to the criteria of the studio art classes. Here, the writer concerns in order to transfer the message a little bit force and pointed out. Then, the word *"require"* in **sentence 7***"A covered entity may **require** a medical examination (and/or inquiry) after making an offer of"* has the meaning one of the factor that should completed. In the narrow sense, the word *require* always functions as a verb in a sentence. So, to impose an obligatory on is to take the important part of functioning as the connector of each sentences. According to Blommaerr, J and Verschueren (1998) ideology

is a body of ideas characteristic of a particular social group or class. It means that ideas which help to legitimate a dominant political power. Drucker (1972) defines the ideology as the forms of thought that is motivated by the social interest. The language ideology can include the ideas about and attitudes towards language, including evaluations of language use and ideas about what language represents or does for people. Based on this theory, the function of the word *require* which has some meanings; to have as a requisite or necessity, to stipulate as obligatory by the authority, to demand as obligatory or appropriateness and to impose an obligation can shows. Practically, the use of the word *require* is usually to emphasize on several rules on government office and institutional department

CONCLUSION

Knowing the meaning of a certain English word is very prominent. By knowing that, people can use the word more appropriately and accurately depending on the context. The word *require* in this research also has some meanings; to have as a requisite or necessity; to stipulate as obligatory by the authority; to demand as obligatory or appropriateness; and to impose an obligation. The most frequent meaning occurs in the data is 59 % of which to have as a requisite or necessity. The rest is 38% of which to demand as obligatory or appropriateness; 14% of which to stipulate as obligatory by the authority; and only 9% of which to impose an obligation. Generally speaking, the ideology of the word *require* is that the authority of institution is more powerful and people are less powerful.

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Transitivity in Linguistics Abstracts Papers of 2nd LLTC by ELESP

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ABSTRACT

In linguistic field, transitivity is widely used to analyze newspaper, short stories, novels or other discourses to construe the ideology of the discourses. This research aims to analyze the transitivity processes in abstracts. The data are obtained from abstract papers submitted in 2nd LLTC held by ELESP Sanata Dharma University. The data are analyzed by using qualitative and quantitative methods since the research provides the descriptive analysis based on the percentage of occurrence of the findings. There are five abstracts chosen randomly from twenty linguistics abstracts. The results show that (1) there are six transitivity processes analyzed; material (62.4%), relational (24.7%), verbal (5.4%), mental (4.3%), behavior (3.2%), existential (1.1%) and (2) there thirteen circumstantial elements with the highest percentage is place (54.4%), and the least are frequency, commutative, and matter (1.3% for each). This research can be the initial state of conducting a research on transitivity process and circumstantial elements in abstracts.

Keywords: *transitivity, abstract*

INTRODUCTION

These days many educational institutions have held various conferences and seminars on language and language teaching fields. Those fields also cover linguistics and literature as parts of language. However, the studies in analyzing the papers or abstracts which have been presented in conferences are not many. For this reason, this paper conducted a research on the abstracts analysis. Moreover, it is only few researches which analyze transitivity in abstracts since the transitivity is commonly used to analyze newspaper like the research of Ong'onda's (2016) and Renström (2012), and literary works (as seen in) Gallardo's research (2006). According to Mehmood, *et al*. (2014) transitivity analysis has been widely used to understand the language of speakers and writers. It analyzes the structure of sentences that are represented by processes, the participants involved in these processes, and the circumstances in which processes and participants are involved. The researchers only focus on the elements of language syntactically instead of the contents of the abstract. The object is abstracts of papers submitted in The 2nd Language

and Language Teaching Conference (LLTC) held by ELESP Sanata Dharma University.

This study itself is a research on the use of Halliday's Systemic Functional Grammar specifically Transitivity in analyzing papers' abstracts of The 2nd Language and Language Teaching Conference held by ELESP Sanata Dharma University. According to Afrianto & Zuhud (2014) SFL views language as a resource for making meaning. The aim of this research is to discover the elements of transitivity which cover Process Type, Participant Functions, and Circumstantial Elements that characterize the papers' abstracts. The researchers have got twenty abstracts which have been categorized in Linguistics field. However, this study analyzed the five abstracts which were chosen randomly for the data. There are fifty sentences from the five abstracts, and the researchers have broken down the sentences into 93 clauses. This study use both qualitative and quantitative methods since the data is presented in percentage according to each elements of transitivity (process type, participant functions, and circumstantial elements). This study also provides the analysis based on the data.

DISCUSSION

Process Types and Participants Function

The linguistics abstracts of papers submitted in The 2nd Language and Language Teaching Conference held by ELESP Sanata Dharma University consist of 50 sentences with 93 clauses. The transitivity analysis of the clauses shows that the dominant process types in the abstracts are material, relational and verbal. The following table displays the distribution of the five process types.

Table 1. Process Types Distribution

NO.	PROCESS TYPES	FREQUENCY	PERCENTAGE
1.	Material	58	62.4
2.	Relational	23	24.7
3.	Verbal	5	5.4
4.	Mental	4	4.3
5.	Behavioral	2	2.2
6.	Existential	1	1.1
Total		92	100.0

Based on the table, the material, relational, and verbal process occur 62.4%, 24.7%, and 5.4 %. The other three process types occur less than 10% in total. Therefore, this section is divided in to four parts; the material process, the relational process, verbal process and the other processes. In each part, there will be also the discussion for participants' functions.

The Material Processes

Eggins (2004) states that all clauses described the processes of doing are called material processes. In the material process, there participants function as Actor and Goal. According to Nguyen (2012: 87), Actor is "the doer of the process" and the Goal is "the person or entity affected by the process". The researchers find that the Actor occurs 24 times (19.7%) and the Goal occurs 36 times (29.5%). There are

other participants involved in this process namely Recipient and Range. Recipient does not occur in the abstracts and Range occurs 10 times (8.2%).

The material processes which occur in the abstracts related to the activity of the objects studied in this sutdy and the activity of the study. The distribution the object in material process is shown in the following table.

Table 2. The Actors of the Material Processes

NO.	ACTORS	FREQUENCY	PERCENTAGE
1.	the activity of the objects studied by the researcher	15	62.5
2.	the activity of the study	9	37.5
Total		24	100.0

The material process in the abstracts mostly shows the activity of the objects studied by the researchers. They represent what the object studied by the researchers actually did as seen in the following sentences.

(1) Print media **plays** an important role in shaping public attitude, personal views and their perceptions about different issues. (1)
(2) Identity and literacy range **can change** as the technology develops. (13)
(3) that as CFL learners **increase** in proficiency, (41b)

As analysed in sentence (1) – (3), the objects studied by the researchers are *print media*, *identityandliteracy range*, and *CFL learners*. Therefore, the material processes in those sentences are done by the object studied by the researchers.

In relation to the elements of abstracts, the activity of the objects studied in this paper is in research background.

According to www.adelaide.edu.au, research background is the reasons why the researchers conduct their research. Based on the examples, those reasons are mostly presented in material process. Therefore, the researchers find that the research background is written in concrete and tangible actions.

The material processes in the abstracts also represent the activity of the study as the Actor like in sentences (4) – (6).

(4) This research paper aims to **investigate** the representation of women in Pakistani print media, (9a)
(5) It also **evaluates** their depiction and discrimination on the basis of gender. (10)
(6) This paper **investigated** the translations of 'κηοN1' into English, (29a)

From sentences (4) – (6), this study finds out that the Actor is the study (*this research paper, it, and this paper*). The study is doing actions *investigating* and *evaluating*. It means that the sentences are the purpose or aim of the study. Based on www.adelaide.edu.au, the purpose or aim of the study refers to the intention of conducting the research. Therefore, the researchers find that the research of the study can be presented in material process verbs which are concrete and tangible.

Besides, there is another Actor that is not explicitly stated in the abstracts. The Actor is the researchers who conduct the study. After analysing the material processes, the researchers find that the Actor of the material process also refer to the activity of the researchers as seen in sentences (11) – (14).

(7) The sentences **were retrieved** from the Thai Concordance Database, (31a)
(8) 60 CFL learners in Australia, **being divided** into a high-proficiency group and a low-proficiency group, (36a)
(9) and 120 Chinese native speakers **were involved** in the study. (36b)

Based on the sentences (7) – (9), the researchers find that those sentences are passive sentences. In passive sentences, the Actor is usually stated with the preposition

by or is not stated. In sentences (7) – (9), the Actor is not stated but the readers understand that the Actor is the researchers because the activity represented by the material processes refers to the researchers. As analysed in sentence (7), someone who retrieved the sentences from the Thai Concordance Database is the researcher. It also applies in other two sentences. When the Actor in sentences (7) – (9) are the researchers, the process of doing refer to the research method. According to www.adelaide.edu.au, the research method is the steps done by the researchers in conducting the research. Therefore, the researchers find that the research method is presented in material process with the researchers as the Actor.

The Relational Processes

The Relational processes occur 23 times (24.7%) which makes it as the second major process of the abstracts. There are two kinds of relational processes namely intensive attributive processes and intensive identifying processes (Eggins, 2004).

Table 3. The Relational Processes Distribution

NO.	RELATIONAL PROCESSES	FREQUENCY	PERCENTAGE
1.	Intensive Identifying Processes	17	73.9%
2.	Intensive Attributive Processes	6	26.1%
Total		23	100.0%

Eggins (2004) also mentioned that intensive identifying processes is about defining that *'x server to define the identity of y'* (Eggins, 2004). The researchers find that intensive identifying processes is the dominant relational process which occur in the abstracts. In the processes, the participants'function are mostly as Identified and Identifier (Halliday, 2004). The researchers find that the Identified occur 14 times (11.5%) and Identifier occur 14 times (11.5%). Therefore, the total number of Identifier and Identified is equal.

The other kind of relational processes, an intensive attributive process, can be expressed by the verb *be* or a synonym. In this kind of relational processes involve Carrier and Attribute, and Possessed and Possessor as the participants. Based on the

analysis, the researchers find that the Carrier occurs 4 times (3.3%) and Attribute occurs 5 times (4.1%).

The relational processes are mostly about the activity of the objects studied by the researchers like in the following sentences.

(10) as far as the status of women **is** concerned. (2a)
(11) 'Engdonesian' which **is** the combination of English and Indonesian languages. (18a)
(12) Treating 'may' and 'might'as such, however, **seems** to overlook all possible meanings of 'κηοN1'. (28)

Based on the sentences (10) – (12), the researchers find that the objects of the study are *the status of women*, *Engdonesian*, and *treating 'may' and 'might'*. The verbs *is concerned*, *is* and *seems* are the activity of *being* that are expressed in the sentences. Therefore, the activity *being* of the objects studied by the researchers is presented by relational processes. In relation to abstracts elements, the activity of the objects studied refers to the research background. In result, the research background can be written in relational process verbs when they present about the activity of *being*.

The relational processes are also about the study like in sentences (13) – (14).

(13) that research on translation can **be** sources for English grammar books translation revision. (33b)
(14) This study **is** an effort to explore the features of CFL lexical network knowledge with the help of the word association tests. (34)
(15) This project **has** significant pedagogical implications for CFL learning and teaching. (42)

The sentences are the research purpose or conclusion. The research purposes are in sentences (13) and (15), and the research conclusion is sentence (15). Based on the examples, the research purpose and conclusion can be written in relational process verbs when it refers to the activity of *being*.

The researchers also find that there is only a sentence that involves attributive possessive processes. Like in the sentence (15), the participants of this process is Possessor (*this projec*t) and Possessed (*significant pedagogical implications*)

The Verbal Processes

Eggins (2004) stated that the verbal processes are verbal action processes: saying and all its synonyms. Based on the analysis, the verbal processes occur 5 times (5.4%) and become the third major of the processes in the abstracts. In this processes, there are three participants involved; Sayer, Target, and Verbiage. Based on Eggins (2004), the Sayer is responsible for the verbal processes. Sayer occurs twice (1.6%) in the abstracts. It is also found that all of the Sayers are about the study done by the researchers as seen in sentence (17) – (19).

(16) The results of the study **suggest**, (32a)
(17) The findings of the study **emphasize**, (33a)
(18) This topic will **present** a part of a larger study on raising children bilingually in Australia. (44)

Halliday (2004: 256) stated that the Target "construes the entity that is targeted by the process of saying". In the abstracts, Target occurs once (0.8%) as in the sentence. (19)

(19) Women related news **are** often **exaggerated**, (7a)

The Verbiage is a noun expressing some kind of verbal behaviour for instance statement, questions, answer, story and the like. The Verbiage occurs thrice. (2.7%).

(20) The 29 teachers were asked to rate **the translation of 7 Thai sentences consisting of 'κηοN1'**. (30a)
(21) At the end of this presentation, **various teaching activities in CFL classroom based on the Word Association Test such as free association, brainstorming and mind mapping** will be suggested. (43)

Sentences (19) – (21) do not have Sayer because they are passive sentences. Therefore, the readers can understand the Sayer as the objects studied, the study or the researchers. However, sentence (20) has the Receiver. It is *women related news* since it is the participant to whom the saying is directed (Zheng, Yang, and Ge, 2014).

In relation to abstract elements, sentences (16) and (17) refer to the result of the research. According to www.adelaide.edu.au, research result is the research finding. Therefore, the researchers find that the research result mostly is written in verbal material processes to show the verbal action *saying* of the research result. Sentences (18) and (21) refer to the research conclusion and also show verbal action *saying*. Sentence (19) refers to the research background, and sentence (20) refers to the research method.

The Other Processes

The other processes occur in the abstracts are mental processes (4 or 4.3%), behavioral processes (2 or 2.2%) and existential processes (1 or 1.1%). The following sentences show mental processes which are about the objects studied by the researchers.

(22) **underestimated**, (7b)
(23) This can **be seen** from the language used in the internet or the 'netspeak'. (17)
(24) what the writer **wants** to say on the blog. (25d)

Based on sentences (22) – (24), all mental processes in the abstracts refer to research background.

Sentences (25) and (26) show behavioral processes which involve Behaver and Behaviour as participants. Based on sentences (25), the Behaver is *there search* and the Behaviour is *recommendations*. The Behaver in sentence (26) is *the presentation* but it does not have the Behaviour.

(25) In the last, the research **proposes** recommendations on the basis of findings of the stud**y**. (12)
(26) The presentation will **focus** on five parents of non-English-speaking-country origin ... (46a)

There is only a sentence of existential processes which is presented in sentence (27). The Existent of the sentence is *Indonesian words* because it is "the entity or event which is being labelled" (Halliday, 2004: 258).

(27) that there **are** no Indonesian words to express ... (25c)

After analysing the processes in the abstracts, the researchers also find that there are some clauses that do not have participants if they are not analysed in a sentence. Clauses (26) - (28) show the clauses that do not have any participants.

(28) underestimated, (7b)
(29) was adopted for data collection. (35b)
(30) were found in the Chinese data. (40d)

Clauses (26) – (28) are from different processes; (26) are behavioral processes, (27) and (28) are material processes. Those clauses do not have participants. However, they have participants when they are analyzed in their sentences.

Sentences (29) – (31) are the sentences of the clauses which show that the clauses with theirs participants. It also represent that there are more than one process in a sentence. In sentence (29), there are relational, mental and mental processes. In sentence (30), there are relational and material processes.

(31) Women related news **are** often **exaggerated**, **underestimated** or otherwise **distorted**. (7)

(32) For instance, while it **is** demonstrated that the CFL mental lexicon **is** also **organized** in a semantic way, very few phonological relations, which were abundant and evident in the EFL mental lexicon, were found in the Chinese data. (40)

Circumstantial Elements

From 50 sentences which have been broken down into 93 clauses, the researchers have found 79 circumstances. The circumstantial elements are realized by adverbial groups or prepositional phrase (Eggins, 2004: 222). According to Eggins (2004), she classifies the circumstantial elements into seven types. They are Extent (duration and distance), Location (time and place), Manner (means, quality, and comparison), Cause, Accompaniment (reason, purpose, and behalf), Matter and Role. Moreover, Halliday (2004: 261-276) differentiates Circumstances into four types based on their purpose in a clause. Those are enhancing (Extent, Location, Manner, Cause, and Contingency), extending (Accompaniment), elaborating (Role), and projection (Matter, Angle).

In addition, each type/ category has several subcategories, for example, Extent comprises three subcategories: distance, duration, and frequency. Location comprises subcategories: place and time. Manner comprises four subcategories: means, quality, comparison, and degree. Cause comprises reason, purpose, and behalf. Contingency comprises three subcategories: condition, default, and concession. Accompaniment comprises commutative and additive. Role comprises two subcategories: guise and product. Last, Angle comprises sources and viewpoint. Totally, there are 22 circumstantial elements. In this research, the researchers used the circumstantial elements presented by Halliday (2004).

The result of Circumstantial Elements of transitivity analysis below shows that circumstances can occur in all process types. The researchers identify the circumstances by considering what probe to elicit them as Eggins had suggested in her book (2004: 222). The circumstances characterized in the five linguistics abstracts are as follows

Table 4. Circumstantial Elements Distribution

NO	CIRCUMSTANTIAL	FREQUENCY	PERCENTAGE
1	Place	43	54.4%
2	Means	6	7.6%
3	Time	5	6.3%

4	Quality	5	6.3%
5	Guise	4	5.1%
6	Product	4	5.1%
7	Behalf	3	3.8%
8	Duration	2	2.5%
9	Purpose	2	2.5%
10	Additive	2	2.5%
11	Frequency	1	1.3%
12	Commutative	1	1.3%
13	Matter	1	1.3%
Total		79	100%

The results above showed there are only 13 types used in the clauses. Not all 93 clauses have the circumstantial, there are 28 clauses which do not have any circumstantial, and usually they only have process types. However, there are some clauses have two until three circumstantial elements in each clause.

Place

The biggest percentage of the circumstantial characterized in the abstracts is circumstantial 'place'. The result is more than a half of the total amount of the circumstantial elements. Place includes not only static location in space, but also the source, path, and destination of movement. The researchers classify the 'place' into two groups, the first one is the real place and the second one is the abstract place. Here are the examples of circumstantial in real place.

(33) Women get less attention **in the print media**, (6a)
(34) Moreover, insufficient and insensitive language content is used **in national newspapers** (8)
(35) This can be seen from the language used **in the internet or the 'netspeak**. (Crystal, 2006) (17)
(36) so that the writer may feel accepted **in the online community** (24a)
(37) *In many English grammar books*, which were translated for Thai students, (27a)

For the 'abstract' place, a place that cannot be seen physically, the examples are as follows

(38) and examines the language content **in the coverage of women issues** (9b)
(39) It also evaluates their depiction and discrimination **on the basis of gender** (10)
(40) In the last, the research proposes recommendations **on the basis of findings of the study** (12)
(41) ... who raise their children bilingually, **in English the heritage language or mother tongue**. (45a)

Means

Means itself is part of circumstantial Manner which construes the way in which the process is actualized. According to Halliday (2004) Means refers to the means whereby a process takes place. It is typically expressed by a prepositional phrase with the preposition *by* or *with*

(42) where as the data is collected **by survey and content analysis of four leading (national) English newspapers** (11b)

(43) how is the second language identity of the writer (me) manifested seen **through the influence of second language** on the first language as in 'Engdonesian' on the blog? (22d)

(44) and translated into English**, using the modal auxiliaries** ...(31b)

(45) that the CFL mental lexicon is also organized **in a semantic way**, very few phonological relations, (40b)

From the examples above, we can see that the circumstantial Means does not necessarily need to be expressed by using preposition *with* because in several clauses they use certain terms which indicate the circumstantial Means, such as *using, through, the means.*

Time

The circumstantial Time, it includes in Location since it construes the location of the unfolding of the process in space-time: the place where it unfolds or the time when it unfolds (Halliday, 2004). Time includes not only static location in time, but also the temporal analogues of source, path, and destination. In this research, circumstantial Time is in the third rank since it got 6.3%.

(46) **In the last**, the research proposes recommendations on the basis of findings of the study (12)

(47) which might be different to **when the writer is offline**. (23c)

(48) **At the end of this presentation**, various teaching activities in CFL classroom based on the Word Association Test such as free association, brainstorming and mind mapping will be suggested. (43)

(49) ... who maintain their heritage language **in communicating with their children**. (46b)

Quality

The circumstantial quality in this research has the same percentage like Time. The circumstantial Quality itself includes in Manner Circumstantial .According to Halliday (2004: 268) Quality is typically expressed by an adverbial group with *–ly* and adverb as Head; the interrogative is *how?* or*how …?* plus appropriate adverb. Less commonly, Quality is realized by a prepositional phrase.

(50) and gender related issues aren't covered **properly**. (6a)

(51) Besides, the scope of literacy itself is not **merely** about conventional writing (O'Brien, 2005) (15)

(52) that was **individually** published on 24 February 2008. (20a)

(53) This topic will present a part of a larger study on raising children **bilingually** in Australia. (44)

As we can see from the examples above, mostly Circumstantial of Quality is expressed by the use of *-ly* to show the adverbial group. In the abstracts the researcher did not find the Circumstantial Element of distance, comparison, degree, reason, condition, default, concession, source, and viewpoint.

From the top four circumstantial elements above, the result shows that Circumstantial Location and Manner are mostly presented

throughout the abstract which this study has analyzed. Related to the abstract writing, mostly the use of Circumstantial of Quality and Means (Manner) is used in research method since the writers of the abstracts presented the methods of data collection and data analysis. Besides, the circumstantial of Location (time & place) is mostly used in part of research background since the abstract writers presented the background information related the research they conducted. The researcher found the least use of circumstantial elements in the research result.

CONCLUSION AND SUGGESTION

After analysing the abstracts, this study has two findings; transitivity processes and circumstantial elements. Out of six transitivity processes, this study concludes that the material processes are the most dominant process type in the abstracts (62.4%). Therefore, the dominant participants are Actor and Goal. There are two types of actors found in materials processes; the activity of the objects studied by the researcher (62.5%) and the activity of the study (37.5%). The second highest percentage is relational processes (24.7%) which consists of two kinds of processes namely intensive identifying processes (73.9%) and intensive attributive processes (26.1%). The least percentage is existential processes (1.1%).

The circumstantial of place has the biggest occurrence out of all of the circumstantial elements (54.4%). The places that the researchers find are the real and abstract place. The second circumstantial element is means (7.6%). The least frequencies of circumstantial elements are frequency, commutative and matter (1.3% for each).

However, further research is needed to complete and revise the findings. In addition, further researchers might analyze the transitivity elements in abstract elements; research background, purpose, method, and result. Thus, this research can be the reference for further researchers who conduct a research on Halliday's transitivity with the same or different objects.

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APPENDIX (List of Sentences)
Representation of Women in Pakistani Print Media

1. Print media plays an important role in shaping public attitude, personal views and their perceptions about different issues.
2. (a) The Pakistani society is experiencing mixed trends (b) as far as the status of women is concerned.
3. The Constitution of Pakistan gives assurances of gender equality.
4. (a) However, the situation contradicts in real (b) where majority of Pakistani women are dominated by men in every walk of life.
5. (a) Print Media of Pakistan also depicts this gender biased approach (b) and represents a stereotypical portrayal of women.
6. (a) Women get less attention in the print media (b) and gender related issues aren't covered properly.
7. (a) Women related news are often exaggerated, (b) underestimated (c) or otherwise distorted.
8. Moreover, insufficient and insensitive language content is used in national newspapers.
9. (a) This research paper aims to investigate the representation of women in Pakistani print media (b) and examines the language content in the coverage of women issues.
10. It also evaluates their depiction and discrimination on the basis of gender.
11. (a) The sample of the study is taken from public and private universities and organizations (b) where as the data is collected by survey and content analysis of four leading (national) English newspapers.
12. In the last, the research proposes recommendations on the basis of findings of the study.

Second Language Literacy and Its Impact on the Writer's Identity

13. Identity and literacy range can change as the technology develops (Lotherington, 2007).
14. This means that everybody can express different identity depending on the situation they are in.
15. Besides, the scope of literacy itself is not merely about conventional writing (O'Brien, 2005).
16. (a) It becomes broader to multiliteracies (b) as technology areas are considered to be the means to mediate literacy development (c) which would influence the identity formation or identity act.
17. This can be seen from the language used in the internet or the (Crystal, 2006).
18. (a) 'Engdonesian' which is the combination of English and Indonesian languages (b) as one of the 'netspeaks' is chosen to be analysed in this paper.
19. (a) The 'Engdonesian' which may perform certain role to express (b) the users' online identity is the real sample of English as a second language effect on Indonesian as the first language.
20. (a) The data containing 'Engdonesian' was taken from the writer's blog or personal online journal on Friendster site (b) that was individually published on 24 February 2008.
21. Two questions are formulated in this study.
22. (a) They are (b) (1) how does English as the second language influence Indonesian as the first language (c) as in 'Engdonesian' appeared on the blog? (d) (2) how is the second language identity of the writer (me) manifested seen through the influence of

second language on the first language as in 'Engdonesian' on the blog?

23. (a) The analysis shows (b) that English influence on the first language is to express the writer's online second language identity (c) which might be different to when the writer is offline.
24. (a) English was inserted on Indonesian writing on the blog (b) so that the writer may feel accepted in the online community.
25. (a) That is because the alterations of language as on the code-switching (b) and the reverse transfer may not mean (c) that there are no Indonesian words to express (d) what the writer wants to say on the blog.
26. (a) Therefore, the Indonesian language containing English influence as in codeswitching and backward transfer was employed (b) so that it would be more blog-friendly.

The translation of '*κηoN*[1]' into English modal auxiliaries: An implication for English grammar textbook revision

27. (a) In many English grammar books, which were translated for Thai students, (b) the modal auxiliaries '*may*' and '*might*'have always been treated as the only relevant form of the preverbal modal auxiliary '*κηoN*[1]'.
28. Treating '*may*' and '*might*'as such, however, seems to overlook all possible meanings of '*κηoN*[1]'.
29. (a) This paper investigated the translations of '*κηoN*[1]' into English (b) by Thai-speaking teachers, who teach English to undergraduate students.
30. (a) The 29 teachers were asked to rate the translation of 7 Thai sentences consisting of '*κηoN*[1]', (b) which indicate different meanings.
31. (a) The sentences were retrieved from the Thai Concordance Database, (b) and translated into English, using the modal auxiliaries (c) that indicate certain meaning.
32. (a) The results of the study suggest (b) that '*κηoN*[1] should be translated to different modal auxiliaries (c) depending on the meanings it indicates.
33. (a) The findings of the study emphasize (b) that research on translation can be sources for English grammar books translation revision.

Lexical networks and vocabulary acquisition in Chinese as a foreign language

34. This study is an effort to explore the features of CFL lexical network knowledge with the help of the word association tests.
35. (a) A productive word association test, which requires both Chinese native speakers and Chinese L2 learners to produce responses related to the stimulus words, (b) was adopted for data collection.
36. (a) 60 CFL learners in Australia, being divided into a high-proficiency group and a low-proficiency group, (b) and 120 Chinese native speakers were involved in the study.
37. The Chinese native speakers were included to provide baseline data.
38. The response data across the three groups were compared.
39. Some similarities as well as differences in the organization of EFL mental lexicon and CFL mental lexicon have emerged.
40. (a) For instance, while it is demonstrated (b) that the CFL mental lexicon is also organized in a semantic way, very few phonological relations, (c) which were abundant and evident in the EFL mental lexicon, (d) were found in the Chinese data.

41. (a) It is also found (b) that as CFL learners increase in proficiency, (c) the organization of their lexical network develops towards approximation of the native speaker pattern.
42. This project has significant pedagogical implications for CFL learning and teaching.
43. At the end of this presentation, various teaching activities in CFL classroom based on the Word Association Test such as free association, brainstorming and mind mapping will be suggested.

3.

Bilingualism in the Family and How Children Learn from Their Siblings

44. This topic will present a part of a larger study on raising children bilingually in Australia.
45. (a) The study looks at seven parents living in Melbourne Australia (b) who raise their children bilingually, in English the heritage language or mother tongue.
46. (a) The presentation will focus on five parents of non-English-speaking-country origin (b) who maintain their heritage language in communicating with their children.
47. (a) It explores (b) how parents implement communication strategies as well as the impact of sibling relationships and influences in relation to the development of the second language.
48. Under the constructivist paradigm, the study provides an understanding of the phenomena from the parents' perspectives.
49. (a) The findings show (b) that assistance is given by older siblings to the younger ones in the process of language acquisition, in the form of word meanings and sentence construction. Similar help is sought from parents and also from cousins.

Critical Discourse Analysis on Contemporary Indonesian Poetry from 1966-1998

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ABSTRACT

The growth of Indonesian literary works began since the generation of *Pujangga Baru* brought literature to the surface. Many poets, novelists, and writers emerged, bringing about their works which remain popular in the present. This paper is a critical discourse analysis which aims to find the dominant ideology represented in the Contemporary Indonesian Poetry from the 1960s to the 1970s. The data were taken from Contemporary Indonesian Poetry translated by Harry Aveling (1975). There are 11 poems that were analyzed in this study. They are *Sermon*, *Pickpocket's Advice to His Mistress*, and *Prostitutes of Jakarta Unite!* by W.S Rendra, *Two Poems with One Title*, *Space*, and *Who Are You* by Sapardi Djoko Damono, *Between Us*, *Prayer* and *Image* by Ajip Rosidi, and *A Tale Before Sleep* and *Cold Unregistered* by Gunawan Muhammad. By using the Seven Building Tasks proposed by James Paul Gee (2011), the researchers analyzed each poem based on the seven tasks. The result shows that the dominant ideologies in Contemporary Indonesian Poetry from the 1960s to the 1970s are in the matters of socialism and humanism. Socialism here covers the condition of social life at that time where there power abuse occurred from the powerful people towards the powerless ones. On the other hand, humanism merely covers the condition of human beings, especially Indonesians, at that time.

Keywords: *ideology, critical discourse analysis, seven building tasks, contemporary Indonesian poetry.*

INTRODUCTION

Language is traditionally understood as a product of culture which is used by society to communicate with each other. Whatever the language is, it is "the way human beings conceive the world" (Widdowson, 1996:3). Language is generally manifested in the form of spoken or written language. Pope (2002:55), explains that "language was initially primarily with the physical business of speech". Writing is treated as the other manifestation of language which is used by an individual person or in a whole society. People in general prefer to use the spoken form of language rather

than the written form even when "literacy is widespread" (Pope, 2002: 55).

History proves that literary works are completely suitable to speak about everything around us. Literary works such as poems, novels, dramas, short stories and any other kinds of literary works have done their job successfully. Characteristics of language used in literature sometimes are completely different with any other forms of language. The way literature brings meaning into surface is unique. The way the literature criticizes something, how it sees things, the way it represents ideas, and many things that literature does becomes interesting to be investigated. Since literacy uncovers human life, anyone who is concerned with language, as long as the use of language is still appropriate, cannot put literature behind.

The history of literature in Indonesia cannot be separated from the Indonesian culture itself. Mohamad and McGlynn (2006: 75) stated that:

> Herein is the story of contemporary Indonesian language and literature, which got their support from social groups-especially in Java-that, in the process of cultural evolution, were faced with the prospect of social dislocation. They were forced to find a new way to express themselves. In their hands or on their lips, Indonesian became, at least at certain levels, the expression of a "counterculture." This doesn't mean, however, that they themselves were aware they were form *-ing* a counterculture.

It is seen that Indonesians tried to find the way to express themselves. Because of the existence of social divisions among Indonesian culture, it was possible that Indonesians did not find the chance to freely express something through language in general and through literature especially. It is also possible to see the growth of literature in Indonesia by looking at its history. Indonesia was colonialized by Westerns and Asians. How literature found its way out in the Indonesian context at the time is best seen from the era where *Pujangga Baru* came to exist. Indonesian literature found its way in the 1920s when nationalism grew largely among Indonesians especially those who were educated. This is very apparent in the poetry of Muhamad Yamin and Roestam Effendi, who wrote in the 1920s, followed in the 1930s by the editors of *Poedjangga Baroe* and later by a new generation of writers (Mohamad and McGlynn, 2002).

In its development, Indonesian literature was influenced by the development of modernism which expanded the entire world at that time. In the 1940s, Indonesian literature turned its direction and began to be modernist (Foulcher, 2001). Indonesian writers during the post-colonialism began to pursue "the dream of a new Indonesia" (Foulcher, 2001: 772). This was due to the Indonesian cultural politics until 1960's.

After the 1960's, Indonesia came into the new era when *orde lama* (during the reign of the first president of Indonesia, Soekarno) was replaced by *orde baru* (Soeharto's reign). At the time, Indonesian literature was influenced by the political situation. At the same time, the new era of Indonesian literature came into surface, which was called *angkatan 66* (the generation of the 1966's). Oemarjati (1979) states that at that time, Indonesian literature merely focused on the social issues or narrowly interpreted as "social criticism".

Literature continued its existence among the Indonesian society. There are many studies and collections of Indonesian literature. One of them has become the concern of this paper. It is the Contemporary Indonesian Poetry. It was translated by Harry Aveling (1975). The works of Indonesian poets such as W.S Rendra, Sapardi Djoko Damono, Gunawan Muhammad, and many

others have been translated by Aveling. The collection of translated poetry is the main source of data used in this study.

This study is a Critical Discourse Analysis (CDA) which was conducted to find the dominant ideology of Indonesian poems from 1966 to 1972. We cannot define ideology here as a static term, since ideology operates or exists differently among culture. Fairclough (1995) tries to explain the relation between language and ideology. He believes that ideology cannot be defined generally and must be separated from the society. It leads us to understand that what we believe as the ideology may or may not be the same in different societies. Thus, doing critical analysis on language use is necessary to do.

What CDA does is merely to study how the power is represented in a discourse. As Van Dijk (2014:11) states, "Critical Discourse Studies more specifically focuses on the role of discourse in the social reproduction of power abuse, for instance in sexist or racist discourse". CDA provides methods and tools to help the researchers in conducting empirical studies of the relations between discourse, society and culture. Its main target is to uncover minute details of that discourse-society relation. By using the theory and approach proposed by James Paul Gee (2011), the seven building tasks, the researchers analyzed several poems written by famous Indonesian Poets such as W.S Rendra, Sapardi Djoko Damono, Gunawan Muhammad, and Ajip Rosidi. In general, Gee takes a sociocultural approach to language, literacy, discourse studies and other areas. Thus, to reach the objectives of the study, the researchers not only focus on the language used in the poems, but also the socio-cultural background or contexts which determine the choice of language pieces in the poems. As Stockwell in Aarts and McMahon (2006) states, the aspect of poetic syntactic structure (Chomskyan) and socio-cultural dimension (Hallidayan) are necessarily needed in exploring literary works.

There are 11 poems analyzed in this study. They are *Sermon*, *Pickpocket's Advice to His Mistress*, and *Prostitutes of Jakarta Unite!* by W.S Rendra, *Two Poems with One Title*, *Space*, and *Who Are You by* Sapardi Djoko Damono, *Between Us*, *Prayer*, and *Image* by Ajip Rosidi, and *A Tale Before Sleep*, and *Cold Unregistered* by Gunawan Muhammad.

RESULTS AND DISCUSSIONS

This part presents the result of the research conducted. Along with the explanation, the researchers present the seven building tasks proposed by Gee (2011).

W. S. Rendra

In general, most of Rendra's poems talk about human or majority against minority. The first poem is *Sermon*. The seven building tasks analysis is presented below.

Sermon

Significance

This task answers the question of how the piece of language is being used to make certain things significant or not and the way they are presented. In the poem, *Sermon*, written by W.S Rendra, we can find that he tried to talk about the condition of Christians at that moment where most of them did not understand or completely comprehend their belief. Rendra criticized Christians who have a lack of comprehension on their belief. Rendra saw this situation as something disgraceful, while Christians felt so much pride towards their belief. Rendra used the word *fantastic* at the beginning and end of the poem. The poem began with the word *fantastic* then Rendra explained the condition of Christians which were disgraceful, then ended the poem again with the word *fantastic* to emphasize this

phenomena. Here, Rendra did not use the word *fantastic* to express something good but to show irony.

Activities

This part is trying to describe the activity which happened through language. In the poem *Sermon*, Rendra showed some activities done by the characters in the poem. The young priest stood in the pulpit, people who stopped praying, mouth opened, and so on and so forth. We can conclude that language can be used to show activities. In fact, in daily life, we use language to show what we are doing.

Identities

This task is used in order to answer the question of what identities are presented in the poem and how the writer enacts his identities. The poem, *Sermon*, describes some identities of people. Here, Rendra described some people such as a priest. Rendra described the priest directly and sometimes used metaphor to describe the priest as in the bolded lines:

Fantastic
One hot Sunday
In a church full of people
***A young priest** stood at the pulpit*
His face was beautiful and holy
His eyes sweet like a rabbit's
And he lifted up both his hands
Which were lovely like a lily
And said:
"Now let us disperse.
There is no sermon today"

(W.S. Rendra, *Sermon.* Translated by Harry Aveling, *Contemporary Indonesian Poetry,* University of Queensland Press, 1975)

Here, Rendra described the priest's identities directly at the fourth line. In line five and six, Rendra described the priest metaphorically. Rendra also described the people in the church directly as in the lines.

"Still no-one moved.
Their faces were wet.
Their whole bodies were wet.
Sweat poured onto the floor
Because it was so hot
And the misery they bore.
The stench was extraordinarily foul
And their questions too stank foully."

(W.S. Rendra, *Sermon.* Translated by Harry Aveling, *Contemporary Indonesian Poetry,* University of Queensland Press, 1975)

It is clear here how the people are. In direct way, Rendra described people in the church as the chaotic communities. There is a total confusion here, chaos.

Relationship

This task is used to signal what sort of relationship we have, want to have, or are trying to have with the listener or reader. The use of language exists to build social relationships. In general, Rendra used some languages to build relationship with the readers who had the same belief, Christians. The relationship was built by describing the condition or circumstances as a critic to other Christians.

Politics

In talking about politics, the poem describes a system where a priest has to stand in front of the people in church as in the line.

A Young priest stood at the pulpit

A priest should stand in front, become the center of every activity in church. The political system that is believed by some Christians is that the priest knows everything related to the truth.

Connections

This task is used to show intertextuality between the content of the poem with other things. Rendra used many intertextuality with the Bible (Christian

belief) especially Jesus Christ and Moses which is described in the following line:

Father. Father. Why hast thou forsaken me?

Through the holy prophet Moses

The first line refers to what Jesus said when He sacrificed Himself through crucifixion. At the end of this, Jesus said *"Allahku, ya Allahku, mengapa Engkau meninggalkan Daku"*. Rendra used this intertextuality to explain the connection between the poem with the story about Jesus in the Bible. Rendra also made a connection with the story of Moses in the Holy Bible. It is clear that Rendra used intertextuality to show connection between the poem and the story in a Holy Bible.

Sign System and Knowledge

This task is used to answer the question of how does the piece of language privilege specific sign systems. Here in Rendra's poem, there are many languages privileged to Christian sign system and knowledge, such as the words *church, priest, pulpit, monastery, suffering of Christ* and the like used.

Prostitutes of Jakarta – Unite!

The second poem is *Prostitutes of Jakarta - Unite!* in which Rendra described the condition of prostitutes who were always labeled as the source of problem for the nation. It also discussed how some politicians politicize sex and fight for their business under the flag of revolution.

Significance

In this poem, Rendra wants to show the fact about the society in Jakarta especially the prostitutes in Jakarta. He tried to describe the real condition of Jakarta at that time that was the condition of the state apparatus and their relationship with the society. Furthermore, the most dominant message that can be found in this poem is about the life of prostitutes in Jakarta. The prostitutes did not need to feel regret about what they have done with the politicians however they need to fight back. They need to fight the oppression and criticize the politicians because they are not the source of the problems in this country. This poem also tells that the prostitutes are only the victims of politicians who judged them as the source of the problems. In this poem Rendra describes the situation of certain citizens of Jakarta that have no other option but to be a prostitute.

The prostitutes of Jakarta
The greatest and the least
Have been crushed
Hunted
They are frightened
Lost
Offended and embarrassed

Regret as you may
But don't despair
Or allow yourselves to be sacrificed

(W.S. Rendra, *Prostitutes of Jakarta – Unite!*. Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

This poem tries to convey the message that the prostitutes of Jakarta were always blamed by the police and politician because they thought that those people were the source of the problem of this nation.

Activities

There are some activities described in this poem. The government apparatus always oppress and frighten the people using their power. This poem also suggests that the society especially the prostitutes of jakarta needed to fight back and attack. Furthermore, this poem also tells the critics of the state apparatus which are mentioned with the word *clown*. The word *clown* here is the imagery of police. The satire is about the police who said the prostitutes were the source of the problems in a State.

Identities

This poem describes the real identity of several characters in it. The stereotype about the identity of prostitutes that will always be negative. Prostitutes are always labeled as the source of problems in this poem. Rendra also showed the character of some politicians who used their power as a mask to judge other people.

Prostitutes of Jakarta
Stop being ashamed
When I read in the papers
How those clowns persecute you
Accuse you of being the source of all the nation's disasters
I am enraged.
You are my friends
I can't have this
God
What clownmouths
What foulmouths
They have even politicized sex.

(W.S. Rendra, *Prostitutes of Jakarta – Unite!*. Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

In this poem, it also can be found that the prostitutes were always sacrificed by the politician or he mentioned the politicians as *clowns* who politicized sex.

Relationship

In this poem Rendra built a relationship with the group of prostitutes in Jakarta. Rendra took a position as a part of the society which needed to react to the situation that happened at that time. He wanted to stand for their rights as a part of the society.

My sisters
It is harder to put you down
Than a political party
They must give you work
They must return your standing
They too much bear the weight of their mistakes.

My sisters, unite
Take up sticks
Wave your bras on the ends of them
Carry them around the town procession
Waving them like flags they have disgraced.
Now it is your turn to demand
Tell them:
That recommending the persecution of prostitutes
Without also recommending
Marrying them
Is nonsense

(W.S. Rendra, *Prostitutes of Jakarta – Unite!*. Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

He built a connection with the prostitutes society by criticizing politicians who politicized the weaknesses of the prostitutes.

Politics

Rendra told the perspective of the prostitutes who were stereotyped or labelled as the source of the problems in the nation. The politicians created a stigma about the prostitutes; they were not good people and very potential to cause so many problems.

Prostitutes of Jakarta
Stop being ashamed
When I read in the papers
How those clowns persecute you
Accuse you of being the source of all nation's disasters
I am enraged.
You are my friends
I can't have this
God
What clown mouths
What foul mouths
They have even politicized sex.

(W.S. Rendra, *Prostitutes of Jakarta – Unite!*. Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

Connection

In paragraph 3 and 4, Rendra mentioned two names that were involved actively in the political revolution of Indonesia. Sarinah was a woman who took care of Soekarno in his childhood. Rendra put Sarinah in this poem for remember and appreciate women. Dasima was involved in a sex case with the Dutch in 1800s. The use of those names was to remind the people that women were not always on the wrong side in the sex case. They can be the victim in that case.

Sign and system

This poem told that the politicians have a right and ability to control other people. This poem described that politicians were allowed to make revolution and changes even if the changes that they made were only for their own interest.

A Pick Pocket's Advice to his Mistress

The third poem is *A Pickpocket's Advice to His Mistress* in which Rendra portrayed a condition of the people who lived with very low economic income. In this poem, Rendra made a choice between love and life. He said that love is not number one anymore but preparing good life for their child is more important.

Significance

This poem tells the story of a pick pocket. The language that Rendra used in this poem talked about the way the people in Jakarta can survive despite their poverty. *A Pick Pocket's Advice to his Mistress* showed that love was not the most significance thing in life. The pick pocket preferred to leave the girl because his son needed a more proper life which he cannot give. The pick pocket realized that he cannot rely on his job as a pick pocket. He described the pick pocket as a poor man who left his girlfriend for economic reasons.

Your fate is a reasonable one
From servant to mistress of an office – head
What more could you want?
Marrying me would only spoil your chances
The days to come will obviously be difficult enough
As a pickpocket my faith is chancy
Which is not exactly news
But I am not the right soft of father
For the baby you wear in your womb

(W.S. Rendra, *A Pick Pocket's Advice to his Mistress.* Translated by Harry Aveling, *Contemporary Indonesian Poetry,* University of Queensland Press, 1975)

Activities

The activities in this poem were described through two characters, the pick pocket and his girlfriend. The activity that was tried to be told in this story was the love between the pick pocket and his girlfriend. It showed that love was not enough to survive. It also showed that love was not the most important thing. Furthermore, the most important thing was the way to survive in several circumstances especially economic condition.

Identities

There are so many things that can be labeled to a pick pocket. In this poem Rendra tried to reveal the identity of a pick pocket which was very rarely discussed. Rendra showed us that a pick pocket was also a human being; he will do everything to make someone that he loved very much able to live in a proper condition. Rendra also described some characteristics of the politicians at that time. Most of them are very transactional and tricky. Moreover, they did everything to get what they wanted.

Relationship

In this poem Rendra wanted to remind his audiences especially people from low economic status that they did not need to rely on their bad condition. They had to find or do something in order to survive, such as being a pick pocket or be a liaison.

Rendra also wanted to tell the audiences that love was not the most important things in life, as many people believedit to be. On the contrary, the most important thing was how to survive and create a proper condition for their next generation. Furthermore, their weaknesses can be used as a weapon to trick the government workers and some politician or even a ministry. Rendra wanted the audience to see the life with both eyes open wide. They had to compromise and maximize the chance that they have.

Politics

This poem also dealt with the reality that happened in the society about pick pockets and liaisons. People always labeled them as negative. In fact, there were many reasons that can make them to do that. Poverty was one of the main reasons which forced them to do that. Moreover, people would judge them based on their economic status. On the contrary, the politicians were always judged as honorable people which was a portrait that happened in the society recently. People will judge others based on the status which they belong to.

Besides
Among thieves honour is like lipstick
Remember cunning above all
Secondly courage
And third perseverance
Fourth resoluteness, even in telling lies
This is how thieves live
Don't worry then
The little people can't stay beaten forever.

(W.S. Rendra, *A Pickpocket's Advice to His Mistress.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

Connection

In this poem Rendra tried to connect with the several situations that happened in the society. Rendra told us that bad things happened for several reasons. In this poem Rendra portrayed the real condition of the society.

Your man is a normal sort of senior civil-servant
He enjoys being bribed and corrupting others
Cheat him in exchange
That's how it's done
Thieves cheat thieves, that's usual
Besides
Among thieves honour is like lipstick
Remember cunning above all
Secondly courage
And third perseverance

(W.S. Rendra, *A Pickpocket's Advice to His Mistress.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

In this part Rendra tried to portray the real condition of the civil servant at that time who enjoyed to bribe and corrupt government's money but other people did not realize it because they always masked their faces with their honour.

"Don't let your lack of education scare you
As long as you are vigorous and your breasts firm
This always attracts them
Your idle chatter will be of no account
As long as you are spirited, assured and quite confident
The very long as you are spirited, assured and quite confident
The very model of a minister in fact."

(W.S. Rendra, *A Pickpocket's Advice to His Mistress.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

This part is connected to the situations that there were many uneducated people in Indonesia and they had no choice besides selling their body. This part is also connected to the real identity of most of the ministries at that time.

Sign and System

This poem showed that the low class society had power to control the politicians and government. Rendra showed this analogy by saying that they did not need to be afraid because of their lack of education as long as they had beautiful bodies which they can sell to the government's servants, ministry, and politicians. In this poem, Rendra used some symbols such as: lipstick, love, baby, women's body.

Based on the data analysis presented on Rendra's poems, it is clear that most of Rendra's poems portray the real condition of the society. Rendra suggests us to see the problems about society through a wider perspective. He is really concerned about the low class society. He also criticizes the government workers, politicians, and civil servants who always oppress and alienate the minority. He seems to be a socialist; standing for the lower class of society.

Sapardi Djoko Damono

Most of Damono's poems talk about humanism. He criticizes the condition of human beings. In his poems *Two Poems with One Title*, *Space*, *Who Are You, and Space* Damono talked about human beings and their existence. The following will be the analysis of the poems based on the seven building tasks.

Two Poems with One Title

Significance

This task is used in order to answer the question of how the piece of language being used to make certain things significant or not and in what ways.

The blood spills in the field. Who

Is the sacrificial-animal this time, brother?

Here in these line, Damono wanted to describe the human condition where human was envious. The poem also drew how human sacrifices others to gain what they wanted. This was a critic made by Damono as a concern of being a human at that time. He emphasized this condition of human being by these lines.

True. I killed Abel, the recipient

Of nature's bitterness, of humanity's first hatred

Practices

The poem did not explain the human condition directly, but it tended to use peculiar way to imply the activity. The word *kill*, for example, was used to explain how humans did a bad thing in their life. The sentence *we go to the world* in the poem showed the activity of being human, that was to live.

Identities

Language can be used to show identities of the speaker or the characters as in the lines:

And You are here too. Look at my two hands

Stained with the blood of my brother

These lines showed the identity of humans which Damono was trying to enact. *My hands stained with the blood of my brother* showed the dark side of human beings in general. Even though it was not directly portrayed, we can feel it by looking at the real world.

Relationships

In this poem, Damono tried to show his relationship with his listener as close as possible. The language used in the poem directly made us to realize ourselves. Here, Damono looked like a wise person who taught his listeners or readers about life value.

Politics

In the lines below, Damono described how people saw what they accepted as the truth.

The bitterness of a faithful man swept to one side

True. I killed Abel, the recipient

Connection

The story of the poem *Two Poems with One Title* made a connection with the story of Caen and Habel in the Holy Bible. The story itself describes how enviousness blind people to do bad things, such as in these lines:

True. I killed Abel, the recipient
And you are here too. Look at my two hands
Stained with the blood of my brother
The blood spills in the field. Who
Is the sacrificial-animal this time, brother?

(Sapardi Djoko Damono. *Two Poems with One Title.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

Sign Systems and Knowledge

The use of language in the poem used many biblical language because of the intertextuality that existed in the poem.

Space

Significance

The poem *Space,* written by Damono, is a very short poem. The complete poem is shown below.

Adam has gone down into the forest
Confused in legends
And we are suddenly here
Gazing into the sky: empty-silent…

Here, through the last line, Damono wanted to show the significance of being human. What he believed was that humans did not know where they came from. Damono tried to portray that human came from nothing.

Practices

The sentence *gazing into the sky: empty-silent* showed the activity of human who gazed into the sky; trying to find the answer. At the end, what human search for was only emptiness.

Identities

Damono's poem, *Space,* uses simple sentences to show identities. The first line of the poem is

Adam has gone down into the forest

This explained who Adam is. He was the first human who was created by God (based on AL Qur'an story) who went down to Earth through the forest. This poem invited readers who did not comprehend why human existed. Damono showed that we, as the readers, were confused. We tried to find the answer as Damono said in the poem,

gazing into the sky: empty-silent…

Relationship

In his poem, Damono tried to show that our relationship is signaled through our confusion of where we are from. He wanted to show that we were in search of who we are.

Politics

The third line of the poem is very crucial.

And we are suddenly here

Damono explained politically that most people did not have faith in God. Politically, he described that we were doctrined by religions about who really are.

Connection

Sometimes we make something relevant to others through language. In the poem *Space*, Damono made a connection with Moslems tradition. In Islam, Adam was described as the most graceful creation of God. Because he was kicked out of the heaven as for making the mistake of eating

Kuldi. Then, he went down to the Earth through the forest.

Sign System and Knowledge

The poem of Damono, *Space*, used some privilege words that was *Adam*, where this word may only be understood by some people.

Who are you

Significance

People use language to say something significant. Damono's poem, *Who are you*, generally talks about humans. This poem began with a simple statement.

I am Adam

Through this line, Damono wanted to say that we were only human who were full of mistakes and sins. The poem used *Adam* to describe the existence of being human.

Practices

Here in this poem, Damono drew *Adam* who made mistake by breaking God's will. The second line of the poem showed an activity done by Adam which caused him to be sent out of heaven.

I am Adam
Who ate the apple;
Adam suddenly aware of himself,
Startled and ashamed

The poem also showed the activity of Adam through these lines.

Adam continuously suspicious
Of himself,
Hiding his face

Here, Damono described how Adam tried to hide his face from his mistakes. The fear and awareness made him feel alone.

Identities

We use language to get recognized as taking on a certain identity or role, that is, to build an identity here and now. Damono used peculiar language to describe Adam in his poem like in the lines below.

I am Adam
Who ate the apple;
Adam suddenly aware of himself
Startled and ashamed.
I am Adam who realized
Good and evil, passing
From one sin to another;
Adam continuously suspicious
Of himself
Hiding his face

(Sapardi Djoko Damono. *Who Are You.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

By these lines, Damono showed that Adam realized himself, was startled and ashamed. Damono successfully described humans by using *Adam* as the analogy. Here, it was clear that human was arrogant, untrustworthy and full of mistakes.

Relationship

In his poem, Damono showed that Adam broke the relationship with God. Damono also described that the relation between God and humans were breaking down because of Adam's fault.

Politics

This task showed what perspective on social goods is this piece of language communicating. The presence of *Adam* in the poem politically used to describe humans.

Connection

Damono in his poem *Who are you* made intertextuality with the story of Adam in the AL Qur'an (same in the Bible). We know from these holy books that Adam was the first human who made a mistake by eating *Kuldi.* The entire story behind this poem told about Adam which is used to describe humans by Damono.

Sign System and Knowledge

The poem of Damono, *Who Are You*, used provolege words such as *Adam*, where this word may only be understood by some people. The entire story of this poem was also privilege.

Ajip Rosidi

Rosidi's Poems analyzed in this study are *Between Us, Prayer, and Image*. These three poems tell about the issues of humanity. Rosidi tells about the way humans should be in making relationships with others. Rosidi also tells about our conciousness as God's creation. Rosidi describe his poem very well as follow.

Between Us

Significance

We use language to signal the things we are talking about significant. Rosidi's poem *Between Us,* begins with a simple sentence as follow:

When soul dances naked before soul

gesture

Here, Rosidi used the word *soul* to become significant. It was because Rosidi wanted to say that when there was no secret between people, it was like a *soul* which was honest. Rosidi used this piece of language to show that it was better if we, in making relationship with others, were honest.

Practices

This task answers the question of what practices or activity the piece of language is being used to enact. By using the line above, Rosidi showed the activity of a *soul* that is dancing. This was to say that we make relationships with other people in this life. The way we should be is being honest.

Identities

Language can be used to show identity. The poem writers used language to show the identity of person or his/herself. Rosidi did not show a person in his poem *Between Us* directly. *Us* here refered to those who read this poem. The entire story of the poem gave the readers identity of who we were supposed to be.

Relationship

Rosidi used his language in his poem interestingly to show what we were supposed to be in making relationship with other people. We can see in this poem below.

When soul dances naked before soul
Gesture
Is sufficient vesture
Between is air. A smile – a glance
Is enough.
So be it.

(Adjip Rosidi. *Between Us.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

Politics

In this poem, Rosidi wanted to show how the right or good relationships were. In the last line, Rosidi emphasized his idea by using the sentence *is enough. So be it.* That was what a relationship was supposed to be.

Connection

Rosidi uses his poem to make a relevant situation where people tend to use a *mask* in making relationship. According to Rosidi, we had to be honest like *soul dances naked before soul gesture.* He also said that *between is air* to show his point.

Sign System and Knowledge

Rosidi used his language not to privilege his belief. He looked tend to open mind with something he believes to other

people. The language he used, sharing his knowledge about human being.

Prayer

Significance

We use language to signal the things we are talking about significant. Rosidi's poem *Prayer* is a simple poem as follow.

God. Give me the strength
To master myself, loneliness
And greed. Guide me
In your path, to paradise. Amen.

This was the way Rosidi shows the significance of praying to God. Even if it was a simple poem, the entire poem is significant for the readers.

Practices

We use language to get recognized as engaging in a certain sort of practice or activity. The entire poem showed one activity; praying. We can recognize this activity through the use of language at the poem.

Identities

Language can be used to show identity. In this poem, Rosidi showed that God is the source of our entire life. We prayed to God because we realized that only God can give us strength. He is the only one who can guide us in this life.

Relationship

By this poem, Rosidi drew the relationship between people and God. God who have greatness while people ask for grace. This showed the vertical relationship between God and humans.

Politics

The social good which Rosidi wanted to say was that human cannot live without God's will. This was a right or true thing he wanted to share.

Connection

Rosidi made a connection with what people usually did as humans who believed in God. The poem connected with it.

Sign System and Knowledge

Here in this poem, Rosidi showed that humans' knowledge and faith in God lead them to pray. Praying as a sign system and belief became something we should do as human.

Image

Significance

The lines below are used to show the significance of this poem.

Your image, image intoxicating me
Haven't I committed all to Time?
The future looms lonely, unavoidably
The restless world growing dumb.

The use of the word *image* showed the significance of the poem. *Image intoxicating me* was also significant here. This showed that *image* can disturb people.

Practices

In this poem, Rosidi described how the image of someone in minds is.

Over the roof of my house the wind softly rises
Bringing your voice to me amidst the world's whisper.

It was not directly involved that the image of someone can come in our mind or brought by the wind. But it was clear through the use of language in the poem above that the image came and disturbed the mind.

Identities

In this poem *Image*, Rosidi creatively described someone who cannot release his/her past. The image of someone in the past cannot be erased in mind.

Relationships

The poem showed the relationship between someone with another in the past time. They looked as if having a good relationship. As the time goes by, they set apart. One of them cannot erase the image of him/her from their mind. Rosidi showed the intimate relationship between humans.

Politics

It was normal for humans to always remember his/her past. Rosidi, through his language, wanted to describe his perspective on remembering the image of someone.

Connections

We use language to render certain things connected or relevant to other things, that is, to build connections or relevance. This poem seemed making connection with the common problem faced by human.

Sign System and Knowledge

This task is used to claim something to be good or bad. The poem *Image*, was used by Rosidi to claim that most people cannot move on from their past. He claims that images seemed like they were coming from everywhere as in the following lines.

I see your face on my plate, on the wall
In the air, on the clouds, wherever I look

Goenawan Mohamad

The last poems are from Goenawan Mohammad. The poems which are analyzed in this paper are *Cold Unregistered* and *A Tale Before Sleep.* The poems from Goenawan are tell more about human's feeling or the relationship between them.

Cold Unregistered

Significance

This poem is talks about someone's loneliness in a quiet place. Goenawan tried to describe the situation in the middle of nowhere and had no friends to talked to. It was very clear that it was about someone's feeling when he/she had no friends in the city that he stayed.

Cold unregistered
On the thermometer
City wet
The wind along the river
Driving us away, yet we stay

(Gunawan Muhammad. *Cold Unregistered.* Translated by Harry Aveling, *Contemporary Indonesian Poetry,* University of Queensland Press, 1975)

Activities

The activity tried to be shared by Goenawan through this poem was an activity in a quiet city. In this poem, Goenawan told that there was no other activity besides nature activities. In order to make the situation perfect, Goenawan did not tell a story which was conducted by human or animate things. Furthermore, the entirety of this poem was only about loneliness. The person in that story could not move. Moreover, the city tried to kill him with loneliness.

Identities

The identity that was tried to be revealed in this story is about the identity or characteristics of a city. It seemed that someone had just moved from nowhere and stayed in the city. He needed to adapt with the nature and the situation there. The city seemed very quiet for the stranger because it only shared the loneliness and cold.

Relationship

The relationship that Goenawan wanted to build with the audience was to share the experience of staying in a quiet city. It was related with the situation faced by several immigrants in their new places. The places which forced them to stay and made them be thankful for what they had even though

it was probably the situation that they did not expect.

Politics

In this poem, Goenawan tried to tell the situations that would be faced by the people who were feeling lonely in the middle of nowhere. This poem changed people's perspective about cold. Some people thought that cold was beautiful especially with the snow. Goenawan tried to provide another perspective of cold for a person who had no friends in a city. Cold was not beauty anymore if there was no person to talk with.

Connection

The connection that Goenawan tried to insert in his poem was gratitude to God. In fact, the lonely feeling can be solved by appreciating what we had got. It was very clear that Goenawan wanted to say his gratitude to God, because in the worst condition, Goenawan still felt happy.

God, how can we ever
Be happy?

Sign and System

This poem showed that we had to stay and accept the condition that we got. We had to be happy and grateful because the situation could be worse.

A Tale Before Sleep

Significance

This poem told about loyalty in a marriage. In this poem, Goenawan tried to discuss human's characteristic that tended to be either loyal or betray someone's trust. This story was also taken from the legend of Angling Dharma and his wife. In this poem, Goenawan wanted to show that a promise was very hard to be kept. Furthermore, Angling Dharma was a king of Maja Pahit. It meant that every word that he said will be followed by the folks. In fact, Angling failed to prove his loyalty.

In the morning she died
Then the king realized that he must flee-
with the help of the
Gods (I forget which ones) – because of his faithlessness.
"Batik Madrim, Batik Madrim, why, my lord? Why must one love
Faithfulness more than life and such like and so forth?"

(Gunawan Muhammad. A *Tale Before Sleep.* Translated by Harry Aveling, *Contemporary Indonesian Poetry,* University of Queensland Press, 1975)

This part showed that he was expecting God's help in order to save his life. It also showed that he betrayed his loyalty because of his faithlessness. In the last sentence, it can be found that Angling loved his life more than his loyalty.

Activities

The event that was told in this poem was Angling Dharma's wife's suicide to prove the loyalty of her husband. On behalf of loyalty, his wife jumped into the fire and Angling Dharma was expected to follow his wife to show his loyalty and honesty. In the beginning of the story, Goenawan described that there was a small talk between Angling and his wife in their room. His wife accused him that he was cheating but he declined it. In order to prove that he was saying the truth, his wife jumped into the fire to show his loyalty. She expected that he would follow her to prove his loyalty and honesty.

"The lizards, my love, are talking about us.
Talking nonsense."
So the king said to his queen that night.
Breath in the bed
Flowed calmly and twilight crawled between the mattress and
The sheet.
"Why do you not believe me? Dreams will convince you as surely
As tomorrow's sun."

The woman wept as Anglingdarma coldly pulled the cover back
Over her breasts, even though he kissed her long, long hair.
In the morning she died.
Then the king realized that he must flee – with the help of the
Gods (I forget which ones)- because of his faithlessness.

(Gunawan Muhammad. *A Tale Before Sleep.* Translated by Harry Aveling, *Contemporary Indonesian Poetry*, University of Queensland Press, 1975)

Identities

This poem described a real identity of a king as a human. This poem showed us that a king was also a human who had human characteristics. It was the reason why he refused to jump and prefered to be loyal to his life. It portrayed the real condition of human nowadays. People can be very loyal but in the certain situations and condition he can betray others' trust.

Relationship

The relationship that Goenawan wanted to build through this poem is giving an example to the audience that loyalty is very expensive and the poem showed that the loyalty in a marriage can be broken by the problems that they face. Goenawan wanted to remind people that most of them will prefer to be loyal to their life rather than his wife.

Politics

Most of people will think that a marriage will survive in any condition because they will do it on behalf of love and loyalty. Loyalty and love are something that cannot be seen clearly. It needs to be tested because as a human we will have an intention whether being loyal or not. Moreover, Goenawan also wanted to show that suicide was an honor to show the truth and loyalty.

Connection

This poem was connected with the story of Angling Dharma, a king of Majapahit. Angling Dharma, who understood the animals' language refused to tell her wife what two lizards were talking about. Then, his wife committed a suicide by throwing herself in to the fire to prove her husband's loyalty.

Sign and System

Angling Dharma as a person who understood the animal language, had a privilege to tell his wife about what two lizards were talking about. However, he refused to tell his wife. Then, she decided to commit a suicide.

CONCLUSION

Contemporary Indonesian Poetry from the 1960's to the 1970's was dominated by socialism and humanism. Socialism here covers the criticism of the Indonesian writers to the condition of society where power imbalance exists among society. There are aspects of society which is in the powerful position such as the government, and the lower aspects of society such as women and the marginalized people. On the other side, humanism here covers the criticism on the situation where people live in chaotic circumstances and how they interface each other.

In general, most of Rendra's poems talk about humans and majority against minority. Most of Damono's poems talk about humanism. Damono, through his poems, wants to describe the issue of humanity. He criticizes the condition of human beings. Rosidi tells about the way humans should be in making relationships with others. He suggests that the true way is honesty. When there is nothing hidden or secrets between us, it will be better. Rosidi also talks about people's consciousness as God's creation. Rosidi reminds people through his poem *Prayer* that peo-

ple are God's creation so that people have responsibility to praise and pray to God. While the poems from Goenawan talk more about human's feeling or the relationship between them.

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