Vol. 4, No. 1, March 2018

Indonesian Journal of English Language Studies

ISSN 2442-790X

IJELS

IJELS

Indonesian Journal of English Language Studies

Volume 4, Number 1, March 2018

Phonological Processes in Chagga Nativized Lexemes Borrowed from Standard Swahili: A Chagga - English Comparative Study
Gerald John Mallya

Afro-American Women Discrimination on Hidden Figures : A Critical Discourse Analysis
Listiana Ikawati

The Cutting Age Literature, from Romanticism to Victorian Age: A Study on Victor Hugo and Alfred Tennyson
Elizabeth Thadeus Mashao

The War, Postwar and Postmodern British Poets: Themes and Styles
Gregorius Subanti

Purifying the 1920s Southern American Society: The Grotesque in Flannery O'Connor's "A Good Man is Hard to Find"
Dian Windriani

THE GRADUATE PROGRAM
IN ENGLISH LANGUAGE STUDIES

SANATA DHARMA UNIVERSITY

Indonesian Journal of English Language Studies
@2018 Sanata Dharma University
ISSN: 2442-790X

EDITORIAL BOARD

Chief Editor:
Dra. Novita Dewi, M.S., M.A. (Hons), Ph.D.

Associate Editors:
Dr. J. Bismoko
F.X. Mukarto, Ph.D.
P. Sarwoto, S.S., M.A., Ph.D.
Dr. B. B. Dwijatmoko, M.A.
Dr. E. Sunarto

Managing Editors:
Tan Michael Chandra
Novita Sari
Aditya Cahyo Nugroho
Angela Kurniawati Joice Paila

IJELS, an Indonesian Journal of English Language Studies is intended for enthusiasts in English Language Studies (ELS), chiefly graduate students, to express themselves. They do so in trying to contribute to human progress and development by way of English Linguistics, Literature, Education, and other relevant sub-disciplines. IJELS focuses but not limited to ELS in Indonesia and neighboring countries, including English in Asia.

IJELS is an online and print journal, published at least twice a year, and managed by the Graduate Students of ELS Study Program, Sanata Dharma University. The academic editors are ELS lectures of Sanata Dharma University and its collaborators. IJELS grateful accepts qualified articles from contributors of different universities and institutions, domestic and overseas.

Editor and Administration Address: Graduate Program in English Language Studies Sanata Dharma University
Jl. Affandi, Tromol Pos 29, Yogyakarta 55002
Ph. +62-274-513301, 515352 Ext. 1501
E-mail: *ijels@usd.ac.id,* Website*: www.usd.ac.id/jurnal/ijels*

GUIDELINES FOR ARTICLE CONTRIBUTORS

Indonesian Journal of English Language Studies (IJELS) welcomes articles and research reports from enthusiasts of English Language Studies, chiefly from graduate students. The articles and research reports focus on issues related to English Linguistics, Literature, Education, and other relevant sub-disciplines which have never been published elsewhere. The writing guidelines are as follows:

1. Manuscripts must be written in English, in Ms. Word doc. format, double-spaced on A4 paper, font 12, Times New Roman, and 15-20 pages in length, with two hard copies and the soft copy.
2. Articles should be written in essay style with a subheading for each part, except for the introduction. The subheading system is as follows:
   LEVEL ONE : ALL CAPITALS, BOLD, LEFT JUSTIFICATION
   Level Two : Capitals-lowercase, Bold, Left Justification
   Level Three : Capitals-lowercase, Italic-bold, Left Justification
3. Research report articles should include:
   - Title
   - Full name of the contributor(s) without title(s) and institution (affiliation)
   - Abstract (± 100-150 words)
   - Keywords (4-6 words)
   - Introduction
   - Methods
   - Findings and discussion
   - Conclusions and suggestions
   - References
   - Appendix, if any.
4. Non-research articles should include:
   - Title
   - Full name of the contributor(s) without title(s) and institution (affiliation)
   - Abstract (± 100-150 words)
   - Key words (4-6 words)
   - Introduction
   - Body text
   - References
5. Articles will be reviewed by subject reviewers, while editors have the right to edit the articles for format consistency without altering the substance.
6. All manuscripts should conform to the APA Style Manual, for example:
   ALvesson, M. & SKoldberg, K. (2000). *Reflexive methodology: News vistas for qualitative research.* London: Sage Publications.
   Dewi, N. (2006). As simple as ABC. *Phenomenology Journal of Language and Literature, 10*(1), 49-57.
7. Manuscripts, as well as contributor's brief CV, and two hard copies, should be sent to the Secretariat of the Graduate Program in English Language Studies, Sanata Dharma University in Campus II Mrican, Sanata Dharma University, Jl. Affandi, Gejayan, Yogyakarta.
8. The soft files of the manuscripts should be sent as e-mail attachment files to: **ijels@usd.ac.id**
9. An article contributor is entitled to two offprint editions of the current issue.

Indonesian Journal of
English Language Studies

Volume 1, Number 2, September 2015

CONTENTS

CONTENTS i
EDITORIAL ii

Phonological Processes in Chagga Nativized Lexemes Borrowed From Standard Swahili: A Chagga - English Comparative Study
Gerard John Mallya 1

Afro-American Women Discrimination on *Hidden Figures*:
A Critical Discourse Analysis
Listiana Ikawati 19

The Cutting Age Literature, from Romanticism to Victorian Age:
A Study on Victor Hugo and Alfred Tennyson.
Elizabeth Thadeus Mashao 31

The War, Postwar and Postmodern British Poets: Themes and Styles
Gregorius Subanti 39

Purifying the 1920s Southern American Society: The Grotesque in
Flannery O'Connor's "A Good Man is Hard to Find"
Dian Windriani 50

EDITORIAL

The Indonesian Journal of English Language Studies (*IJELS*) has seen its 7th publication and continued to provide platform for the improvement of English Language Studies in Indonesia by means of scholastic writings produced by and for the graduate students. To survive, the journal invites graduate students to share their research papers, part of their thesis projects and peer-reviewed articles within the field of ELS. This is not always an easy task since the labor of love from article selection, post-review revision, final editing to its publication stage have all been done by a handful of Sanata Dharma University's ELS students on voluntary bases. I shall use this opportunity to thank the students involved. The Editors would wish that many more students partake in ensuring IJEL's continuing presence either by becoming contributors or managing editors.

This current issue brings together contributions from linguistics and literature majors. The variety of topics discussed has shown that the study of English Language is highly dynamic and changing through time whilst opening up for discussion beyond its usual, traditional pursuits, in terms of language source(s) and literary genre, for example. Gerald John Mallya examines what phonological processes occur in the language spoken by Chagga people of Tanzania, south of Mount Kilimanjaro. His comparative analysis of syllable and phonemic changes between Chagga and English may enrich phonological study which will surely be useful for the preservation and promotions of local languages. Broader interests in critical theory, power and ideology, politics of representations in doing ELS are evident in Listiana Ikawati's reading of the American movie *Hidden Figures*. Using Critical Discourse Analysis, her study reveals that racist and sexist ideologies are present in the movie. The three literature articles are "conventional" in terms of the generic texts dealt with, i.e. 18th to 20th century British poems and post-World War American short story, but each article's perspective is not. Elizabeth Thadeus Mashao's article examines great poets of different periods Alfred Lord Tennyson and Victor Hugo, arguing that they both use nature for dissimilar purposes, that is, adoration thereof for Tennyson, and satire for obsession with materialism in Hugo's poems. Gregorius Subanti's essay compares and contrasts two postmodern British poets of different cultural backgrounds, the Liverpool poet Adrian Henry and Jamaican immigrant poet James Berry. Using their own respective style, the two poets use the bitter experiences of wars as their writing materials with which British poetry flourishes well. The last contribution from Dian Windri is an analysis of the grotesque characters in Flannery O'Connor's signature short story "A Hard Man is Hard to Find". This article argues that through the bizarre and evil characters O'Connor reveals the shallowness of the Christian faith of the American Southerners in her time.

Enjoy reading for by reading we know that we are not alone.

Editor-in-Chief

Novita Dewi

Phonological Processes in Chagga Nativized Lexemes Borrowed From Standard Swahili: A Chagga - English Comparative Study

Gerald John Mallya

Sanata Dharma University, Yogyakarta
e-mail: mallyag@yahoo.com

ABSTRACT

Linguistics as a present study, acts as an instrument towards promoting local languages. This recent study aims at studying some of phonological processes in Chagga language (Particularly Kibosho and Marangu varieties). Chagga is a Bantu language family spoken by Chagga people of Tanzania, south of Mount Kilimanjaro. Borrowing is the act of taking a word or a phrase from one language and used it in another language. The present study is carried out under Generative CV Phonology Theory, developed by linguists, Keyser and Clements in (1983). This theory strives to guide the present study on scrutinize phonological processes with their rules in Kibosho and Marangu varieties. The very study is the phonological type of study which employs qualitative method. The study employs Interview to observe the pronunciation by native speakers, voice note as linguistic variable need for homogenous resemblance of the uttered lexical items and the phonological processes. To answer study question one the study observes there are three major causes of phonological processes in Chagga as in English with very little variations namely: Phonological processes motivated by syllable structure rules [vowel insertion/ epenthesis], Phonological processes in Chagga language affecting syllable [consonant deletion] and Phonological processes motivated by phonemic reasons [cluster tolerance, feature change]. In adhering problem two the study has found similar phonological processes between English and Chagga with very little differences especially on phonemes which undergo the changes hence advocates for further analyses in local African and Asian languages to pursue a similar study or any nearly phonological study in order to preserve and promote local linguistics contents from ones native language.

Keywords: *Phonological processes, Nativazation, Phonological rules, Chagga languageI*

INTRODUCTION

Chagga is a Bantu language spoken by Chagga people of Tanzania, south of Mount Kilimanjaro. Chagga people are also called Wachaga, Jagga, Dschaga, and Waschaga (Mushi 2005). This language is categorized into Bantu language families, as an indigenous African; language spoken by the third largest ethnic group in Tanzania. Chagga people are traditionally living in the southern and eastern slopes of Mount Kilimanjaro, Mount Meru and near Moshi. Dialect continuum is a range of dialects spoken across some natural area that differ only slightly between neighboring areas, but as one travels in any direction, these differences accumulate such that the speech from opposite ends of the continuum is no longer mutually intelligible.

Chagga people descended from various Bantu groups who migrated from the east of Africa into the foothills of Kili-

manjaro. Linguistic evidence proves that the migration of these individuals predominantly came from the north and east of Kilimanjaro (Lema 1973). Lema claims that, after Chagga arrival the development of chiefdoms emerged whereby each of the overriding chiefdoms developed their speech traditions emerged was not a unified Chagga language but a variety of dialects of the same language. That is why these people have several dialects while they are all Chagga people, staying in the same geographical location. Though there are no clear proofs about how these people arrived at the foot of Mount Kilimanjaro, it is estimated that their arrival was gradually happened until they are fully established.

The Chagga phonemes have all parameters of Bantu languages specifically in its phonological features. Thereafter, comprehending Chagga phonological system particularly Kibosho and Marangu varieties act as a helpful language instrument for the research to make a deep analysis of Phonological Processes of Nativized words in Kibosho and Marangu dialects of Chagga from Standard Swahili. Through this the researcher observed which features are reassigned from Swahili to Chagga, and those which are not. The phonological parameters used to categorize vowels in Chagga language with its varieties are the same as those applied in English language which marks a similarities within a comparative study as: tongue height, tongue position and lip shape. In English language as well as Chagga language the tongue height parameter is concerned with raising part of the tongue involved when producing a vowel sound. Similarly to vowels, Chagga has the various consonant sounds in its phonemic inventory. Stops [/ p /, / b/, /t/, / d/ and / k/], nasals / m, n. ɳ and ŋ/ fricatives [/ f/, / v/, / s/, / ʃ/ and / h/], one affricate / ʧ/. Also the lateral / l / and the trill / r/ and /w and y/. In Chagga language especially in Kibosho variety glides cannot function as syllable nuclear without a vowel.

The phonological processes taking place on Chagga loanwords nativization are caused by different factors. Such factors are phonological processes that occur due to phonemic reason. Second, group of phonological processes is triggered by non-assimilation and assimilation rules. The third are the phonological changes that are motivated by Chagga PSSRs. Phonological processes motivated by syllable structure conditions as in English, also occur on Kibosho and Marangu varieties of Chagga loanwords in that the loanword adaptation or nativization at the phonological level is governed by syllable well-formedness in the RL. The phonological processes involved are aimed at realizing well-formed or permissible syllables in a given language. For example in Kibosho and Marangu varieties, the phonological processes include segment deletion, insertion and substitution. The study is restricted in analyzing Phonological processes that involved in Marangu and Kibosho dialects.

This study is brought about by the foundations of borrowing phenomenon as the word formation process. It is defined as the act of taking a word or a phrase from one language and used it in another language. Mwaliwa confer on levels of borrowing, as, pure or adopted borrowing and adjusted or adapted borrowing (2014). The concept of pure borrowing as a type of borrowing involves taking the word in the recipient language without making any structural alterations in the word whereas adjusted borrowing as a type of borrowing whereby the loanword undergoes significant structural changes when it gets into the recipient language. These two

categories of borrowing occur in all languages, depending on the structure of the languages involved. Furthermore asserts that pure borrowing will take place if the structure of the Source Language is similar to the structure of the Recipient Language. This study is guided by major two questions. The first question is: What are the phonological processes of loanword nativization in Marangu and Kibosho dialects of Chagga? The second question states that: What are the similarities and differences between Kibosho and Marangu varieties of Chagga and English in terms of phonological processes in lexeme nativization? These questions made the study to seek for the supporting theory which makes the easy grasp of the findings.

Study Objectives

This study aims to identify phonological processes involved in nativization in Marangu and Kibosho dialects of Chagga language. The study observes the stated phonological processes as used in English language and analyses if they exist and how they happen/used. In doing so, the study is limited only on phonological processes of nativized words specifically on vowel epenthesis, consonant deletion, cluster tolerance and feature change. This will derive some of English phonological processes and their realization in the two varieties of Chagga.

The second objective is describing the similarities and differences between English and Kibosho and Marangu dialects of Chagga language. This study is implicitly observing possible variations occur in between English loan words from different languages of the world and that of Chagga from Standard Swahili. The variation is explained in each process.

Study Significance

This study provides assistance to linguists with information that they may little have or never been aware of with view to phonological processes of nativized words. The study also is of, significant as it inserts knowledge to the continuing studies on the loanword phenomena in Bantu languages. It is expected that this study on nativization of Marangu and Kibosho dialects of Chagga language loanwords is an important source of information on African linguistic studies and it will add to scholarly knowledge through the use of 'CV' Phonology theory. It is a useful linguistic study for it emphasize on upgrading local contents.

The study also invites language scholars to engage in the use of smart instruments for data collection and by doing so one improves his/her techknowledge ability. The at hand study is believed of promoting local and Bantu language for it alert language users all over the universe to come up with the improvement of the same study and even rather related study. Chagga users get to know how their native language is of important on how they are to promote, protect and preserve their local linguistics studies.

THEORETICAL REVIEW

This study is carried out by Generative CV Phonology developed by linguists, Keyser and Clements 1983. This theory strives to guide the present study on scrutinize phonological processes with their rules govern in Marangu and Kibosho varieties. This theoretical framework provides a great and prominent significant role on a Bantu language analysis from north eastern part of Tanzania. Phonological environments refer to the surrounding sounds of a target speech sound, or target phone, in a word. The phonology environment of a

phone can sometimes determine the allophonic or phonemic qualities of a sound. Meanwhile phonological processes are prescribed ways of analyzing speech sounds of any language of human.

They are the patterns that young children, use to simplify adult speech. Generative CV-Phonology is a nonlinear model focused on the syllable structure that was developed by Clements and Keyser 1983. The theory grasps that many phonological rules only receive appropriate formulations regarding the syllable. Clements and Keyser affirm that a syllable is a phonological unit that plays a noteworthy role in determining the organization of segments in a language. Many phonological processes in language are motivated by the need to maintain the preferred syllable structure of the language.

The Generative CV Phonology model was built upon Kahn's 1976 theory of syllable representation. Kahn's model of the syllable has two tiers, to be exact the syllable line and segmental level. Clements and Keyser modified Kahn's model by introducing a third layer, known as CV tier to reconcile between the syllable tier and the segmental level. The CV line was introduced so as to tackle the shortfalls identified in Kahn's model. Clement and Keyser clarify that in his study Khan proposed to expand the notion of phonological representations assumed in such works as Chomsky and Halle's Sound Pattern of English, 1968 by introducing a new tier of representation involving strings of the symbol [s] representing the node 'syllable' (1983: 3). Hence the modification of Khan's notion was done.

METHODOLOGY

Method

This very study is a phonological study in Bantu language particularly Chagga language. The study employs qualitative method to scrutinize phonological processes of nativized loanwords in Kibosho and Marangu dialects of Chagga language, from Standard Swahili language. The well dexterity of (2009) with a total numbers of (201) data both verb inventory and noun inventory category, is of useful data source with current usage of the lexemes by the five prominent speakers of the two selected varieties of Chagga language. The studied areas provide at hand study with accurate information as the chosen respondents were of well informants three from Kibosho and two Marangu varieties of Chagga language.

The criterion used to select informants is the fact that the informants are Chagga speakers and of the two selected variety with standard Swahili ability. Not only native and active speakers were selected, but also aging was a prior factor for selecting respondents for analyzing the corpus with much wisdom and credibility to the linguistic knowledge for Bantu speakers. The at hand study employs interview technique for stimulating the knowledge on nativazation phenomenon towards respondents. The researcher employ voice note to acknowledge advancement of science as well as getting the pure utterance of lexemes from respondents. Furthermore he uses introspection linguistics data collection for lexeme categorizing.

In data presentation of the study, Firstly; the researcher discussed the phonemes of studied language in comparison with English language with its syllable structures and cluster. Then empir-

ical analysis is done to categorize collected corpus and arrange them systematically referring to their word classes as data 1 to be named appendix one (1) thus verbs, and data (2) two as nouns. This has softened the reduplication of contents. Secondly; Phonological processed words are sorted for instrumentalizing syllable structure that the researcher easily analyzes the collected data. Then the researcher phonetically runs the transcription for determining the phonological process. Then the study on phonological processes of nativized words from standard Swahili was verified by the help of the CV-Generative Phonology structure theoretical framework. Thus the foundation of the study is guided with the overview of this theory. The theory determines the results as when they co-occur one another. This phonological rule is used to test the collected data and the information provided by respondents.

DATA ANALYSIS

In this session the study observes the selected phonological processes that are frequently found in Chagga language particularly Kibosho and Marangu varieties. The processes include vowel epenthesis or also named vowel deletion, consonant deletion, cluster tolerance and feature change. All these are the phonological processes occurred due to the mentioned earlier reasons as far as linguistics is concern. The study simultaneously provide the answers to the second study question in each end of the discussed process for similarities and differences.

Vowel Epenthesis

This phenomenon deals with the insertion of vowel between two consonants or after a consonant in a syllable final position. The below example provide lexemes from Arabic language to standard Swahili with its transcriptions and the gloss of such lexemes. This is shown in data beneath;

Arabic Coding Formal Transcription	Swahili Coding English Coding
1. Sebab /sa.ba.bu/	sababu reason
2. Unwan /a.nwa.ni/	anwani address
3. Adhuhr /a u.hu.ri/	adhuhur trouble
4. Urs /a.ru.si/	arusi wedding

The above data provide the vivid of what is referred to be phonological vowel epenthesis whereby some vowels undergo changes soon after been borrowed from Arabic language to Swahili. The process happens also for making native speakers of Swahili easier pronunciation of nativized lexemes.

In English language, epenthesis (insertion) is one of the PSSRs aimed at breaking up consonant clusters. This is a dominant process in any language in that segment clusters are disallowed in pronunciation as they make segmental sequence obscured. This process consists of four categories namely; vowel insertion, anaptyxis, prothesis and consonant insertion at the word middle position which are all found in English language lexemes. Insertion in Chagga involves anaptyxis and prothesis by inserting a vowel so that to have practically easy articulation. The infringement of practicality in the epenthetic segment in Chagga has no equivalent in the input. Vowel epenthesis in Chagga loanwords borrowed from Swahili may be explained in view of the variations in the syllable systems of both languages. There are different forms of vowel insertion occurring in the Chagga loanwords nativization: prosthesis and anap-

tyxis. Prothesis is motivated by morphological factors; while Anaptyxis is motivated by PSSRs in Chagga loanwords. Thirty words are absolutely a result of vowel insertion.

The study found that, in English epenthesis is often motivated by the need to make consonant contrasts more distinct. For instance in some English varieties such as Ireland, South Africa and Scotland vowels are inserted for breaking the cluster. For instance the English lexeme as, i.e. film. The study also observes that this category of insertion can be brought about by different means in which the major cause is said to be a non-standard pronunciation. For example: Lexemes, athlete, film. Thereafter this study declares that the same process done in Chagga language appeared to be done in English with the same rule. Observe the below English example:

i) Film → / ***filəm***/ [epenthesis due to dialect distinction]
ii) /*ath**a**lete*/ → athlete [epenthesis due to non-standard pronunciation]
iii) /*fil**u**m*/ → film [epenthesis due to non-standard pronunciation]

The second category in insertion is what in English referred to as anaptyxis. Anaptyxis is a phonological process where an extra vowel is inserted between two consonants. From field data it is seen that this process commonly takes place in Chagga nativized loanwords. Let us consider the following four derived data from the corpus whereby their phonological environment are as similar to those of English:

Swahili	**Chagga**	**Gloss**
a. Shtua	sutua	'astound' i)
b. Trekta	itirekita	'tractor'
c. Shtuka	isutuka	'be astound'
d. Boksi	ibookisi	'box'

In fact data (a) and (b) above vowel is inserted between the consonants for the purpose of breaking the consonant sequences as well as to make easy for articulation. This process is therefore motivated by PSSRs which results in obtaining the preferred syllable structure in Kibosho and Marangu varieties of Chagga particularly, that is, CV. Explicitly a syllable gets inserted in between consonants in order for Chagga speakers particularly Kibosho and Marangu origin to have preferred syllable structure. To address problem three of the study the phonological rule derived in this process denotes that English anaptyxis is also adapted in Chagga nativized lexemes.

The third category that this study observes in insertion is prosthesis. Prosthesis is among English phonological process involving vowel insertion at word initial position. In English language, prothesis which is linguistically derived from post-classical Latin based on Ancient Greek [πρόθεσις] to mean placing before.`` Thus the study concludes that, it is the linguistics process that focuses on adding a sound or syllable in the word initial word position without changing the lexeme`s semantic category or it`s etymological structure.

It is observed that, in English language prothesis is highly utilized since Middle English and Old one by scholars like William Shakespeare and Edgar Alan Poe in poetic writing purposely on rhythmical manner and to raise emphasis. For instance Poe in English language literary text; the stanza states:

…``*Thus much let me **avow**, you are not wrong who deem*``…

The vowel **`a`** is inserted in the initial lexeme vow purposely to make literary piece more rhythmic by Poe. Shakespeare in his poetic writing he provided an example of English prothesis such in the following stanza saying;

ii) …``*Tearing of papers, breaking rings* ***a-twain****, storming her world with sorrows wind and rain*``…

The poet wanted to put more emphasis on his reading by inserting vowel **`a`** at lexeme `twain` purposely by the vowel insertion in the initial word position. Furthermore another Poe literary work is observed in the English stanza;

iii) …``*What though that light thro` storm and might so trouble from* ***afar***``…

The poet uses prothesis as vowel **`a`** for giving pace of rhythm. Thereafter English language uses mostly inserted vowel sound **/a/** for as its prothesis marker. Meanwhile this study claims that, in Chagga a high front vowel **/i/** gets inserted at the word initial position. For instance the below twelve stipulated Chagga lexemes nativized from Standard Swahili:

Swahili	**Chagga**	**Gloss**
a. Tawanya	itawanya	‘stretch’
b, Ua	iwa	‘flower’
c. Dirisha	itirisha	‘window’
d. GariI	kari	‘car’
e. Godoro	igodoro	‘mattress’
f. Shati	ishati	‘shirt’
g. Boksi	ibokisi	‘box’
h. Shone	ishona	‘stitch’
i. Basi	ibasi	‘bus’
j. Trekta	iterikita	‘tractor’
k. Shimo	ishimo	‘outlet’
l. Yai	iyai	‘egg’

At present study observes that in Chagga language a front high vowel /i/ is inserted at the word initial position as triggered by environment of different consonants/b/ ,/d/, /k/, /ʃ/ and /y/. The process is thus motivated by PSSRs which results in obtaining the preferred syllable structure in particularly the two varieties researched. Moreover, a front high vowel is inserted at the environment that is the result of succession of the two vowels taken from Swahili language.

1. i.e. Ua iwa ‘flower’

From the above data a high back vowel /u/ glides to /w/ so that to allow insertion of a high front vowel /i/. This is because in Chagga a succession of three vowels sound is not allowed.

The last and the fourth category of insertion discussed in this study is consonant insertion at the word middle position. As sound segments in English structure, consonant insertion in Kibosho and Marangu dialects of Chagga involves the insertion of a consonant between vowels to break a sequence of two vowels. This study observes that, not only vowels can be inserted but in English sometimes consonant can be attached at the middle of the syllable for the phonotactics reasons. Provided a prominent example in English language on the use of definite and indefinite articles [a, an]. In English language we can consider article ***`an`*** with consonant [n] to be useful in phonology of breaking the cluster of two vowels. Consider the following; [***a apple → an apple***]. The study observes three Chagga lexemes of this consonant insertion at the middle position.

Swahili	**Chagga**	**Gloss**
a. Jua	ruva	‘sun’
b. Suruali	suruvali	‘trouser’

Consonant Deletion

In this phonological process, some words violate consonants so as to respect the syllable structure of the Bantu

languages which is CVC. The process isi) done for that the lexemes adopt theii) word system of the target language. Ex-iii) amples are stipulated below;

Arabic Coding	Kiswahili Coding
Ammar	amiri
Budd	budi
Assubh	asubuhi
Formal Transcription	**English Coding**
/a.mi.ri/	begin
/bu.di/	alternative
/a.su.bu.hi/	morning

This is to say the nativized lexemes from Arabic language are experiencing consonant deletion phonological process for making phonotactics resemblance of the borrowed lexemes. The syllable structure of Bantu language influences the process to take place hereby speakers could easily utter the nativized words.

In English linguistics, a sound, such as a stress less syllable or a weak consonant, is not pronounced; for example, most American English speakers do not pronounce the phoneme [d] in lexeme "handbag", phoneme [n] in lexeme "condemn", and phoneme [k] in lexeme "know". Hence, it can be denoted as a process by which a sound present in the phonemic form is removed from the phonetic form in certain environments for ease of production. Thus there are three types of deletion in English and some Germanic languages: aphaeresis which is initial deletion as in English phrase ***[I am → I'm, I have → I've]*** or the initial loss of /k/ before /n/ as in ***know, knight***, syncope is formative internal deletion: the term is most frequently used with vowel loss, but some authors broaden it to consonants as well. This can be seen in American and British forms of certain lexemes:

/sɛkrɪtɛri/ vs. /sɛkrɪtrɪ/ → 'secretary'
'Sign '→ assign.

Meanwhile apocope is the loss of a final element as phoneme /t/ before a word beginning with another consonant in English language, ***' last time'***, also low stress words may lose their finals as in lexeme ***['and', 'of'].***

This study observed three categories of consonant deletion in Chagga namely; Apocope, syncope and aphaeresis as is stated in English language above. In chagga thereafter apocope is the deletion of a sound, usually a vowel at the word final position. In Chagga loanwords, Apocope affects syllables. Two syllables at the word final position are deleted as shown in the following example of Chagga loanwords.

Swahili	**Chagga**	**Gloss**
Chakula	chao	'food'

The first category to be discussed in here is syncope. As stated above on English likewise in Chagga language this process occurs when there is loss of a segment in the medial position of a word. This affects syllable in Chagga loanwords nativization especially in Kibosho and Marangu varieties which are the more standardized one. Hence Chagga language loss of a vowel appears at the central of the word, not from initial position, nor from word final position in rapid speech. Consider the following four extracted data from Chagga language found in this study:

Swahili	**Chagga**	**Gloss**
a. Kisu	'kyandu'	knife
b. Kikapu	'kkabu'	basket
c. Kijiko	'kliko'	spoon

Thus, a high back vowel is silent when preceded by a voiceless plosive velar

sound. For the study to adhere study problem two it discovered equal comparison between English and Chagga languages. The minor different is easily observed only on the deleted phonemes though the processes applied to both languages in their nativized lexemes.

Secondly, is the deletion in the initial position namely aphaeresis. In English; Aphaeresis is a phonological process in which a segment is deleted at word or syllable initial position as explained previously. This change occurs in six lexemes of Chagga language particularly Kibosho and Marangu varieties whilst loanwords from Standard Swahili are nativized. The following data as collected from field and written document show how sound segments are word initial position deleted.

	Swahili	**Chagga**	**Gloss**
a.	Baba	aba	'father'
b.	Kufa	fo	'to die'
c.	Kula	lya	'to eat'
d.	Kunywa	nna	'to drink'
e.	Nyumba	mba	'house'

Generally, in extract above the bilabial plosive / b/, velar plosive /k/, and nasal /ŋ/ in Chagga (Kibosho) is deleted in the process of nativization. From data b – e, the whole syllable get deleted in the environment of word initial position. To answer study question two thus, the study claims that the deletion of sounds at initial lexeme is both recognized in English and in Chagga nativized lexemes.

Thereafter to represent study question two, the study discovers that, a consonant sound gets deleted at the word initial position during nativization of words from Swahili in Chagga as sometimes occur in English nativized words from other languages.

Cluster Tolerance

There are few cases where recipient language maintains the cluster that was in borrowed language as stipulated in the below extract.

Arabic Coding	Kiswahili Coding
Izz	enzi
Unwan	anwani
Amr	amri
Formal Transcription	**English Coding**
/en.zi /	power
/a.nwa.ni/	address
/am.ri/	command

a.

As stated above the example provided are borrowed lexemes that abide with the rule of retaining their former state of phonetics. The change of the phonotactics are not emphasized in such lexemes from Arabic language shifted to Swahili. Thus there is a great retain of lexeme cluster as the words do not change their structure.

Chagga language as well as how English does, it admits consonant clusters as a phonological co-occurrence. Any English syllable can begin with a vowel, with one, two or three consonants. The study with scholars, observes that no lexeme in English begins with more than three consonants this means the maximum number of segments in the word initial consonant cluster is three. On the other hand, the study observes that, some of the loanwords from Standard Swahili were found to have retained consonant clusters in the borrowed Swahili words. Consider the following findings from Swahili to Chagga language with its gloss in English as taken from the corpus:

Swahili	**Chagga**	**Gloss**
a. Anza	ansa	'start'

b. Chumvi	shumbi	'salt'
c. Dhambi	sambi	'sin'
d. Chumba	shumba	'room'
e. Chemsha	shemsha	'boil'
f. Zungumza	sungumsa	'chat'
g. Vimba	imba	'swell'

The present study clearly observes that, the beneficiary language has tolerated the consonant cluster [mb], [mʃ], [mz] and [nz, ns] that are permissible in Chagga language. Cluster tolerance in Chagga language is generated by prestige as it overrules well-formedness. Although the beneficiary language has a means of adapting innovative words, sometimes not all syllables are changed; there is a high level of broadmindedness. Nonetheless, from the study it is observed that Chagga and Swahili languages are Bantu languages so it is likely to share some phonological features as words were found to have retained the phonotactics of the lending language.

Feature Change

Sometimes, features of the borrowed words like as observed in English language, are changed since it might happen that there are some phonemes that are in borrowed language but not found in the recipient language. If this happen, then it has to be changed to the nearest equivalent in the recipient language. The following are the examples where Arabic /q/ and /kh/ are realized as /k/ and /h/ respectively.

Arabic Coding	Kiswahili Coding
Waqf	Wakfu
Usquf	Askofu
Waqt	Wakati

Formal Transcription	English Coding
/wak.fu/	Religious endowment
/a.sko.fu/	Bishop
/wa.ka.ti/	Time

Afterward, Massamba states that in phonology of a language there are some natural processes which could not be found in every language (2010). He further argues that during the phonological processes a sound segment is made alike to behave more like a neighboring segment? In other words a segment may acquire features from a neighboring segment. The process may be whether progressive or regressive. Moreover, there also non assimilatory processes which could also occur in a language and it is very difficult to provide clear reason as to why they occur.

CONCLUSION

Summing up: To answer study question one the study observes there are three major causes of phonological processes in Chagga as in English with very little variations namely: Phonological processes motivated by syllable structure rules [vowel insertion/ epenthesis], Phonological processes in Chagga language affecting syllable [consonant deletion] and Phonological processes motivated by phonemic reasons [cluster tolerance, feature change]. In adhering problem two the study has found similar phonological processes between English and Chagga with very little differences especially on phonemes which undergo the changes hence advocates for further analyses in local African and Asian languages to pursue a similar study or any nearly phonological study in order to preserve and promote local linguistics contents from ones native language.

The scrutiny also shows that vowel epenthesis/prothesis is more common than vowel epenthesis/anaptyxis which made the study recognizes the little var-

iation with that of English. Supplementary the study instituted that for insertion processes in the two varieties only one vowel sound; /i/ is inserted in the word initial position during prosthesis process as well as anaptyxis in Chagga language in specific Kibosho variety.

REFERENCES

Ali, A.Z. (2012). A Phonological Study of English and Arabic Assimilation: A Contrastive study. *Journal of College of language (25), 148-172*

Berry, Anita, K. (2002). *Linguistics Perspectives on Language and Education*. New York: Greenwood.

Chomsky, N. & Halle, M. (1968). *The sound pattern of English*. New York: Harper & Row Publishers

Chomsky, N. (1957). *Syntactic Structures*. The Hague. Mouton

Clements, G. & S. J. Keyser (1983). *CV Phonology*: *A Generative Theory of the Syllable*.

Dirvan, R. (2004). *Cognitive Exploration of Language and Linguistics*. London: University of Duisburg.

Duanmu, S. (2009). *Syllable Structure*. The Limits of Variation. Oxford: Oxford University Press.

Elly Van Gelderen (2006). *A History of the English language*. London: John Benjamins Publishers.

Fisher, T. (2012). *Chagga Elites and the Politics of Ethnicity in Kilimanjaro,* Edinburgh. The University of Edinburgh.

Gardner, W.(2012). *Toward Transcu tural Training in Phonological Processes for Bantu Language: Mother Tongue Translator.*

Guthrie, M. (1948). *The classification of Bantu languages*. London: Oxford University Press.

Guthrie, M. (1967-1971). *Comparative Bantu*: An introduction to Comparative Linguistic and Prehistory of Bantu languages. Farnborough: Gregg Press.

Heine, D & Philippson, G. (2003). *The Bantu Languages*. New York: RoutledgePublishers.

Hoffer, B. (2005). *Language Borrowing and the Indices of Adaptability and Receptivity*, Trinity University Press.

Hyman, L. (1975). *Phonology: Theory & Analysis.* London: Holt- Rinnehert and Winston.

Kenstowicz, M. (1994). *Phonology in Generative Grammar, Blackwell Textbooks in Linguistics*. Cambridge, MA: Basil Blackwell. *Languages: An introduction*. Cambridge: Cambridge University Press.

Ladefoged, P. (2006). *A Course in Phonetics*. Boston: Thomson Wadsworth.

Lema, A. A. (1973). *The Impact of the Leipzig Lutheran Mission on the People of Kilimanjaro:* Dar es Salaam: University of Dar es Salaam.

Mahlangu, K. (2007). *Adoption of loanwords in Ndebele*. University of Pretoria.

Massamba, D. (2010). *Phonological Theory*: *History and Development*, Dar-es-salaam: Institute of Swahili.

Massamba, D.P.B. (1991). *Phonological theory: History and development.* Dar es Salaam: Dar es Salaam University Press.

Mushi. M. (2005). *Endangered African Proverbs Collections*: A continuation of the African Proverb Project. Arusha, Tanzania, CNET global inc.

Mutua, N (2007). *A constraint-based analysis of Kikamba nativized loanwords, Nairobi:* University of Nairobi

Mwaliwa, H (2014). *An Analysis of the Syllable Structure of Standard Kiswahili Loanwords from Modern Standard Arabic*, Nairobi: The University of Nairobi.

Mwihaki, A.N. (1998). *Loanword nativization*: A generative view of the phonological madaptation of Gĩkũyũ loanwords. Nairobi: Kenyatta University.

Mwita, L.C. (2009). *The adaptation of Swahili loanwords from Arabic*: A constraint based Analysis. The journal of Pan African studies, vol.2, no.8, 46-60. Retrieved http://www.jpanafrican.com/docs/vol2no8/2._Adaptationofswahililoanwords. Pdf

Nathan, G. (2008). Phonology; A Cognitive Grammar Introduction. USA. Routledge.

Newman, P. (2000). *Comparative Linguistics*. In D. Nurse and B. Heine (eds.) *African*

Nurse, D. and Philippson, G. (1977). *Tone in Old Moshi (Chagga).*Dar es Salaam. The University of Dar es Salaam

Oden, D (2005) *Introducing Phonology*. New York: Cambridge University Press.

Peter T & Chilling, N. (2001). *Handbook of Sociolinguistics*. Oxford: Bazil Blackwell.

Roach, P. (2002). *English Phonetics & Phonology*; A practical Course. Cambridge: Cambridge University Press.

Schane, A. (1973). *Natural Rules in Phonology*. In R.P Stockwell & Ronald K. S Macaulay *Linguistic Change and Generative Theory.* Bloomington: Indiana University Press.

Tsvetkov, Y, Ammar, W &Dyer, C (2005). *Constraint-Based Models of Lexical Borrowing*. Carnegie Mellon University. USA. Pittsburgh.

Trask, R. L. (1996). *A Dictionary of Phonetics & Phonology*. London: Routledge. Pp.296.

Ziegler, J & Goswami, U. (2005). *The effects of spelling consistency on phonological awareness:* A comparison of English and German.

Zivenge, W (2009). *Phonological and Morphological Nativization of English Loans in Tonga*. University of South Africa.

APPENDIX 1: THE INTERVIEW GUIDE QUESTIONS

a) Kindly point out some loanword you are aware of.

b) Assuming that you borrow a lexeme from a new language, do you encounter any language modification?

c) Kindly adhere to the following lexemes and inform me if they are etymologically from your variety.

d) Kindly with your own mother tongue pronounce the following lexemes.

APPENDIX 1: DIRECTORY OF NATIVIZED WORDS FROM SWAHILI IN CHAGGA- NOUN CATEGORY

s/n	Swahili	Chagga	Word categ-ory	Gloss
1	Apizo	apiso	N	curse
2	Adhabu	asabu	N	punishment
3	Bakuli	bakuri	N	bowl
4	Basi	ibaasi	N	car
5	Baba	papa	N	father
6	Binamu	binaamu	N	cousin
7	Blanketi	iblangeti	N	blanket
8	Boksi	ibookisi	N	box
9	Chai	shai	N	tea
10	Chafua	shafuo	N	make dirty
11	Chakula	chao	N	food
12	Chama	chaama	N	club
13	Chako	shako	N	yours
14	Cheka	seka	N	laugh
15	Chenza	ishenza	N	tangerine
16	Chokaa	shokaa	N	lime
17	Choroko	shoroko	N	green gram
18	Chubua	shubua	N	bruise
19	Chuma	shuma	N	iron
20	Chumba	shumba	N	room
21	Chumvi	shumbi	N	salt
22	Chupa	shuba	N	bottle
23	Chupi	shubi	N	underpants
24	Dagaa	dakaa	N	very small fish
25	Damu	samu	N	blood
26	Dawa	dava	N	medicine
27	Debe	ideve	N	tin
28	Debe	ideve	N	tin
29	Dhahabu	sahabu	N	gold
30	Dhamana	samana	N	guarantee
31	Dhambi	sambi	N	sin
32	Dharau	sarau	N	scorn
33	Dirisha	dirisha	N	window
34	Embe	imweembe	N	mango
35	Garama	karama	N	expenses
36	Gari	ikari	N	car
37	Godoro	ikodoro	N	mattress
38	Gunia	ikunia	N	sack
39	Iva	ira	N	ripen
40	Jembe	iyembe	N	hoe

41	Jicho	riso	N	eye (singular)
42	Jiko	riko	N	kitchen
43	Jina	rina	N	name
44	Jiwe	iwe	N	stone
45	Jua	ruva	N	sun
46	Kiatu	chaatu	N	shoe (singular)
47	Kijiko	kiliko	N	spoon
48	Kikapu	kikabu	N	basket
49	Kiporo	kiboro	N	food left – over
50	Kisu	kishu	N	knife
51	Kitanda	kitara	N	bed
52	Kufa	fo	N	to die
53	Kula	lya	N	to eat
54	Kunywa	nna	N	to drink
55	Macho	meso	N	eyes (plural)
56	Mate	mata	N	saliva
57	Maziwa	maruva	N	milk
58	Mburu	mburu/mbusi	N	goat
59	Mchawi	msai	N	witch
60	Mdogo	mdoko	N	younger
61	Meza	mesa	N	table
62	Mkopo	mkobo	N	credit/debit
63	Mlango	mwaango	N	door
64	Moto	modo	N	fire
65	Msitu	msutu	N	forest
66	Mvi	mfi	N	grey hair
67	Mvua	mfua	N	rain
68	Mwezi	mweeri	N	moon
69	Mwoga	mwoova	N	coward
70	Mzimu	mrimu	N	spirit of dead person
71	Mzinga	mringa	N	beehive
72	Mzungu	msuungu	N	white man
73	Nazi	nasi	N	coconut fruit
74	Nchi	nji	N	territory/country
75	Ndugu	nduku	N	brother
76	Ng'ombe	umbe	N	cow
77	Ngazi	ngasi	N	stair
78	Ngozi	ngosi	N	skin
79	Nguruwe	nguve	N	pig
80	Nguvu	ngufu	N	strength
81	Njaa	nshaa	N	hunger
82	Njaa	nshaa	N	hunger
83	Njia	nshia	N	path
84	Nyanya	nyaanya	N	tomato
85	Nyoka	njoka	N	snake
86	Nyonya	onga	N	suck
87	Nyuki	njuki	N	bee

88	Nyumba	mba	N	house
89	Nyundo	nundu	N	hammer
90	Nzi	insii	N	fly
91	Paka	baka	N	cat
92	Pakua	bakuo	N	serve
93	Pambana	bambana	N	struggle
94	Panga	ibanga	N	bush knife
95	Panga	ibanga	N	arrange
96	Papai	ibabai	N	pawpaw
97	Pera	ibera	N	guava
98	Pesa	besa	N	money
99	Pete	bête	N	ring
100	Picha	pisha	N	picture
101	Pilipili	bilibili	N	pepper
102	Pipa	ibiba	N	barrel
103	Povu	pofu	N	foam
104	Pua	mbua	N	nose
105	Shangazi	shangasi	N	aunt
106	Shati	ishati	N	shirt
107	Shimo	ishimo	N	hole
108	Shingo	singo	N	neck
109	Shule	sishuule	N	school
110	Shtua	sutua	N	astound
111	Suruali	suruvali	N	trouser
112	Tawanya	itawanya	N	strech
113	Tone	itone	N	drop
114	Trekta	itirekita	N	tractor
115	Ua	iwa	N	flower
116	Uchawi	usawi	N	magical
117	Uchungu	ushungu	N	bitterness
118	Ufagio	ufakio	N	broom
119	Ugali	ukari	N	gar
120	Ugonjwa	ugonshwa	N	illness
121	Upya	uiya	N	newness
122	Utelezi	utelesi	N	slipperiness
123	Utu	undu	N	virtue
124	Uwanja	uwansha	N	play ground
125	Uwezo	uweso	N	ability
126	Uzito	urito	N	weight
127	Viatu	fiatu	N	shoes (plural)
128	Vita	fita	N	war
129	Vitu	findo	N	objects
130	Watu	vandu	N	people
131	Wazimu	warimu	N	craziness
132	Yai	iyai	N	eggs
133	Zaka	saka	N	ten percent
134	Zamu	samu	N	shift

135	Mji	mri	N	homestead
136	Miaka	maka	N	year
137	Mwezi	meri	N	month
138	Mbegu	mbeu	N	seed
139	Ulimi	olumi	N	tongue
140	Pembe	ombe	N	horn
141	Jino	ihiho	N	tooth

APPENDIX 2: DIRECTORY OF NATIVIZED WORDS FROM SWAHILI IN CHAGGA - VERB CATEGORY

s/n	**Swahili**	**Chagga**	**Word category**	**Gloss**
1	Adhabu	asabu	V	punishment
2	Ambukiza	ambukisa	V	transmit
2	Meza	mera	V	swallow
3	Angaza	angasa	V	light
4	Anza	ansa	V	start
5	Chafua	shafua	V	make dirty
6	Chambua	shambua	V	clean
7	Cheka	seka	V	laugh
8	Chelewa	shelewa	V	delay
9	Chemsha	shemsha	V	heat
10	Chenga	sheenga	V	avoid by trickery
11	Chinja	shinja	V	butcher
12	Choka	shoka	V	tired
13	Chora	shora	V	draw
14	Chuki	shuki	V	hate
15	Chukiza	shukiza	V	displease
16	Fua	ifua	V	wash clothes
17	Fyeka	ifeka	V	slash
18	Koroga	koroka	V	stir
19	Kufa	fa	V	die
20	Kula	lya	V	eat
21	Kunywa	nywa	V	drink
22	Meza	mera	V	swallow
25	Nyima	ima	V	deny
26	Nyonya	onga	V	suck
27	Ogopa	ohova	V	fear
28	Pakua	bakua	V	dish up
29	Panga	ibanga	V	arrange
30	Pima	bima	V	measure
31	Pita	ida	V	pass
32	Saga	saha	V	grind
33	Shona	ishona	V	sew
34	Shutuka	ishutuka	V	startle
35	Tawala	tavala	V	govern

36	Tawanya	itavanya	V	spread
37	Tega	teka	V	set a trip
38	Tetemeka	itetema	V	tremble
39	Tua	itua	V	put down
40	Tuma	duma	V	send
41	Ua	waa	V	kill
42	Vimba	imba	V	swell
43	Vua	dua	V	take off
44	Washa	ata	V	light
45	Zomea	somea	V	mock
46	Zunguka	sunguka	V	revolve
47	Zungumza	sungumsa	V	chat
48	Chafuka	shafuka	V	become dirt
49	Ota	odia	V	dream
50	Weka	vika	V	put
51	Ona	wona	V	see
52	Vaa	raa	V	wear
53	Lima	suma	V	dig
54	Toa	duo	V	take away
55	Ruka	runduka	V	fly
56	Kua	kuo	V	get big
57	Lala	laa	V	sleep
58	Funga	shinga	V	close
59	Twende	honde	V	let go
60	Njoo	nshio	V	come

Afro-American Women Discrimination on *Hidden Figures* : A Critical Discourse Analysis

Listiana Ikawati
Sanata Dharma University, Yogyakarta
e-mail: listiana.ikawati@yahoo.com

ABSTRACT

This study investigates the discrimination against three Afro-American women in *Hidden Figures*. Critical Discourse Analysis proposed by Fairclough (2012) was used in this study to deconstruct the discrimination and provide solutions to tackle the problem. The CDA was supported by the analysis on language through Systemic Functional Grammar by Halliday (2004) and the analysis on body language by Jäger and Maier (2009). The result shows that the discrimination in the movie can be differentiated into discrimination based on the level and the cause. The discrimination based on the level includes the individual, institutional and structural discrimination. Based on the cause, discrimination based on race (racism) and discrimination based on gender (sexism) are illustrated in the movie. The racism is developed from racist ideology, while the sexism is caused by sexist ideology. Finally, the ideologies are represented through language and body language.

Keywords: *Afro-American Women, Discrimination, Critical Discourse Analysis, Systemic Functional Grammar*

INTRODUCTION

The past slavery becomes a part of U.S. history which still brings significant changes in U.S. social and political life nowadays. Its drawbacks particularly affect the two main parties involved, the white Americans and the Afro-Americans. The gender and racial backgrounds have caused Afro-American women to be the worst victims of the injustice in the past and the present time.

The discrimination against the Afro-American women is portrayed in *Hidden Figures* movie, a biographical drama movie produced by Theodore Melfi in 2016. The movie illustrates how three Afro-American women working at NASA, namely Katherine Johnson, Mary Jackson and Dorothy Vaughan were treated unfairly. They remained unseen despite great abilities and contributions they gave to NASA merely because they were Afro-American and they were women.

Due to the persistence of this injustice until now, this research decided to investigate the movie because the movie contains important elements that are significant for the analysis, such as semiotic elements in the form of visual images which can support the linguistic analysis. To guide the analysis, three research questions formulated in this study include: (1) What types of discrimination are experienced by Afro-American women in *Hidden Figures*?, (2)What ideologies are found behind the discrimination against Afro-American

women in the movie?, and (3) How do the semiotic elements represent the ideologies in the movie?

To answer the research questions, Critical Discourse analysis (CDA) is employed in this study. CDA as a branch of critical social analysis can deal with both the 'material-semiotic' aspect and social aspects. This is why CDA is often regarded a 'trans-disciplinary' analysis concerning the material, semiotic as well as the social aspects through dialogues across disciplines as sources of its theoretical and methodological development (Fairclough, 2012). CDA is able to explain social practices constructed in a particular society, to describe how it emerges and to provide solutions regarding the issues. One of the means used to achieve the goal of CDA above is using Systemic Functional Grammar (SFG) by Halliday (2004). Wodak and Meyer (2001) claim that functional linguistics is proven to be the most essential for textual analysis.

Some studies related to CDA and SFG have been conducted by some scholars before. First, the study on gender issue by Akogbeto and Koukpossi (2015) entitled *"Gender Issues in the Lion and the Jewel by Wole Soyinka: Linguistics-oriented Analysis from a Systemic Functional Grammar and Critical Discourse Analysis Perspective"* combined the transitivity analysis and CDA to know the writer's ideological position. The result of the study shows that Soyinka portrays the post-colonial life in Africa and his views on the patriarchal system in his ethnic group in the play. Nevertheless, this study does not clearly show how CDA reveals the power relation in the play. Second, the study carried out by Lessu (2017) entitled *"The Ideologies of Anti-Authoritarianism and Social Movement in Anti-Flag's Protest Song Lyrics; A Critical Discourse Analysis"* scrutinized how the linguistic features employed in Anti-Flag's protest song lyrics revealed the ideology and what main ideologies were conveyed in Anti-Flag's protest song lyrics. The result of the study shows that Anti-Flag's songs convey the anti-authoritarianism and the social movement ideologies realised in the use of verb processes, Modality, and pronouns.
Looking at the previous studies, this research attempted to study the discrimination against Afro-African women in the movie *Hidden Figures* by applying the combination of CDA and SFG analysis. This study differs from the previous studies because this study extends the language analysis to its multimodal aspects, such as, visual images and this extension is considered as a new trend in CDA (Tenorio, 2011). Besides that, three metafunctions in SFG were all applied, so that the deeper and thorough understanding of the text could be achieved. Thus, this CDA study is able to reveal the discrimination and ideologies represented through the semiotic elements in the movie. Therefore, before presenting the analysis, this paper reviews some related theories, namely the theory of discrimination, CDA and SFG.

DISCRIMINATION

Fershtman, Gneezy, and Verboven (2005: 371) define discrimination as "differential treatment of people depending on their group affiliation". Bodanhausen and Richeson (2010) also describe discrimination as the condition when individuals are treated differently because of their belongings to certain groups. Thus, discrimination can be understood as the condition in which certain party consciously or unconsciously treats other parties differently due to some personal attributes separating them into different groups and aiming at limiting the rights of the minority parties.

Pincus (2000) classifies discrimination into individual, institutional and structural discrimination. Individual discrimination deals with the behavior of individuals as members of certain race or gender group

causing harmful effects on the members of another race/ gender group. For example, a White employer refuses to accept all Black job applicants.

Institutional discrimination refers to policies created by the dominant race/ gender institutions and the behavior of individuals controlling these institutions and carrying out policies resulting in harmful effects on marginalized groups. For example, Jim Crow segregation in the South resulted in segregation in all aspects of life between the Afro-American and the Whites.

Structural discrimination occurs when the policies created by the dominant race/ gender institutions and the behavior of individual controlling these institutions and carrying out the policies have a neutral intention but cause harmful effects on the marginalized groups. For example, though the loan policy applied to all races, the Whites are more likely to get loans from banks than Afro-American and Hispanic.
Discrimination is also rooted from different personal characteristics, such as race, gender, ethnic, class, etc. Discrimination based on race or racism is often defined as "a system of beliefs, policies, and practices designed to maintain White superiority" (Pincus, 2000:4). Lawrence and Keleher (2004) also use the term 'White Supremacy' to have the same idea as racism. 'White Supremacy' is a historical and institutional-based system of mistreatment and domination of colored people by the Whites in order to maintain and secure their prosperity, control and privilege. It can be understood that racism is a structure of beliefs, policies, and practices exercised by the Whites towards the race minorities to maintain their wealth, power and privilege.

Additionally, discrimination which occurs based on gender is often regarded as sexism. Glick and Fiske (1997) in Sarrasin, Gabriel and Gygax (2012) define sexism as overt antagonism towards women. In line with that definition, Frauenberger (2012) claims that sexism refers to a political term denoting unfair treatment and restriction towards women's development in all social aspects and is fought by feminists. Thus, sexism can be understood as discrimination type which appears due to gender-based hatred resulting in the restriction of women's development in various social aspects.

Workplace Discrimination

One of the most obvious and evasive cases of race and gender discrimination against Afro-American women can be seen in their professional career or known as workplace discrimination. Workplace discrimination can be defined as a situation when individuals in an institution organization perform unfair behaviors harming the capabilities of the groups or individuals working in the organization (Rospenda, Richman & Shannon, 2009). Beauchamp & Bowie (1993) in Fernandes and Alsaeed (2014) also state that workplace discrimination is an incessant situation, though it is forbidden. Thus, workplace discrimination can be summarized as discrimination type occurred in the workforce in the form of unfair treatments towards the dominated group inhibiting them to have the same access, opportunities, and rights with the dominant group.

CRITICAL DISCOURSE ANALYSIS

Critical Discourse analysis (CDA) was originally developed from Critical Linguistics (CL) in 1960s. It aims at revealing explicit and implicit forms of inequalities in social relationships. Similarly, Wodak and Meyer (2001) argue that CL and CDA focus on the analysis on hidden and apparent inequalities embedded in the language aiming at doing critical investigation on how they are reproduced and enacted in the language. It can be said that CDA is an analytical research aiming at both uncover-

ing inequalities and their mechanisms occurred in the society through the use of language and providing solutions to deal with the inequalities.

Some CDA methods are proposed by some scholars. One of them is Fairclough. The CDA method suggested by Fairclough (2012) is realised into four stages. The stages consist of identifying the social wrong, identifying the obstacles to deal with the social wrong, considering whether the social order 'needs' the social wrong and identifying possible ways to deal with the obstacles.

SYSTEMIC FUNCTIONAL GRAMMAR

Systemic Functional Grammar (SFG) established by Halliday concerns with how language functions. Halliday divides SFG into three main metafunctions, namely ideational, interpersonal and textual metafunctions.

Ideational metafunction deals with meaning about phenomena, goings on, and the circumstances surrounding these happenings and doings which are realised through Participants, Processes, and Circumstances (Gerot and Wignell, 1994). This is represented through 6 processes. The description of the processes according to Halliday (2004) and (Gerot and Wignell, 1994) is illustrated in the following table.

Table 1: Transitivity Processes

No.	Transitivity	Processes	Examples
1.	Material	Doing and happening	VIVIAN MITCHELL: **Much to my chagrin, we <u>can't fill</u> the position outta the East Group.** (HF3)
2.	Relational	Showing the subject's identity and possession	WHITE COP: **You <u>bein'</u> disrespectful?** (HF1)
3.	Mental	Results of the functioning of human senses	LEVI JACKSON: **You would <u>know</u> that,..** (HF19a)
4.	Verbal	Saying the verbiage	VIVIAN MITCHELL**: Don't <u>talk</u> to Mr. Harrison,…**(HF11a)
5.	Existential	Showing the existence of something	SAM TURNER: **<u>There</u>'s no protocol for women attending.**(HF42)
6.	Behavioral	Actions stimulated by one's psychology and physiology	*Not found in this study*

Interpersonal metafunction concerns with the meaning created from the interaction among people. This is realised through Mood, Modality and Polarity. In addition, the textual metafunction shows how the text is organized in a meaningfully coherent unity through the use of cohesive devices, such as pronouns, ellipsis and conjunctions.

Some theories and some related studies have been described above. The theory of discrimination is used because discrimination is perceived as the social wrong in the movie. In relation to CDA, it becomes the source of social theory and context supporting the study, especially to answer the first research question. CDA is employed to uncover the inequalities in the movie and to provide solutions to address them. SFG is used as a part of CDA in this research to see how ideologies are embedded in the language.

METHODOLOGY

This research was a Critical Discourse Analysis study. To meet the 'critical' and 'interdiscursive' features of CDA, this study focused on the semiotic and social aspects of the research object. Therefore, this study used SFG by Halliday (2004) to analyze the linguistic features supported by an analysis on visual images by Jäger and Maier (2009) to support the CDA.

The object of this study was *Hidden Figures* movie. The data in this study consisted of two types. The first data were in the form of clauses consisting of 88 clauses and the second ones were the visual images cut from the movie including 8 data. Both data selected in this study were only those showing discrimination against Afro-American women. The clauses were not limited to the ones spoken by other characters towards the Afro-American women, but also clauses spoken by the Afro-American women themselves to recount the discrimination they experienced. The data in the form of clauses were written by Allison Schroeder and Theodore Melfi. It is available online at *https://www.scribd.com/mobile/document/340938886/hidden-figures-screenplay-pdf-5183735384-pdf* and it was downloaded by the researcher on May 21st, 2017.

DISCUSSION

The analysis and discussion in this study are divided into two sections, namely the micro level and the macro level. The micro level deals with the language, visual image and discourse. The macro level concerns with the reasons for the movie production and its effects to the sociocultural aspect.

Micro Level Analysis

The micro level analysis in this study is revealed by following the CDA stages by Fairclough (2012). The description of each stage is explained as follows.

Stage 1: Social Wrong in the Movie

Based on the analysis, the social wrongs in the movie are various types of discrimination against Afro-American women**.** The complex discrimination in the movie comprises of various types of discrimination based on the level and the cause. In line with Pincus' classification, the discrimination types based on the level can be summarized in the following table.

Table 2: The Excerpt of Discrimination Types based on the Level

Discrimination Types	Frequency	Percentage (%)	Examples
Individual Discrimination	56	63.64%	SAM TURNER: **This wasn't emptied last**

			night. (HF13/2)
Institutional Discrimination	30	34. 09%	VIVIAN MITCHELL: **Much to my chagrin, we can't fill the position outta the East Group.** (HF3/2)
Structural Discrimination	2	2.27%	VIVIAN MITCHELL: **There are no special circumstances for anyone.** (HF31c/6)
Total	88	100%	

The table shows that the most frequent type of discrimination is individual discrimination (63.64%). It can be understood that individual discrimination is the basic source of other forms of discrimination based on the level. It happens when the behavior of a white employer at NASA harms the Afro-American women.

The institutional discrimination in *Hidden Figures* can be seen in the way the policies created in the country in general and the policies at NASA specifically give negative effects to Afro-American women. In addition, structural discrimination can be seen from the hiring requirement for NASA engineer.

According to the cause, the discrimination in the movie belongs to discrimination based on race and gender. The summary of the types of discrimination based on the cause can be illustrated in the table below.

Table 3: The Excerpt of Discrimination Types based on the Cause

Discrimination Types	Frequency	Percentage (%)	Examples
Racism (R)	72	81.82%	AL HARRISON: **Are you a spy,** Katherine? (HF24/3)
Sexism (S)	8	9.09%	LEVI JACKSON: Kid needs to eat vegetables. **You would know that, if you were home.** (HF19b/7)
RS (Racism & Sexism)	8	9.09%	THE JUDGE: **What would warrant a colored woman attendin' a white school?**

			(HF37/2)
Total	88	100%	

From the table above it can be seen that the movie mostly portrays racism against Afro-American women (81.82%). Sexism can also be found in the movie, but it is far smaller than racism (9.09%). Similar number of data also conveys both racism and sexism. It proves that racism and sexism intertwine at certain point.

Not only does the finding show that racism is more persistent than sexism, it also reveals that Afro-American women do not perceive the urgency of both discrimination equally. According to some experts, due to terrible effects of slavery, Afro-American women tended to focus more on the eradication of racism rather than sexism. Walker argues that womanism as a type of women's movement entrenched from racial and gender subjugation history claims that Afro-American women put more attention on racial oppression rather than gender one (Collins, 2001). Nevertheless, they do this because they have no choice but to follow the demand of Afro-American men supporting the patriarchal system.

Thus, Afro-American women in *Hidden Figures* experience race and gender discrimination at the same time. The race and gender discrimination in the movie proves that they are interrelated. "In some circumstances, women belonging to particular racial or ethnic groups may face dual or multiple forms of discrimination based on race, gender, religion, nationality, social class, caste, age, and/ other status (United Nations, 2001: 10). It can be concluded that the interrelated relation between racism and sexism can strengthen the discrimination in the society and definitely worsen the sufferings of Afro-American women.

Stage 2: Obstacles to Address the Social Wrong

In this stage, the researcher had to focus on the dialectical relations between the social and semiotic aspects. The researcher combined the result of the analysis of the social aspect and the language as well as the visual images in the movie.

Based on the analysis, the researcher finds that the main obstacles to deal with the social wrongs are the rules that exist in the society including the segregated rules in America and the rules at NASA itself. The segregated rules contribute significantly to the persistence of inequalities in the society. First, the segregated rules increase the individual prejudice between the Whites and the Afro-Americans. This clause exemplifies the individual prejudice

.

(1) VIVIAN MITCHELL: They've never had a colored in here before, Katherine. **Don't embarrass me.** (HF12b)

The clause above shows the Whites' prejudice towards Afro-American women. Based on transitivity analysis, the clause represents mental processes. The emotive category of mental process can be seen from the verb *embarrass.* The interpersonal analysis reveals that the clause is expressed in imperative Mood and negative polarity *(not).* The textual analysis finds the ellipsis
(you) and the pronoun *me* (referring to Mitchell). Hence, the clause reveals the ill judgement of the Whites towards Afro-American women that they are incompetence and can cause some trouble. The Whites' prejudice toward the Afro American women cannot be separated from the

segregated rules. The segregated rules block the communication between the Whites and Afro-Americans which lead to the increase of disbelief, doubt, bias causing aggresivity and unrest in the society (Marshall in Karson, 2005). It is proven that the rules avoid both groups to communicate. Consequently, they do not really know about each other and they keep developing their own prejudice and stereotypes towards each other. This causes the individual prejudice becomes so persistent. Second, the segregated rules are adopted in the institutional rules. The existence of the segregated situation in the society inspires the stakeholders in the institutions which are mostly managed by the Whites to apply similar rules in the companies. The example is obviously seen in the rule about the hiring requirement as follows.

(2) VIVIAN MITCHELL: **Everything's temporary, Dorothy.** (HF4)

The clause in (2) reveals that important positions at NASA are never available for the Afro-American women. The clause shows relational process indicated by the linking verb *is*. The word *temporary* is the attribute given to *everything* (referring to the position). Mitchell's judgement towards the position is expressed in declarative Mood. While expressing this clause, Mitchell's body language shows an arm crossed position indicating her negative attitude and disagreement towards Dorothy (Pease and Pease, 2004). Bluestone (1970) and Piore (1975) in Fernandes and Alsaeed (2014) mention that the positions are divided into primary and secondary positions. The former includes the jobs with high wages, good working atmosphere and better opportunities to advance, while the latter involves the jobs with low wages, poor working atmosphere and limited opportunity to advance. Thus, the Whites believe Afro-American women only deserve secondary positions at NASA.

Stage 3: Why the Social Order Needs Social Wrong

This section tries to consider whether the social order needs the social wrong and to discover the ideologies underlying the social wrongs. Regarding the social wrong, the dominant parties, the Whites and the Afro-American men, need to discriminate Afro-American women because they want to maintain their power. This is enacted through the mechanism of racism and sexism.

The racism is caused by racist ideology constructing the term 'race' which is a social construction as a natural fact. Likewise, the sexism is resulted from sexist ideology. Sexism is often linked to the notion of patriarchy referring to men's control over women. Men discriminate women to maintain their power and privilege in the society.

Sexism in the U.S. which is rooted from the patriarchal system cannot be separated from the history of slavery which later developed racism. Thus, racism is closely linked to the development of sexism. Additionally, the operation of discrimination also exposes that the Afro-American women are the worst victims of this injustice. They experience double suffering from racism and sexism.

Stage 4: Solutions to Tackle the Problem

The solutions proposed in this study are derived from the movie, the theories and the researcher herself. The movie gives implicit solutions to deal with the discrimination. Some of them are the Afro-American women should fight the discrimination by empowering themselves, the Afro-American men should support the development of Afro-American women and the white director can act as a prominent agent of change who can use his authority to promote justice.

Additionally, some theories proposed also recommend some solutions to deal with the problem. First, Fernandes and Alsaeed (2014) propose some ways to deal with the discrimination in the workplace, namely promoting and strengthening the affirmative action; adopting procedures to reduce workplace discrimination and conducting studies on the development of procedures to prevent discrimination.

Second, Catalyst (2004) also suggests some possible solutions which managers at the companies can do to tackle the discrimination. First, managers and their staff should be aware of some stereotypes towards Afro-American women in the company and should challenge those stereotypes. Second, managers should allow their white employees to build a rapport with Afro-American women to understand each other's values, interests and gradually eliminate the stereotypes between each other.

Finally, the researcher also proposes some solutions to deal with the problem. First of all, women especially the Afro-American women should empower themselves by participating more actively in education, economics, society and other fields. Second, Men can also participate by eliminating some negative stereotypes towards women and allowing them to have more opportunities to develop themselves. Finally, the researcher also emphasizes that integration in the society should be pursued. All parties should be more open and have positive attitudes towards diversity. The government can also contribute by ensuring that the affirmative actions can function well and introducing topics on diversity in the curriculum, so people can raise their awareness and tolerance.

Macro Level Analysis

The analysis on macro level deals with the reason of the movie production and the effects of the movie as a text to the sociocultural aspect. Seeing from the time, the movie was produced in 2016 when the U.S. presidential election was carrying out. It involved two main candidates, Donald Trump from Republican Party and Hillary Clinton from Democrat party. Trump with his sexist and racist attitudes especially created divisive atmosphere in the U.S. during the election.

The director and the screenplay writer of Hidden Figures, Theodore Melfie and Allison Schroeder mentioned that the movie had an important mission to change the U.S. condition at that time. Melfie states the movie uniqueness is on its ability to portray everyday discrimination still happening nowadays and to remind people that in the past people from various background could work together and reach great success (Ahern, 2017; Kilkenny, 2017). Similarly, Schroeder believed that the movie was essential at that time to encourage people to cooperate in reaching common goals despite the diversity. She also hopes that the movie can inspire people to support each other's career advancement.

Thus, the movie was intended to bring justice to the everyday discrimination which still occurs against Afro-American women in the U.S. A report by Institute for Women's Policy Research (IWPR) written by DuMonthier, Childers and Milli (2017) reveals that Afro-American women in the U.S still suffer from discrimination in wage gap, unemployment, and occupational segregation. According to IWPR's analysis of 2004-2014 American Community Survey microdata, during 2004-2014 the gender-based wage gap between Afro-American women and Afro-American men working full-time, year round improved by 1.9%. In 2015 the unemployment rate for Afro-American women was higher than the rate for women from other ethnic groups and the rate for men from all major racial groups except for Afro-American

men (8.9% for Afro-American women compared to 10.3% for Afro-American men). Finally, Afro –American women are concentrated on certain jobs offering poor job quality and low salary. Thus, the movie is expected to be able to eradicate this condition.

The movie is also proven to bring positive effects to its viewers. In the U.S. itself, besides the positive reviews that the viewers gave after watching it, some institutions created some inspiring programs. First, Erbland (2017) states that the movie inspires the U.S. State Department to create a funded educational exchange program for women and girls interested in Science Technology Engineering and Math (STEM). Second, the movie is selected by the *Journeys in Film*, a program using movies for teaching, and is included in the curriculum of the West Virginia Department of Education. Through this program, students can learn the issues emerging around the world including social issues like diversity (West Virginia Department of Education, 2017).

CONCLUSION

The movie *Hidden Figures* delineates a complex phenomenon of discrimination. The CDA is able to reveal the discrimination in the movie from its micro and macro level. From its micro level, the movie shows discrimination based on level and cause. Discrimination based on the level illustrates the operation of workplace discrimination which was developed from individual discrimination. Based on the cause, racism and sexism can be found. Their interrelated relation causes double suffering for the oppressed. The discrimination is underlain by racist and sexist ideologies.

Those ideologies are represented in language and body language. The analysis on SFG find 5 processes manipulated in the movie, namely material, relational, mental verbal and existential processes. The interpersonal metafunction reveals Whites' negative judgement against Afro-American women through Mood and negative Modality and Polarity to show their lack, obligation and limited opportunities. The textual metafunction shows that the Whites use pronouns *they* and *we* to conceal themselves as the responsible Actors of the injustice and the ellipsis to exclude the Afro-American women. In addition, some body languages, such as arm-crossed position and finger pointing are posed by the Whites to show their negative attitudes towards Afro-American women.

From its macro level, the movie as a text was produced to pacify the divisive atmosphere in the U.S. during the 2016 presidential election and to eradicate everyday discrimination. Thus, the movie has a mission to bring justice for the oppressed group and pursue equality. The great contribution of the movie can be seen from some programs created in the U.S. supporting women empowerment after the movie release.

REFERENCES

Ahern, Sarah. (2017, November 30). Director Theodore Melfie on Why He Dropped 'Spider-Man' to Board 'Hidden Figures'. *Variety*. Retrieved from https://variety.com/2017/scene/news/theodore-melfi-dropped-spider-man-for-hidden-figures-1202626770/

Akogbeto, Patrice C. and Koukpossi, Albert O. (2015). Gender Issues in the Lion and the Jewel by Wole Soyinka: A Linguistics-Oriented Analysis from a Systemic Functional Grammar and Critical Discourse Analysis Perspective. *Communica-*

tion and Linguistics Studies, *1*(2), 16-34.

Bodenhausen, Galen V. and Richeson, Jennifer, A. (2010). Prejudice, Stereotyping and Discrimination. Baumeister, Roy F. and Finkel, Eli J (Eds.), *Advanced Social Psychology: The State of the Science.* (pp. 341-383). Oxford: Oxford University Press.

Catalyst. (2004). *Advancing African-American Women in the Workplace: What Managers Need to Know.* New York: Catalyst Publication.Eggins, Suzanne. (2004). *An Introduction to Systemic Functional Linguistics.* London: Continuum International Publishing Group.

Collins, Patricia Hill. (2001). What's in a Name? Womanism. Black Feminism, and Beyond. *The Black Scholar, 26* (1), 9-17.

DuMonthier, Asha, Childers, Chandra, and Milli, Jessica. (2017). The Status of Black Women in the United States. Washington: *Institute for Women's Policy Research.* Retrieved from https://www.domesticworkers.org

Erbland, Kate. (2017, August 10). How 'Hidden Figures' Is Continuing to Inspire the Next Generation of Female Leaders. *IndieWire*. Retrieved from http://www.indiewire.com/2017/08/hidden-figures-state-department-program-1201865330/

Fairclough, Norman. (2012). Critical Discourse Analysis. Online article, Retrieved October 3rd, 2017, from www.academia.edu/3791325/Critical_discourse_analysis_2012_

Fershtman, Chaim, Gneezy, Uri, and Verboven, Frank. (2005). Discrimination and Nepotism: The Efficiency of the Anonymity Rule. *Journal of Legal Studies, 34*, 371-394.

Fernandes, Lily and Alsaeed, Nora Hadi Q. (2014). African Americans and Workplace Discrimination. *European Journal of English Language and Literature Studies, 2*(2), 5-76.

Frauenberger, Sandra. (2012) Ending Gender Stereotyping and Sexist Portrayals in Advertising. *FemCities Conference 2012,* Online document, Retrieved on October 4th, 2017, from https://www.wien.gv.at

Gerot, Linda and Wignell, Peter. (1994). *Making Sense of Functional Grammar.* New South Wales: Antipodean Educational Enterprises.

Halliday, M.A.K. (2004). *An Introduction to Functional Grammar: Third Edition.* New York: Oxford University Press.

Jäger, Siegfried and Maier, Florentine. (2009). Theoritical and Methodological Aspects of Foucauldian Critical Discourse Analysis and Dispositive Analysis. Ruth Wodak and Michael Meyer, (Eds.), *Methods of Critical Discourse Analysis: Second Edition.* (pp. 34-61). London: SAGE.Lamsal, Mukunda. (2012). The Structuration Approach of Anthony Giddens. *Himalayan Journal of Sociology & Anthropology, 5,* 111-122.

Kilkenny, Katie. (2017, January 17). Why Theodore Melfi Chose to Make 'Hidden Figures' over 'Spiderman'. *The Pacific Standard.* Retrieved from https://psmag.com/news/why-

theodore-melfi-chose-to-make-hidden-figures-over-spider-man

Lawrence, Keith and Keleher, Terry. (2004). Structural Racism. Online document, Retrieved on October 15th, 2017, from www.intergroupresources.com

Lessu, Deasy Natalia.2017. *The Ideologies of Anti-Authoritarianism and Social Movement in Anti-Flag's Protest Song Lyrics: A Critical Discourse Analysis.* Yogyakarta: Sanata Dharma University.Marshall, Thurgood. (2005). Segregation is Morally Wrong. Karson, Jill. eds. *The Civil Rights Movement.* (pp. 74-85). Maine: Thomson Gale.

Pincus, Fred.L. (2000). Discrimination Comes in Many Forms: Individual, Institutional, and Structural. Online article, Retrieved on October 12th, 2017, from https://media.lanecc.edu/users/martinezp/

Rospenda, K.M., Richman, J.A., and Shannon, C.A. (2009). Prevalence and Mental Health Correlates of Harassment and Discrimination in the Workplace: Results from a National Study. *Journal of Impersonal Violence, 24*(5), 9-43.

Sarrasin, Oriane, Gabriel, Ute, and Gygax, Pascal. (2012). Sexism Attitudes towards Gender-Neutral Language: The Case of English, French and German. *The Swiss Journal of Psychology,* pp.1-37.

Tenorio, Encarnation Hidalgo. (2011). Critical Discourse Analysis: An Overview. *Nordic Journal of English Studies. 10*(1), 183-210.

United Nations. (2001). Gender Dimensions of Racial Discrimination. Seattle: PhotoDisc, Inc.

Wodak, Ruth and Meyer, Michael. (2001). *Methods of Critical Discourse Analysis*. London: SAGE Publication Ltd.

West Virginia Department of Education. (2017). Hidden Figures: Instructional Guide. Online document,. Retrieved on April 3rd, 2018, from https://wvde.state.wv.us/instruction/documents/HiddenFiguresCurriculum-WestVirginia1.pdf

The Cutting Age Literature, from Romanticism to Victorian Age: A Study on Victor Hugo and Alfred Tennyson

Elizabeth Thadeus Mashao
Sanata Dharma University, Yogyakarta.
e-mail: mashaolizzy88@gmail.com

ABSTRACT

This study compares the features of poetry works of Victor Hugo from the Romantic Movement to those of Alfred Lord Tennyson from the Victorian Age of literature who lived in cutting age of the two periods of literature. These two ages experienced great expansion of industrial and agricultural revolutions, expansion of British as a super power nation with many colonies and the French revolution which to a great extent influenced the writings of these authors. Romanticism style of portraying themes of imagination, natural beauty and individual emotions over reasoning and sense of intellect influenced the poets of the age of Victorian literature though they still addressed the problems of the Victorian age. Both poets composed short and long poems, used description and sentimental styles, used nature metaphorically to create imagery and describe the emotions of appreciating beauty of the nature and reflecting people's struggle in different situations of life.

Key words: *Literature of the Romantic period, literature of the Victorian Age, Victor Hugo, Alfred Tennyson.*

INTRODUCTION

The Romantic Movement period of literature dates from 1790 to 1830 in Britain. It was a period of writing, painting and composing music in which feelings imaginations and natural beauty were considered more important than anything else. They were not based on practical and bases of reality. The period reacted to the dominant 18th C ideals of order, calm, harmony, balance and rationality (Spiazzi, Tavella & Lytton, 2015, p. 14). Individual emotions were emphasized over reasoning and senses over intellect. Andrew Elfenbein mentions that the period rejected rigid forms and structures of the previous ages of literature instead; it placed great stress on the individual, unique experience of an artist and writer (Elfenbein, 2008, p.54). Romanticism gave great value to nature and deepened appreciation of the beauties of nature and mystical experience. It was considered idealistic – a belief in greater ideals than materialism and rationalism. Artists too emphasized upon imagination gateway experience and spiritual truth that was beyond ordinary limits. It was preoccupied with a focus on passions and inner struggles. Authors and intellectuals really had a sense of responsibility to their fellow people; therefore, they used poetry to inform and inspire others and to change the society (Elfenbein, 2008, p.54).

On the other hand, the Victorian Age of literature began in 1830 to 1901. Queen Victoria, the daughter of George III ruled Britain under constitutional monarchy, hence the name Victorian Age. It was characterised by the height of the Industrial Revolution, development of science, and the expansion of the British Empire. During the Victorian age, there were a lot of radi-

cal social changes. England was the first industrialized country, but its transformation was painful. She was undergoing tremendous cultural upheavals, the acceptance of art, music and literature had to undergo radical change too to address the situations of this period. In his research, Rekha Devi describes this age as an age of faith and an age of doubt, an age of morality and hypocrisy of prosperity and poverty, of idealism and materialism of progress and decline, of splendor and squalor (Devi, 2016, pp. 28-29). Industrialization of this period brought wealth and influence to England, captured markets all over the globe and developed colonies (Hugh, 1921, pp.15-17).

Therefore, this study is concerned with the literatures of the two periods in Britain, paying attention to the similarities in some poet's their styles of composing poems. Examples will be drawn from the Romantic poet, Victor Hugo who lived across the Romantic Movement age of literature to Victorian age of literature. His poetry works will be compared to those of Alfred Lord Tennyson, a poet from the Victorian Age of literature.

The Literature of the Romantic Movement.

The Romantic authors were interested in nature and in the feelings of man in solitude. Although some scholars and writers focused on the problems brought by industrial revolution[1] and French revolution[2], to a large extent, escaped the great social problems of their time and looked at the private world of the imagination finding personal solutions, rejected the neoclassical tradition, opposed and questioned everything of the previous age (Spiazzi, Tavella & Lytton, 2015, p. 15).They chose poetry as the main literary form because it was much linked to spirit and feelings. In his research on industrial revolution and literary imagination, Afreen Sultana mentions that the importance of an individual over social traditional values were exposed by poets such as William Wordsworth , Samuel T. Coleridge, William Blake, John Keats, Shelly, Lord Byron who were the famous poets of the era (Sultana, 2016, p. 13). At this age, industries developed very fast and as a result, there emerged problems such as unemployment, poverty, the rise in the price of food and other commodities and poor working conditions in the factories. (Devi, 2016, p. 29, Elfenbein, 2008, p.54, Hamlili, p. 2017, p. 29).

The rise of the French Revolution changed the focus of the poets such as William Wordsworth and Thomas Coleridge. Wordsworth who had first supported

[1] The Industrial Revolution as defined by John Foster refers to a series of significant shifts in traditional practices of agriculture, manufacturing, and transportation, as well as the development of new mechanical technologies that took place during the late 18th and 19th centuries in much of the Western world. During this time, the United Kingdom, as well as the rest of Europe and the United States soon after, underwent drastic socio-economic and cultural changes. During the late 18th century, the United Kingdom's economic system of manual and animal based labor shifted toward a system of machine manufacturing while more readily navigable roads, canals, and railroads for trade began to develop.

[2] The French Revolution as explained by Mohammad Rizwan Shekh was a series of violent political and social upheavals that rocked France between 1789 and 1799.It overthrew the French monarchy and installed a Consulate. The Revolution inaugurated the golden era for mankind in general. It's ideals of Liberty, Equality and Fraternity remained as sources of inspiration for the European Liberals in the19th C. The political thought of Rousseau remained the basis of political democrats of Europe. Rousseau's thought prefiguring the major trends, which were to converge in the Romantic Movement, he glorified nature, including human nature, favored feeling and emotion as against reason and formalism. The Principle of equality as adumbrated during the French Revolution greatly inspired the people all over Europe. Mankind was thought as one brotherhood. Thus, equality became a cardinal principle of social and political thought. Liberty was another significant tenet of the French Revolution. The revolution itself was a revolt against the oppression of the feudal monarchy in France.

French Revolution as the starved, poor and oppressed in France should stand up to overthrow the government; was later shocked by the terror and the rise of Napoleon was suppressing the ideals for which the French Revolution stood. Therefore, Wordsworth abandoned his revolutionary faith and sympathies over the French people, thus he was at that time, torn between two loyalties: his patriotic loyalty to Britain and his humanitarian loyalty to the rights of man. This confusion was treated by Wordsworth in his autobiographical poem, "The Prelude" [3] in great details (Shekh, 2014, p. 1). The wars of America too brought such effects to Britain and in Europe in general**.**

In addition to Wordsworth, some other authors of this period shifted in their ways of writing so that they could address the social difficulties of the time, including John Keats, P.B. Shelley and Byron (Shekh, 2014, p. 2). Some poets like William Wordsworth emphasized that poetry should be composed in the language spoken by men, no poetic dictions, and for this reason he voiced the silent voices of the marginalized and oppressed such as the rural poor, discharged soldiers, fallen women, the insane and children **(**Halpin, 2008, pp. 61-63).

William Blake was radical in his political views, frequently addressing social issues in his poems and expressing his concerns about the monarchy and the church. His poem "London" from "Songs of Innocence and Experience" (1794) draws attention to the injustice of late 18th-century society and the desperation of the poor, suffering of chimney-sweeps, soldiers and prostitutes (Elfenbein, 2008, pp. 57-59). The poem "The Chimney Sweeper", Blake showed how life was being changed by the industries grown all over. A poor little boy was sold by his father because of money to the owner of the chimney. The boy was used to clean it though too young to do any labor work. The biased cruel society was neglecting many child labors like him of that time. The poem introduces this example of the victim of the industrialization that compelled readers to thinks of the impact of industrialization.

CHARACTERISTICS OF THE LITERATURE OF THE VICTORIAN AGE

It's important to mention briefly what happened during the Victorian age so that we can connect the vents to the characteristics of the literature of this age. Victorian period lasted so long and because it was a time of such great change, it is hard to characterize it as a single phase; it was therefore divided in to three phases.

Phases in the Victorian Age of Literature

The Early Period (1830-1848)

It was also known as Time of Troubles because the advancement of science, industries and factories were built led to a large number of people to migrate from rural areas to urban areas to search for jobs. Walker Hugh asserts that this big population lacked employment as machines replaced the human labour (Hugh, 1921, pp. 12-19). In addition to that, there was an increase in poverty, high prices of bread, scarcity of food, rioting of workers, terrible working conditions of workers in factories and industries and workers and families crowded in slums experienced unsanitary housing (Devi, 2016, p.29). Women and children toiled in mines and factories for long un-

[3] "The Prelude" is an autobiographical poem in blank verse by the English poet William Wordsworth. It is an extremely personal and revealing work on the details of Wordsworth's life. Wordsworth began "The Prelude" in 1798 at the age of 28 and continued to work on it throughout his life. The poem was unknown to the general public until published three months after Wordsworth's death in 1850. "The Prelude" is widely regarded as Wordsworth's greatest work.

bearable hours and were paid lowly; wages that did not sustain the expensive lives in towns. Women were often abused and exploited at their working place. As a result, a number of unmarried pregnant women increased and the mortality of unborn child increased as well. It left children crippled, deformed and without a future employment for the rest of their lives. This greatly affected not only the child, but the family as well. There was no compensation or laws to support these families affected by the terrible working conditions from the Industrial Revolution (Hamlili, 2017, p.28). Many women used to die by giving birth to their children (Sultana, 2016, p. 19).

The Mid Victorian Period (1848-1870)

It was known as a period of Economic Prosperity and Religious Controversy**.** England as a whole began to enjoy greater prosperity, but still there were too many harassing problems similar to the Early Victorian period. In spite all these miseries, free trade was enriching their estates, agriculture flourished together with trade and industry (Devi, 2016, p. 28). Trade unions were also allowed by passing the trade Union Act in parliament in 1871.

In this phase, Factory Act in parliament was amended to restrict child labor and limited hours of employment and improved the working conditions of workers. For example, Rabab Hamlili explains that, there was the Factory Act of 1802 called "The Health and Morals of Apprentices" was promoted by Sir Robert Peel, an MP focused on humane standards of treatment were established for the increasing numbers of 'pauper apprentices' employed in factories like his own. Moreover, the Factory Act of 1833 was passed to improve conditions for children, working in factories; the act established criteria for a normal working day in one industry. Chimney Sweeps Act of 1834 was passed outlawing the apprenticing of any child below the age of ten (Hamlili, 2017, pp.36-38). Science and technology became more advanced. For example, Crystal Palace, one of the first buildings to be constructed using modern technology became centerpiece of the Great Exhibition of 1851 (Spiazzi & Marina, 2009, p.14). It became a show off of industrialized, rich and powerful British Empire.

The Late Period (1870-1901)

It was known as Decay of Victorian Values. In this period, the apex of British imperialism was reached. It also saw rebellions, massacres, bungled wars in various colonies. The sudden emergence British imperialism, Bore War and Irish question of Bismarck's Germany after the defeat of France in 1871 was progressively to confront England with powerful treats to their rival and military position. The recovery of the US after the civil war of 1862-1865 too brought new and serious competition. There was also the threat to domestic balance of power. It became a time to hold England to account for the ways in which it had generated wealth on the backs of so many, both at home and throughout the empire (Devi, 2016, p. 28).

The problems and prosperity discussed above were largely developed as themes by the Victorian literary intellectuals. Victorian intellects who were devoted in to literature were characterized by interests in the society and its troubles, concerned with moral problems and questions of life because they were aware of living in an uncertain age which was preparing a new society. Tanya Agatheocleus and Json Rudy discuss that the authors of this period faced the world around them and took care of the weakest individuals by trying to help them in their daily worries. They tried to unite both the neo-classical traditions of literature and the romantic one. The former had, through the power of reason, freed man from ignorance; the latter, discovering the spiritual side of man, had given new importance to his feelings and aspirations (Agatheocleus & Jason, 2010, pp.394-396).

The Victorian era is often regarded as a high point in English literature and it is the literature that coves the whole of the nineteenth century. It is a literature that speaks of an age which witnessed great change, it reflects the intellectual patterns of the Victorian age dealing with the status question through on the examination of society, the law, industrialism and historical ideals, it has no main mission point the finger at social problems to raise people consciousness (Hamlili, 2017, p.14).

Moreover, the Victorian authors chose the novel more than poetry to give voice to the claim of social justice and could analyze in details the inhuman standards of industrial society. The literary intellects of this age were Elizabeth Barrett, Thomas Hobbes, Carlyle, John Ruskin, Charles Dickens and Alfred Lord Tennyson, Christiana Rossetti, Robert Browning, Bernard Show and Thomas Hardy. They exposed the unpleasant truth of urban life which is a result of industrial growth. During the late Victorian period, the aftermath of industrial revolution reflected through the materialistic and urbanized life of people writers like Thomas Hardy started creating rural based fictions (Sultan, 2016, p.9).

For example, the novel *Oliver Twist* (1839) by Charles Dickens is one among many writings of Victorian age that reveals harsh face of the cruel society. Dickens showed the condition of human life and society affected by the Industrial revolution through the scenes and incidents experienced by a young orphan in the novel. Malnutrition and high mortality rate was a common phenomenon during the period of Industrial revolution. In the very first chapter it is seen that Oliver is born in the Parish and his mother died while giving birth to him. The description of Oliver's mother shows that she was suffering from malnutrition which was a consequence of industrialization (Dickens, 1838).

The Cutting age of Literature: A focus on Victor Hugo and Alfred Lord Tennyson.

During the Victorian Age, there were some literary scholars of the Romantic Movement who were still alive and continued publishing new works in the Victorian Age of literature. Some of them include William Wordsworth, Victor Hugo, Honore de Balzac, Alexandre Dumas and Gustave Flaubert.

Victor Hugo, a Romantic literature author, cuts through Romantic Movement period of literature to early Victorian Age of literature. He was born in 1802 in France and lived until 1885. He was the greatest French poet, a novelist and a playwright. Some of his works include; *The Hunchback of Notre-Dame* (1831), and *The Miserable* (1862). His famous collections of poetry were "The Legend of the Ages" (1859) and "The Contemplations" (1856). His poetry works will be compared to Alfred Lord Tennyson, who was born in 1809 and lived until 1892 in England (Josephson, 1942, pp. 1-3). As a British greatest poet of the Victorian Age, Tennyson was greatly concerned with the moral and social values of Victorian society. Some of his works include "Ulysses", "Idylls of the King" (1859), "Tears, Idle, Tears" (1847), "The Charge of The Light Brigade" and "Break, Break, Break". Though Victorian Age is identified with the novel, it also produced poets of some standing Tennyson being among (Hugh, 121, p.374). The most part of them still had, however, an essentially Romantic characteristics for tastes, tendencies towards fantasy, sensibility and style. The poets express their doubts and conflicts on Victorian society and criticize its emphasis on science, progress and materialism at the expense of spiritual sentiment.

The poetry of these two figures has some similar modes of composing poems though their compositions were influenced by different ideologies of their respective litera-

ture ages. Like the Romantic poets who composed very long poems, mostly lyrics and ballads to reflect their experiences of expressing the beauty of the nature and how it influenced the human value , so was the Victorian poetry (Elfenbein, 2008, p. 63). For example, Tennyson composed the poem "Idylls of the King: The Passing of Arthur" (1859), a narrative poem with 34 short and very long stanzas, the longest stanzas ranging from 22 to 24 verses. It is followed by the poem "Demeter and Persephone" which has 8 long stanzas, one stanza comprising of 22 verses. The length of the poems was determined by the topic at hand. For example the narrative poems, ballads and elegy are very long for the poets have to give details of the events they describe.

In spite the composition of those long poems, Hugo and Tennyson composed short poems to express sudden feelings of sadness and joy they encountered in the course of their lives. For example the poem "Crossing the Bar", "Cxv: Spring" and "Duet" by Tennyson have four, five and one short stanzas respectively. Similarly, Victor Hugos's "The Ocean's Song", "Sun Set" and "The Poor Children" has five, eight and five short stanzas respectively. In the poem "The Poor Children", for example, Victor Hugo is sympathetic to the innocent children who come in to the world of bitter wrongs and sins but God still protect and have mercy on them when they repent.

Moreover, Hugo uses butterfly, flowers, roses, jasmine, the sky, water and dew in the poem "The Genesis of Butterflies" (1844). The poet uses these natural metaphors to refer to the lovers, who like the butterflies play, hide, smile, sniff and fly around with joy and happiness in their being. Verse one, two, four, sixteen, eighteen and twenty have the words;

Both poets use descriptive styles to paint the images from which their emotions are reflected from. For example, Hugo in the poem "The Genesis of Butterflies" describes the movements of the two happy lovers which are compared to the life of butterflies. They move from place to place, playing, talking, and the messages of love they write to each other. Their days are smiling like the fresh roses and jasmines, but later their love vanishes, and fly away again like the butterfly. Verse one, two, five, eight, eleven, thirteen, nineteen and twenty points out the descriptions of the two lovers;

HE dawn is smiling on the dew that covers
The tearful roses; lo, the little lovers,
That go and come, and fly, and peep and hide,
The dreamy lovers send to dreamy mays,
The messages of love that mortals write
Written in April and before the May time.
Are but torn love-letters, that through the skiesFlutter, and float, and change to butterflies.

Similarly, Tennyson uses descriptions in the poem "Tears, Idle Tears" (1847), Tennyson describes the persona who sings with tears in his heart that pour forth his eyes when he looks out in the fields in autum and thinks of the past time when he was in Tintern Abbey. The persona declares the past to be dear, sweet, deep and wild. The past that is no more is described as fresh and strange. The second stanza of the poem depicts the nostalgia of those days;

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Both poets used imagery and the sensory elements to convey the scenes of struggles between religion and science, and ideas about nature and romance, realms, imaginative feelings and the beauty of nature which

transport the readers into the minds and hearts of the people of the two ages. Hugo applies these elements in the poem "The Genesis of Butterflies" whereby sensory and imaginative elements such as fly, peep, hide, smiling, murmur, float, go and come. Hugo writes;

That go and come, and fly, and peep, and hide,
We muffled music, murmured far and wide,
He dawn is smiling on the dew that covers
The tearful roses; lo, the little lovers

The collection of these images and senses draw the clear picture of the life of enjoyment the two lovers lead when together in the blooming of their youth courtship. Likewise, Tennyson applies the same elements such as "the dancing lights, winding stream, distance sea, happy birds changing their sky". The third stanza of poem "Cxv: Spring" depicts the elements as quoted below;

Now dance the lights on lawn and lea,
The flocks are whiter down the vale,
And milkier every milky sail,
On winding stream or distant sea;
The happy birds, that change their sky

All these images and sensory elements used by Tennyson work together to create the vivid image of the end of the winter period and the welcoming summer season.

The two poets use the sentimental style, whereby they are affected by emotions of love, sympathy and sadness. Hugo expresses the mercy and sympathy of God to the people of the world who live in the world of wrong. In the poem "The Poor Children", in the second stanza the persona says,

In our light bitter world of wrong
They come; God gives us them while.
His speech is in their stammering tongue,
And his forgiveness in their smile.

Tennyson too express the deep feeling of love that is very strong and felt like the winds of the sea, love that can awaken the dead, love that can shape or shatter a life. In the poem "Duet", Tennyson writes;

2. Love that is born of the deep coming
up with the sun from the sea.
1. Love that can shape or can shatter a
life till the life shall have fled?
2. Nay, let us welcome him, Love that
can lift up a life from the dead.
1. Keep him away from the lone little isle.
Let us be, let us be.
2. Nay, let him make it his own, let him
reign in it - he, it is he,
Love that is born of the deep coming
up with the sun from the sea.

CONCLUSION

The 18th and the 19th C period of literature in Britain witnessed many changes as a result of the Industrial Revolution which therefore led to the great progress of England in every field. On the other side, the industrial revolution caused many problems such as child labor and poverty, workers oppression and exploitation by the bourgeoisies which led to a significant discrepancy between social classes. Therefore, these events and many others played a great role in shaping the literature of the Romantic period and that of the Victorian era. Unlike the literary intellectuals of the Romantic Movement who focused on fantasy, imagination over reasoning and reality, the Victorian Age literary scholars paid much attention to the social reality. The aftermath of the industrial revolution and the development of science and technology shaped their literature in terms of themes and styles. Paradoxically, most poets of this age, Alfred Tennyson being the leader wrote from the styles of the Romantic Movement but reflecting the experiences of the Age of Victoria. Ironically, Victor Hugo's poetry doesn't address the problems of the Victorian Age, he sticks to the old style and content of the Romanticism, expressing

imaginations, the beauty of nature and how it influence the development of one's personality - a belief in greater ideals than materialism and rationalism. Both poets compose short and long poems, use description and sentimental styles and use nature metaphorically to bring imagery and describe the emotions of appreciating beauty of the nature or reflecting people's struggle in different situations of life.

REFERENCES

Agatheocleus, T. & Jason, R. (2010). Victorian Cosmopolitanisms: Introduction. *Victorian Literature and Culture*. Vol. 38, No. 2, pp.389-397. Accessed 25th March 2018. http://www.jstor.org/stable/25733481 .

Coleridge, S. & Wordsworth, W. (1898). *Lyrical Ballads*. London: Rutledge.

Devi, R. (2016). Industrial Revolution: How it Affect Victorian Literature in a Progressive or Adverse Way. *International Journal of Multidisciplinary Research and Development.* Vol. 3. No. 2, pp.28-29**.** Accessed 25th March, 2018. *www.allsubjectjournal.com/download /2178/3-4-115-966.pdf.*

Dickens, C. (1838). *Oliver Twist*. London: Bentley's Miscellany.

Elfenbein, A. (2008). Romantic English; Modern Philosophy. *The University of Chicago Press Journals*. Vol.102, No. 1, pp. 56-89. 27th March 2018. http://www.jstor.org/stable/10.1086/429178>

Foster, J. (1994). *Class Struggle and the Industrial Revolution.* London: Methuen & Co Ltd.

Halpin, D. (2008). Pedagogy and the Romantic Imagination. *British Journal of Educational Studies.* Vol. 56, No.1, pp. 59-75. 27th March 2018. http://www.jstor.org/stable/20479571.

Hamlili, R. (2017). Child Labor in England during the Nineteenth Century. Thesis, University of Tlemcen, Algeria. Accessed 27th March, 2018. *dspace.univtlemcen.dz/bitstream/112/11364/1/rabab-hamlili.pdf.*

Hugh, W. (1921). *The Literature of the Victorian Era*. London: Cambridge University Press.

Josephson, M. (1942). *Biography of Victor Hugo (1802-1885).* Doubleday, Doran & Co., Inc.

Shekh, M. R. (2014). The Impact of French Revolution on Romantic Poets. *Indian Journal of Research*. PARIPEX. Vol. 3. No. 8, pp.1-2. Accessed 28th March 2018. https://www.worldwidejournals.com/paripex/.../2014/.../August_2014_1408599370.

Spiazzi, M, Tavella, M. & Lytton, M. (2015). *Revolutions and the Romantic Spirit.* Compact Performer - Culture & Literature. Accessed 27th March 2018. *www.iispandinipiazza.gov.it/wp/wp-content/uploads/2016/.../The-Victorian-Age.pdf*

Spiazzi, M. & Tavella M. (2009). *The Victorian Age.* (1830-1901). London.

Sultana, A. (2016). Industrial Revolution in Literary Imagination Responses from Three Phases: The Victorian Romantic and the Victorian and Late Period. Thesis, BRACC University, Dhaka, Bangladesh. Accessed 27th March 2018.dspace.bracu.ac.bd/xmlui/bitstream/handle/10361/7925/12103036_ENH.pdf?...

The War, Postwar and Postmodern British Poets: Themes and Styles

Gregorius Subanti
Sanata Dharma University, Yogyakarta
gregorius.subanti@gmail.com

ABSTRACT

British literature, especially poetry has experienced different phases and showed the unique faces from the early periods to what called modernity era. The multi-facetted poetry is inflected by the dynamic atmospheres faced by Britain as results of the responses of poetic artists to the ups and downs of British history, especially the industrial changes and the brutality of World War I and II. Poets responded the political, social and cultural waves with their own unique styles and moods. The traumatic Wars and their casualties were not the sole themes during the war or post war era poetry, some poets reacted the issues of their own ways. This paper will discuss the reaction of some British poets to the wars. The discussion sections will be parted into the general responses, and also the analysis of two post war poets namely Adrian Henry and James Berry to represent their era of 1960 and 1980. This study reveals some findings that the poets experienced WWI and WWII responded the wars in such dramatic and gloomy ways as they are closely affected by the effects of 1915-1945 wars. Adrian Henry lived in the era post-modern, 1960s, the effect should have recovered. His poetic style speaks itself. James Berry, a Black immigrant poet, voices his root, past experiences and hope for a new life. Despite the style and theme, they all flourish British poetry with their own uniqueness.

Keywords: *British poetry, postwar, postmodern, Adrian Henri, James Berry*

INTRODUCTION

The British poets seem to say enough to the nostalgic era of Shakespeare and his worshipers, also forget the eras prior to 1900. The urgent theme is war concern as it takes millions of lives world while. The casualties of wars build the hatred between nations in the name of country prides. The wars have been recorded as part of human greed and false prestige claiming huge devastation of human civilization and sanity.[4]

War is not a new theme in literary history. The scope that makes the difference. Some plays use war issues and scenes as the topics such as kingdom wars, like Trojan War, and other wars fought by people like Alexander and Tamburlaine but they have a moral purpose as well.[5] World War One (WWI) is regarded the first big event happening in the early of twentieth century. It is triggered by two nations and then spread over Europe. WWI has also been claimed as "the first modern war."[6] Many of the technologies we now associate with military conflict—machine guns, tanks, aerial combat and radio communications—were

[4] Sarah Cole, "Enchantment, Disenchantment, War, Literature." *PMLA*,124. 5 (2009):1632–1647.

[5] Mehdi, Mubasher, "Tamburlaine The Great of Marlowe as the hero of Machiavelli." *International Journal of English and Literature,*7.3 (2016): 35-43.

[6] John, Smith, and Dennis E. Showalter. Encyclopedia Britannica Inc., "World War I"(2000)

introduced on a massive scale during World War I.

World War II, two decades after the WWI, is simply the most devastating international conflict in history, taking the lives of some 35 to 60 million people of different nationalities, including 6 million Jews who died at the hands of the Nazis. Millions more were traumatized of losing lives, shelters and hopes. The legacy of the war would include the spread of communism from the Soviet Union into eastern Europe as well as its eventual triumph in China, and the global shift in power from Europe to two rival superpowers–the United States and the Soviet Union–that would soon face off against each other in the Cold War.

Writers all over the world reacted to the two world wars claiming loss of lands, properties and lives. They showed their concerns through their writings. Reactions and emotional concerns were stated in their works. Most condemned the devastation caused by wars. Others considered wars as heroic and patriotic expressions of loving their countries.

British writers responded their country involvement during the World War I and II in different literary genres. Plenty of expressions of the effects of wars were captured in the form of poetry and novels. Some writers emerged before and post wars with the theme of wars, especially era between 1915 – 1950s.

Entering 1950s, poets seemed to be enough with the war themes. New poets came and launched their poems, marking the movements of styles and themes. Some tried to experience with their uniqueness. Influences came from any corner, such as American pop culture influences. The era of 1960s onwards showed the different notion and themes.

Discussing the unique style of post-modern poets, especially in terms of movements of British poetry of 1950s onwards, Adrian Henri is the name not to be missed out. Adrian Henri is considered the leading figure of the Liverpool Poets who introduces poetry into a new dimension. Henri brings poetry into pop performance, blends poems and music and serves them to public. He treats poems as experimental art, non-serious objects. He creates humorous, simple and easy poems for any level of society to enjoy and cheer at. He flourishes British poetry of 1960s.

In the era of 1980s, black immigrants came to England and brought about the influence. Black music and Jamaican style were introduced. English people accept that style. Among black poets, James Berry has been the popular name. He writes his experience from his original country, Jamaica (part of America) and serves it to the English society. He enriches English poetry with its poetic color. One of his poems will be discussed as well.

POETS AND WRITERS REACTING TO THE WORLD WAR I AND II

Rudyard Kipling, like Owen in the very first time, supports UK involvement in the war. This is a reaction of obedient individual after Germany occupies UK. A group of British writers, especially poets raise their voices using poems, describing the casualties or wars. Some poets even involve themselves in front line to fight against other soldiers. Some are killed during the war. Names including Isaac Rosenberg, Wilfred Owen, and Charles Sorley are those die during the war. Robert Graves, Ivor Gurney and Siegfried Sassoon survive to recite their traumatic fears in their poems. William Butler Yeats with his mystical symbols and imagery in "The Second Coming" blends the nightmare of war and the reincarnation of Christ.[7]

[7] Shweta Saxena. "A mythical interpretation of Yeats' The Second Coming." *International Journal of English and Literature* 4.1 (2013): 17-18.

Quite many poems by British war poets are published in newspapers and then collected in anthologies. Several of these early anthologies were published during the war and were very popular, though the tone of the poetry changed as the war progressed. One of the wartime anthologies, *The Muse in Arms*, was published in 1917, and several were published in the years following the war.

David Jones' heroic poem of World War *I In Parenthesis* was first published in England in 1937 and is based on Jones's own experience as an infantryman in the War. The book *In Parenthesis* recites the experiences of English Private John Ball in a mixed English-Welsh regiment starting with their leaving England and ending seven months later with the assault on Mametz Wood during the Battle of the Somme. The work is said to show a mixture of lyrical verse and prose, is highly allusive, and chained in tone from formal to Cockney colloquial and military slang. The poem grabs the Hawthornden Prize and harvests the admiration of writers such as W. B. Yeats and especially T. S. Eliot who commits highly standard of Roman and Greek-poetry.[8]

Not all British poets perceives wars as brutality. Wilfred Owen is considered a poet who at first sees his involvement in the World War I as a heroic move to protect his country. In his "Dulce at Decorum Est", he mentions the *line Dulce et decorum est pro patria mori* to state: sweet and honorable for father land. He eventually changes his mind after experiencing the war casualties.
It is not hard to find deep condolences on war effects in Wilfred Owen's poems. He himself is the victim of war casualties. Owen condemns wars and says that wars are the effects of political cruelty. In his poems, he writes not only about wars but also wars as metaphor for the human condition. This gives his best work a far-reaching gravity and moral force which is timeless of any situation of human live.[9] Owen portrays the war scene in "Arms and The Boy"[10] written in 1918 in deep despair:

Let the boy try along this bayonet-blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.

Lend him to stroke these blind, blunt bullet-leads,
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth
Sharp with the sharpness of grief and death.

For his teeth seem for laughing round an apple.
There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

The poem "Arms and the Boy" is undeniably meant to show the cruelty of war involving unexperienced boys forced to act like professional soldiers. They are introduced with the killing weapons such as sharp bayonet-blade and bullets. They are trained as killing machines losing their innocence. This is sad that they boys do not have evil intention to kill as their teeth are not sharp for hunting. The war creates evil generation. The poet, Wilfred Owen, died in the war.

Isaac Rosenberg is brought up in a strong Jewish family. Rosenberg involves in World War I between 1915 and 1918. Isaac Rosenberg has quite a talent in arts but the war calls him to serve to be a common soldier during the war. Rosenberg comes from a working-class family without any good

[8] Mebuke Tamar. "The role of intertextual relations in cultural Tradition." *International Journal of English and Literature* 5.2 (2014): 52-63.

[9] George Macbeth, ed., *Poetry1900 to 1975*. (Longman House, 1979) 104.
[10] G. Macbeth, 104.

education background. His language in poems is simple, but with a great life and energy.

Many critics see Rosenberg strictly through his war poems. Others, however, insist that the war was only a subject for Rosenberg, or perhaps a challenge for which he was eminently suited. "The tragedy of war gave [his] affinities full expression in his later poems," Staley concluded, "and as war became the universe of his poetry, the power of his Jewish roots and the classical themes became the sources of his moral vision as well as his poetic achievement." In his poems "Break of Day in the Trenches"[11] and "Dead Man's Dump" he described about the life and humanity of the killing fields:

The darkness crumbles away.
It is the same old druid Time as ever,
Only a live thing leaps my hand,
A queer sardonic rat,
As I pull the parapet's poppy
To stick behind my ear.
Droll rat, they would shoot you if they knew
Your cosmopolitan sympathies.
Now you have touched this English hand
You will do the same to a German
Soon, no doubt, if it be your pleasure
To cross the sleeping green between.
It seems you inwardly grin as you pass
Strong eyes, fine limbs, haughty athletes,
Less chanced than you for life,
Bonds to the whims of murder,
Sprawled in the bowels of the earth,
The torn fields of France.
What do you see in our eyes
At the shrieking iron and flame
Hurled through still heavens?
What quaver—what heart aghast?
Poppies whose roots are in man's veins
Drop, and are ever dropping;
But mine in my ear is safe—
Just a little white with the dust.

[11] Alexander Allison. The Norton Anthology of Poetry Third Edition. (New York: W.W. Norton & Company, 1983).

Rosenberg's "Break of Day in the Trenches" describes the war situation, an ordinary soldier life in the trench. It is also a portrayal of how a man survives his life amid the brutalities. The line with survival and death is thin. He symbolizes the life of a soldier like a rat roaming from one place to another, fragile and vulnerable. Plucking a poppy is usual scene. Life of a human is as easy as a rat. He observes that the trenches and the other demarcations of war that separate the English soldiers from their "enemies" matter little to the rat, which will perhaps cross no-man's-land to continue its feast on German corpses.

It is this free act of crossing a few miles of open space that figures in the next section of poem. The speaker of Rosenberg personalizes at the rat's strength, while "haughty athletes" with "Strong eyes, fine limbs" are so easily targeted. It is also the term poppy or red poppy which is famous and over used by poets. The poppy always relates to the war zone, the plants in the killing field and the commemoration of the armistice of war. The symbol of peace comes in the 11 November.[12]

Thomas Hardy, a popular poet in the century, dealt with poetry writing throughout his life and considered it more important than his novels. As a poet, he expresses the other side of common feelings and emotions. His poems do not see life as a bitter tragedy. Hardy believes that life is full of problems and uncertainties, but the strength that people can use to overcome its hardship and

[12] In Europe during the Great War, the red poppy was a weed that grew over battlefields, no man's land, and near the trenches. In Rosenberg's poem, these poppies grow out the blood of killed men, perhaps men the speaker has watched die. Like the men, the poppies "Drop, and are ever dropping" — except for the one the speaker has tucked behind his ear, in small act of defiance toward the death that surrounds him. It's not an uncomplicated gesture; the poppy, plucked, will die, and the dust suggests the inevitable end of humankind: "for dust thou art, and unto dust shalt thou return."

survive in life. His poetry shows great delight in the natural beauty of the world and at the touch of humor in events. Hardy describes human hardship and suffering by looking at them from a distance. Though his language is generally direct, at times, it is full of unusual words and sentences.

Hardy also writes about the sadness of war. In his poem "In Time of The Breaking of Nations", he recites the effects of war. The demanding and uneasy of war routine one has to carry out is described in the stanza of:

Only a man harrowing clods
In a slow silent walk
With an old horse that stumbles and nods
Half asleep as they stalk

War does not give you a spare time to deal with your tiredness and sleep. A soldier has to keep moving and keep stalking. Not only human being, a horse has to deal with all agony and torture in the war zone. Hence a soldier not only deals with enemies unknown somewhere, he has to fight against his human nature like tiredness and sleepiness.

Poetry in the hands of soldiers is like a diary of life and death record. Soldier poets, when not holding bayonets, express their fears and ecstasy with pens and papers. It is not exaggerating that Brockmeier once describes, "Literature does more than merely represent memories and processes of remembering and forgetting it; it gives shape and meaning to them."[13]

THE STYLES OF LIVERPOOL POETS: ADRIAN HENRI

During 1960-1970, some new postmodern groups of poets who introduce different styles of poems or the way enjoying poem. This is the beautiful consequence of pop culture influence during the time.[14] The era of American culture and jazz have a lot affected British people in creating and enjoying poems. During sixties and seventies, a number of phenomenal poets existing. Starting from "the Group", "the Movement" and "the Underground" who wise to experience poetry differently. In the same era, a group of poets in Liverpool foregrounds their pop culture way of treating poem, the same city of the phenomenal Beatles. From Roger McGough to Brian Pattern, a name called Adrian Henri is the best known and most popular for his strike as a poet of the Liverpool Poets who introduces his youthful style blending words with rock n role era. Henri is influenced by the style of French poetry and surrealist art. He is the locomotive between the three.

Henri himself is a painter. He won a prize for his painting Meat Painting II - In Memoriam Rene Magritte in the John Moores competition back to 1972. He was the president of the Merseyside Arts Association and Liverpool Academy of the Arts in the 1970s and was an honorary professor of the city's John Moores University. In his time, studying at colleges of arts became a new trend rather than attending universities.

Henri's networks were quite outstanding. He was closely related with other artists of the area and the era including the Pop artist Neville Weston and the conceptual artist Keith Arnatt. His famous friends including John Lennon, Paul McCartney, George Melly, Allen Ginsberg, Willy Russell and John Willett. Henri enjoys his roles from artist and poet to teacher, rock-and-roll performer, playwright and activist. Taking different path with McGough and Patten, Henri chooses to live at Liverpool than London.

[13] Jens Brockmeier. *Interpreting Memory: The Narrative Alternative" Beyond the Archive: Memory, Narrative, and the Autobiographical Process.* (Oxford University Press, 2015) 97-128.

[14] Peter Barry. "Contemporary British Poetry and the City." Oxford University Press, 27 Mar. 2018, global.oup.com/academic/product/contemporary-british-poetry-and-the-city-9780719055942.

He said that he loved Liverpool better. With his poet friends McGough and Patten, Henri launched some books including *The Mersey Sound*, restored in 2007[15] a best-selling poetry anthology that soared their names, Collected Poems 1967-85, Wish You Were Here in 1990 and Not Fade Away in 1994.

Henri believes that poetry and music can be enjoyed at the same time. He was a leader of local band called the Liverpool Scene, which released four Liverpool Poets of poetry and music. Earlier, in 1955, he played washboard in the King's College, Newcastle, Skiffle Group. He read poetry in live performance, blending with music at a number of venues including schools and colleges, including workshops. One of his last major poetry readings was at the launch of The Argotist magazine in 1996.

Henri suffered from stroke about two years and died in Liverpool, aged 68. He was honored by Liverpool City Council conferred on him the Freedom of the City in recognition of his contribution to Liverpool's cultural scene. He also received an honorary doctorate from the University of Liverpool. Henri was well known for his philosophical line "If you think you can do it and you want to do it—then do it."

The Liverpool Poets were different from their predecessors, such as the Movement and Group. They treated poetry as popular art that should be performed and enjoyed among public, not only for academic and school environments but also among ordinary people. They chose to perform poems with music, popularly called musical poems. They multi-folded the zest of postmodernism. In the postmodern condition, “literature, art, and theory are all parts of the same incoherence and meaninglessness”. Postmodern literature is primarily an outcome and a reflection of the movement’s ideologies and theories. It is a reaction against the Enlightenment and modernist approaches to literature, and is characterized by heavy reliance on techniques that reflect its ideological context like fragmentation, paradox and unreliable narrators.[16]

The contribution of The Liverpool poets to the cultural explosion in the Liverpool city in the 60's was enormous. Why it should be Liverpool? There were two reasons why the name of Liverpool, as attached to the poets, became famous at that time. First, it connected to the popular band the Beatles synonym to the pop culture in 1960s. Secondly, Liverpool was miles away from the hectic and structured city glamor of London. Liverpool treated itself as free, relaxed and easy- going urban town that shaped poetry into poetic entertainments.[17]

The popularity of Liverpool Poets was said to influence rock music and were even called the pop poets due to the name attachment to the Beatles of Liverpool origin. After all, the Beatles originated only from Liverpool in the early 60s and hence it is no wonder that most of the Liverpool poets were directly or indirectly associated with the growth of popular music at that time.

Henri was identical to Liverpool Poets. The group was claimed to give high impact on the city. Allen Ginsberg stated that Liverpool is "the center of the consciousness of the human universe”. While Pete Brown witnessed that the Liverpool literary scene: how the budding poets of the Liverpool scene gathered at Streate's coffee bar and gave poetry performances. He said that the coffee bar was "the center of activity and

[15] *The Mersey Sound* is restored and republished by Pinguin Books in 2007 containing Henri, McGough and Patten’s famous poems of the era.

[16]Fatma Khalil Mostafa el Diwany. "So it goes: A postmodernist reading of Kurt Vonnegut’s Slaughterhouse-Five." *International Journal of English and Literature* 5,4 (2014): 82-90.

[17] Ian Mackean. ”The Liverpool Poets”. *The Essentials of Literature in English, post-1914*. (Hodder Education, 2005).

meetings". Like the coffee houses in Queen Anne's period, Streate's coffee bar in Liverpool became the beehive of literary activity. In the early sixties, Henri, Patten and McGough were the center of reputation as performance poets.

Lucie Smith commented that the anthology *The Liverpool Scene* comprising of poems by Patten, Henri and McGough not only offered a picturesque account of the city with its description of the roads, graffiti, pop culture, the influence and the impact of Beatles and the flower power, but also brought to light the native speech with its local flavor and "the attitudes to life which they express". It was Liverpool, a city with the predominantly a working- class city. The rich tended to live in the Green Belt or the other side of the Mersey side. Consequently, the people of Liverpool were gifted with natural sarcasm, and this characteristic sarcasm was truly reflected in the poetry of Patten and other Liverpool poets.[18]

The uniqueness of the Liverpool Poets can be derived of one of the Henri's poems entitled "Tonight at Noon".

Tonight at noon
Supermarkets will advertise 3p extra on everything
Tonight at noon
Children from happy families will be sent to live in a home
Elephants will tell each other human jokes
America will declare peace on Russia
World War I generals will sell poppies on the street on November 11th
The first daffodils of autumn will appear
When the leaves fall upwards to the trees
Tonight at noon
Pigeons will hunt cats through city backyards
Hitler will tell us to fight on the beaches and on the landing fields
A tunnel full of water will be built under Liverpool
Pigs will be sighted flying in formation over Woolton
And Nelson will not only get his eye back but his arm as well
White Americans will demonstrate for equal rights
In front of the Black house
And the monster has just created Dr. Frankenstein

Girls in bikinis are moon bathing
Folk songs are being sung by real folk
Art galleries are closed to people over 21
Poets get their poems in the Top 20
There's jobs for everybody and nobody wants them
In back alleys everywhere teenage lovers are kissing in broad daylight
In forgotten graveyards everywhere the dead will quietly bury the living and
You will tell me you love me
Tonight at noon

It is fair to say that for the very beginning of the poem, the unique contradiction appears as soon as we catch the absurd title "Tonight at Noon". Night is identical to darkness. But how can he said that tonight at noon? Henri tries to turn the logical upside down. The other non-sensical and non-logical lines are "elephants tell jokes", "America declares peace to Rusia", "WWI generals sell poppies" and "daffodils appear in autumn". They are all contradictory to non-human elephants, cold war America vs Russia, war generals sells poppies, poppies (this might also be artificial poppies to), growing in the churned-up earth of soldiers' graves in Flanders, a region of Belgium,[19] symbolize the WWI war zone while 11 November is the Remembrance Day of calling the war, and daffodils flowers appear in spring not autumn. Contradictions are here and there.

[18] Lucie Smith Edward. ed. *Introduction: The Liverpool Scene*. (Doubleday, 1968).

[19] "Where did the idea to sell poppies come from?" *BBC News*, 10 Nov. 2006.

The similar humor also continues in the second stanza of using lines of non sensical facts: Pigeons hunt cats, Hitler will tell us to fight on the beaches and on the landing fields, A tunnel full of water will be built under Liverpool, Pigs are flying in formation over Woolton And Nelson will not only get his eye back but his arm as well, White Americans will demonstrate for equal rights In front of the Black house And the monster has just created Dr. Frankenstein. All facts are reversed nonsensically.

Henri reverses the objects and makes the impossible as possible. Cats are haunted by pigeons, Hitler and the beach and landing fields, tunnels with water, Pigs can fly, Nelson's eyes and arm – revenge, White Americans instead of Black Americans and Black House instead of White House and Frankenstein is obviously a monster created by human being.

The third stanza shows continuing awkwardness: Girls in bikinis are moon bathing – but not sub bathing, Folk songs are being sung by real folk - English sing Americans, Art galleries are closed to people over 21 - age discrimination or adults are not art type, Poets get their poems in the Top 20, normally music charts, There's jobs for everybody and nobody wants them – ratio jobs to job seekers, In back alleys everywhere teenage lovers are kissing in broad daylight – darkness instead, In forgotten graveyards everywhere the dead will quietly bury the living – reversal living burying the dead.

The three stanzas are nonsensical, nonlogical and reversal truth. The style of experimental of using the common logics is strong in Henri's poem. Henri tries to attract the humorous side of readers. He shows that with poems you can even turn the logics upside down.

But, what makes the poem interesting is closing line "and You will tell me you love me, tonight at noon" may be the inversion of "I will tell you I love you". The closing is also reversal of his feelings.

THE BLACK JAMAICAN BRITON POETIC RICHNESS OF JAMES BERRY

James Berry has been known as a black British poet whose name soared during 1980. His poetry was realized in the end of 1970. Berry spent his childhood in a village in Jamaica. Berry was the fourth of six children in the small coastal village of Fair Prospect in Jamaica. Berry Before coming and living in Britain, he went to America at the age of 17. He worked as a farm laborer and learned that the black people were treated so bad as he witnessed in New Orleans. He returned home after experienced his unfavorable life for 4 years. Two years later, in 1948, he left Jamaica and arrived in Britain with a group of post war immigrants. He felt solidarity in the ship with other Caribbean passengers. He settled his life in Britain for good.

Berry learned to read very early. From a very young age he was exposed to two distinct tongues: on the one hand, the "standard" English of the Bible and of Sunday prayer books; on the other, the tunes of everyday Jamaican. Both voices would permeate his work.

Berry was one of the first black writers in Britain to achieve wider recognition. His name was so prominent in 1981 when he won the National Poetry Competition. He launched five collections of poetry besides he also wrote children stories which are broadly accepted. He also serves an editor of two influential anthologies, Berry was at the forefront of championing West Indian/British writing and his role as an educator had a significant impact in mediating that community's experience to the wider society. Berry was awarded The Order of The British Empire (OBE) in 1990.

Berry's traumatic experience with slavery and his emotional link to his origin Jamaica are portrayed in his works. He is also obsessed by his beautiful homeland. The both beautiful land but bitter experience of slavery has been mixed in his works. His father's experience with white employers that causes the anger has haunted him in his poetry. He described the emotional mixture in his poems.

His anger at these injustices paint some of his poems, particularly when writing about his father's ill treatment at the hands of his white employers. However, the overriding tone of Berry's poetry is one of celebration. Without denying the hurt of the colonial experience, he chooses to defy prejudice through an emphasis on unity in his poetry as in "Dreaming Black Boy":[20]

I wish my teacher's eyes wouldn't
go past me today. Wish he'd know
it's okay to hug me when I kick
a goal. Wish I myself wouldn't
hold back when an answer comes.
I'm no woodchopper now
like all ancestor's.

I wish I could be educated
to the best of tune up, and earn
good money and not sink to lick
boots. I wish I could go on every
crisscross way of the globe
and no persons or powers or
hotel keepers would make it a waste.

I wish life wouldn't spend me out
opposing. Wish same way creation
would have me stand it would have me
stretch, and hold high, my voice
Paul Robeson's, my inside eye
a sun. Nobody wants to say
hello to nasty answers.

I wish torch throwers of night
would burn lights for decent times.
Wish plotters in pyjamas would pray
for themselves. Wish people wouldn't
talk as if I dropped from Mars

I wish only boys were scared
behind bravados, for I could suffer.
I could suffer a big big lot.
I wish nobody would want to earn
the terrible burden I can suffer.

The poem dramatically describes Berry's childhood experience to his emotionally tortured in America. The first stanza shows his experience as a student. He wishes to change his future as he does not want to be like his ancestor of wood choppers. He wants to change his life.

The second stanza also shows his dreams of travelling globally. He does not want waste his time by doing nothing. The third stanza also shows his hating of being inferior like "sink to lick boots". The next stanza also portrays the struggle of black Americans through the black activist of Paul Robeson. Berry screamed out the same hopes. They want the white treat the black better. He also mentions Klu Klux Klan with torch and pyjamas. The black are not aliens drop from Mars. They are not different. Finally, in last stanza, he wished he did not experience the same childhood nightmare. He does not want to experience the same burden like anybody does not want to suffer.

CONCLUSION

British writers, specifically poets respond the WWI and WWII almost the same ways. Though in the beginning Owen and Kipling view the war as the patriotic movement to glorify the country, in the process of involvement and realization, they recite through their poems that Wars are not more than human and political desires. Soldiers lose their homes, youths, innocence and lives. Poets use some terms such as the popular poppy, trench and metaphors to illustrate the casualties of wars. Most poets

[20] Robin Richardson. *Inclusive Schools, Inclusive Society: Race and Identity on the Agenda*. (Trentham Books, 200).

describe wars as gloomy, sad, hopeless and the sacrificing innocence of young people. Some poets involve in the wars and some die during the service. The survived poets write their experience with grief and condemnation. Wars have changed the face of British literature. The feelings of optimism swift into pessimism. This kind of agony makes British literature colorful and gloomy at the same time.

A Liverpool poet like Adrian Henri has uniquely flourished the landscape of English poetry in his era of 1960. Henri has proved through his poems and collaboration with other artists that poems are not serious art that can only be found in school or library collection. Henri has fulfilled his good notion that poems can be relaxed, humorous and experimental at the same time. He also proved that poetry can be created into performing art for public enjoyments like other groups have done in pubs, clubs and bars.

James Berry convinces readers that childhood experiences in homeland can be resourceful ideas of his poetry. Berry also uses his poems to tell British people and the world that black people have been treated so bad in America as he experiences himself and his father as well. He uses his poems to release his sorrows. He changes his life through poetry by winning prizes and earns living that should be the antidote of his traumatic experience.

British poetry has continuously been flourished by alternative colors and poetic genres. Unique streams such as Liverpool and black Briton poets give different rhymes and angles of British traditional verses of style. The different poetic richness, among colorful others, has contributed to English poetry as it is now.

REFERENCES

Alkhayat, Marwa. ""Are My Songs Literature?": A Postmodern Appraisal of Bob Dylan's American Popular Music Culture." *Jurnal Humaniora*, vol. 30, no. 1, 2018, pp. 27-38, jurnal.ugm.ac.id/ jurnal-humaniora.

Finch, Peter. “British Poetry Since 1945.” *The Continuum Encyclopaedia of British Literature,* 2001, peter-finch.co.uk/enc.htm.

Barry, Peter. “Contemporary British Poetry and the City.” Oxford University Press, 27 Mar. 2018, global.oup.com/academic/product/contemporary-british-poetry-and-the-city-9780719055942.

Britannica, The Editors of Encyclopaedia. “Sir William Golding.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 9 Jan. 2017, britannica.com/biography/William-Golding.

Brockmeier, Jens. “Interpreting Memory: The Narrative Alternative”. *Beyond the Archive: Memory, Narrative, and the Autobiographical Process.* Oxford University Press, 2015.

Cole, Sarah. “Enchantment, Disenchantment, War, Literature.” *PMLA*, vol. 124, no. 5, 2009, pp. 1632–1647. *JSTOR*, www.jstor.org/stable/25614389.

Dilworth, Thomas. *Reading David Jones*. University of Wales, 2008.

----------. *The Shape of Meaning in the Poetry of David Jones*. University of Toronto Press, 1988.

Diwany, Fatma K. M. el. "So it goes: A postmodernist reading of Kurt Vonnegut’s Slaughterhouse-Five." Inter-

national Journal of English and Literature, vol. 5, no. 4, 2014, pp. 82-90.

Henri, Adrian. *The Mersey Sound*. Pinguin Books, 1967.

Jason, Philip K."Break of Day in the Trenches - The Poem". *Critical Guide to Poetry for Students*, eNotes, Mar. 2018, enotes.com/topics/break-day-trenches/in-depth-the-poem.

Macbeth, George, editor. *Poetry 1900 to 1975*. Longman House, 1979.

Mackean, Ian."The Liverpool Poets". *The Essentials of Literature in English, post-1914.* Hodder Education, 2005.

Mubasher, Mehdi. "Tamburlaine The Great of Marlowe as the hero of Machiavelli." *International Journal of English and Literature*, vol. 7, no. 3, 2016, pp. 35-43.

Richardson, Robin. *Inclusive Schools, Inclusive Society: Race and Identity on the Agenda.* Trentham Books, 2000.

Shweta, Saxena. "A mythical interpretation of Yeats' The Second Coming." *International Journal of English and Literature*, vol. 4, no. 1, 2013, pp. 17-18.

John, Smith, and Dennis E. Showalter, "World War I". Encyclopedia Britannica, 2000, britannica.com/ worldwarI.

Tamar, Mebuke. "The role of intertextual relations in cultural Tradition." *International Journal of English and Literature,* vol. 5, no. 2, 2014, pp. 52-63.

Stallworthy, Jon, editor. *The Poems of Wilfred Owen*. W. W. Norton and Company, Inc., 1986.

"Where did the idea to sell poppies come from?". BBC News. 10 Nov. 2006, bbc.co.uk/2/hi/uknews/ magazine/6133312.stm.

Zhang, Yanting. "And the word echoes: A taxonomy of repetitions in the sense of an ending." International Journal of English and Literature, vol. 7, no. 6, 2016, pp. 88-91.

Purifying the 1920s Southern American Society: The Grotesque in Flannery O'Connor's "A Good Man is Hard to Find"

Dian Windriani
Sanata Dharma University
e-mail: dian_windri@yahoo.com

ABSTRACT

Flannery O'Connor's "A Good Man is Hard to Find" (1953) criticizes the experience of human's isolation, vanity, and disillusionment in Southern America under political instability, dictatorial regime, hypocrisy of the church and high number of poverty that can lead to the crisis of faith and humanity in people's life. By presenting the violence, horror, and emotional freak in the story, O'Connor wishes that the characters can come to their self-realization upon their faith and humanity. This paper finds out that the portrayal of grotesque character in "A Good Man is Hard to Find" can be seen as a mechanism to purify the Southern American society in the twentieth century that has already been far away from their religious belief.

Keywords: *Grotesque, Purification, Southern America, Flannery O'Connor*

INTRODUCTION

Flannery O'Connor is an American writer, who was born in Savannah, Georgia. In terms of writing, she is well-known with her simplicity, wit, and masterful reproduction of the colloquial speech of her native south (McMichael, 1997, p. 1929). However, her most well-known writing style is the use of the grotesque characters. Grotesque is a character having the qualities of bizarre, incongruous, ugly, unnatural, fantastic, abnormal (Holman and Harmon, 1986, p. 257). On her famous masterpiece Holman and Harmon say the following:

In her novel *Wise Blood,* in which she used the setting of rural Tennessee to examine the character of a backwoods preacher both innocent and demonic, victim and assailant, who created a church without Christ, where violence substituted for religious faith...They are filled with wry comedy and examples of satanic evil, and they are often concerned with what she called "the redemptive act" and a pervading "sense of mystery which cannot be accounted for by human formula" (McMichael, p. 1929).

One of Flannery O'Connor's works using the element of grotesque is "A Good Man is Hard to Find" (1953), highlighting the dark side of human faith and belief, and set in Southern America. "A Good Man is Hard to Find" tells about a family consists of a grandmother, Bailey, Bailey's wife, and their children that has a road trip to Florida. The grandmother at first does not want to go there because there is The Misfit but she finally joins them by wearing a navy blue dress and hat with flowers, so people will see her as a lady if she gets an accident. In the middle of the trip, there are three men carrying gun get out from the car. The grandmother recognizes one of them as The Misfit, a good man who turns to be an evil man and anti-Christ. Because she is afraid of him, she said to him that he is a good man and asks him to pray to Jesus. The Misfit said that he knows he is not a good man or the worst man either, and that he never prays but he used to be a gospel singer. Finally, she hears the gunshots and starts crying.

By presenting the violence, horror, and emotional freak in the story, O'Connor's wants to provide readers with moral and religious values alike. In fact, most characters

in "A Good Man is Hard to Find" are ignorant, selfish, hypocrite, and evil who can finally come to their self-realization after undergone the process of grotesque. That is why this paper examines how the portrayal of grotesque characters in Flannery O'Connor's "A Good Man is Hard to Find" can be seen as a mechanism to purify Southern American Society in twentieth century that has already been far away from their religious belief.

THE CONCEPT OF THE GROTESQUE

With the end of the war in the twentieth century, America had undergone political instability and economic depression but the country was able to be optimistic, as proven in their involvement in the international politics as a leading position (Wagner, 2003, p.332). However, the high number of violence cannot be avoided, for instance John F. Kennedy was shot dead in Dallas, Texas, in 1963. Malcolm X, a leader of the Black Muslims, was assassinated in 1965, Robert Kennedy and Martin Luther King were both killed in 1968 (Wagner, 2003, p.333). Seeing the condition in Southern part of America for instance, there happened political instability, repression under dictatorial regime, the hypocrisy of the church, and high number of poverty. This chaotic conditions led to the feelings of meaningless, isolation, duplicity, anxiety, and disillusionment that lead to the crisis of faith in people's life. Therefore, these poor feelings and experience were often embraced by the writer, like O'Connor, by showing the grotesque character in their works in order to present the dark side of human life.

The grotesque in South fiction refers to the character that is characterized by physical deformity, such as a cripple, dwarf, deaf-mute, blind man, or an androgynous adolescent, or mentally ill, like idiot, madman, half-wit, psychotic a subnormal or an abnormal figure (Holman and Harmon, 1986, p. 257). Martin Foss cited properly by Haar believes that "in times of chaos men return to a magic form of art, using the demoniac aspects of life for their stories and plays: sickness, insanity, death; but they turn them into grotesque means for laughter, in order to regain their inner balance" (Haar, p.9).

Grotesque is a term applied to a decorative art in sculpture painting, and architecture, characterized by fantastic representations of human and animal forms often combined into formal distortions of the natural to the point of absurdity, ugliness, or caricature. By extension, grotesque is applied to anything having the qualities of grotesque art: bizarre, incongruous, ugly, unnatural, fantastic, abnormal. In this sense, grotesque uses the merging of the comic and tragic resulting from our loss of faith in the moral universe essential to tragedy and in a rational social order essential to comedy (Holman and Harmon, 1986, p. 257).

There are some reasons why the grotesque is very well known in Southern part of American literature. First, grotesque is used due to South's pervading feelings of defeat and frustration. Haar argues that

Unlike other parts of the country, has known what it means to suffer great defeat; consequently, the Southerner has a great sense o f the complexities of human existence. Such complexities no doubt are reflected in the literature of the grotesque (Haar, p.10).

Second, according to Haar, Southern part of America is not only the most religious or conservative part of the country but also the nation with a high number of atheist.

It is the region where the Bible still tends to be interpreted literally and 86 percent of the population, who identified themselves as Protestants, professed that they believe in the existence of the Devil. It is also the region where as a study conducted in the 1950s revealed—the nation smallest margin of tolerance was registered toward such "dissenters" as atheists (Haar, p.14).

The grotesque is different with gothic, but both concepts can be used interchangeable. Gothic literature emerges in the Northern America while grotesque is in

the Southern America. Although both gothic hero and grotesque characters are primarily anti-social, both of them have different setting, most gothic literatures take place outside of society, like in a nightmare setting, while the grotesque takes place within society in the daylight setting of ordinary communal activity.

GROTESQUE AS PURIFICATION OF SOUTHERN AMERICAN SOCIETY IN "A HARD GOOD MAN IS HARD TO FIND"

"A Good Man is Hard to Find" tells about a family consists of a grandmother, Bailey, Bailey's wife, and their children that has a road trip to Florida. At first, the grandmother does not want to go there because there is The Misfit. However, she finally joins them by wearing a navy blue dress and hat with flowers, so people will see her as a lady when she gets an accident. In the car, it can be seen how the grandmother is treated by the family, especially the children who do not really respect her. In the middle of their trip, there are three men carrying gun get out from the car. The grandmother recognizes one of them as The Misfit. Because she is afraid of him, she said that he is a good man and asks him to pray. The Misfit replies her by saying he knows he is not a good man or the worst man either, he never prays but he used to be a gospel singer. She finally hears the gunshots and starts crying.

Actually, the representation of grandmother and The Misfit in "*A Good Man is Hard to Find"* can be the best example of the grotesque characters. The grandmother is characterized as a hypocrite because she is a Christian in name only. She is also characterized as a selfish person who only focuses on pleasing herself, maintaining her pride and appearance in society, so she can be respected by other as a lady.

The old lady settled herself comfortably, removing her white cotton gloves and putting them up with her purse on the shelf in front of the back window. The children's mother still had on slacks and still had her head tied up in a green kerchief, but the grandmother had on a navy blue straw sailor hat with a bunch of white violets on the brim and a navy blue dress with a small white dot in the print. Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned a purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady (McMichael, 1997, p.1931).

Related to her spiritual belief, she is depicted as a person who is in a dilemma, whether she should believe in Christ or not. In fact, when her life is in a danger, the grandmother directly remembers the grace of Jesus that can save her life. According to Campos and Franco, death is the most significant aspects in Christian, all human beings are destined to die, ironically, no one is ready to die (2007, p.219). Therefore, she prays to Jesus to get His salvation.

Alone with The Misfit, the grandmother found that she had lost her voice. There was not a cloud in the sky nor any sun. There was nothing around her but woods. She wanted to tell him that he must pray. She opened and closed her mouth several times before anything came out. Finally she found herself saying, "Jesus, Jesus," meaning, Jesus will help you, but the way she was saying it, it sounded as if she might be cursing (G. McMichael, p.1939).

Through the emptiness of faith in the grandmother heart, Flannery O'Connor uses it to criticize the current condition of South American people. A political instability, repression under dictatorial regime and high number of poverty force them to live under the feeling of meaningless, isolation, duplicity, anxiety, and disillusionment that can lead them to the crisis of their faith.

In this story, Flannery O'Connor also presents another grotesque character which is The Misfit. He is portrayed as a common good man who turns to be an evil man and

anti-Christ because of the injustice situation experienced by him. In this case, he is jailed because of killing his father although he does not know the truth, whether he has already killed his father or not. Ironically, he compares himself to Jesus who never commits any crimes. He believes that he is similar to Jesus, the different is that The Misfit has the paper on him showing his criminal record. Therefore, when the grandmother has already realized and found the grace of Jesus, The Misfit remains the same; he still denies the grace of Jesus in his life and chooses to shoot the grandmother. His action in shooting the grandmother depicts his rejection to any kind of affection due to the fact that he has already experienced the injustice treatment in his life and losing his beloved family.

God never made a finer woman than my mother and my daddy's heart was pure gold (McMichael, p.1937)

"Do you ever pray?" she asked (G. McMichael, p.1938).

He shook his head. All she saw was the black hat wiggle between his shoulder blades, "Nome," he said.

"I was a gospel singer for a while,"

"Jesus thrown everything off balance. It was the same case with Him as with me except He hadn't committed any crime and they could prove I had committed one because they had the papers on me. Of course," he said (G. McMichael, p,1939).

The worst thing is that he murders people in order to fulfill his pleasure.

The grandmother shrieked. She scrambled to her feet and shoot staring. "You're The Misfit!" she said. "I recognized you at once!"

"Yes'm," the man said, smiling slightly as if he were pleased in spite of himself to be known, "but it would have been between for all of you, lady, if you hadn't rekernized me" (G. McMichael, p.1936).

It is very important for O'Connor to dramatize the evil portrayal of The Misfit in order to awaken the spiritual consent of others, like what happen to the grandmother. When she faces her death, she is saying in the name of Jesus, finding His mercy and grace in order to redeem her sin and save her from the death. By acknowledging her mistake because she always focuses on the worldly material, like appearance, pride, or respect, O' Connor wants to say that this is the way remission is given to the grandmother, so she can die with a full of grace. In this case, she wants the readers to focus more on the effect of grace to the old lady's soul, not on the murdering scene.

The Misfit, as representative of the dark side of society, becomes a medium for the Grandmother's redemption. Feeley (1982, 18) argues that the criminal's words about the Grandmother, after killing her, "She would have been a good woman id it had been somebody there to shoot her every minute of her life" it demonstrate that he is able to understand violence's impact, as an act capable of ending old lady's alienation and bringing her back to reality and thus transforming her from a lady to a good woman (Glauks, 220).

O'Connor's idea in arguing that the grandmother has already experienced the grace of Jesus is similar to Christian point of view in believing that suffering and pain are prerogative right for the earthly life. "Yet, there are several ways to experience them, as for instance by means of physical and mental illness and other type of pain which, undoubtedly, devastate human being" (Glauks, 223). In the end, by revealing their desperation, alienation, and lacking of spiritual belief, or the characteristics of American society after post war era, O'Connor wants to show how their attitudes are thus purified. By showing the grotesque character, they can go back and believe in the name of God, get a remission and die with a full of grace.

CONCLUSION

After the war and the great depression, disillusionment, desperation, lack of spiritual belief were obvious in people's attitude towards life. By presenting the violence, horror, and emotional freak in the story, the characteristics of grotesque character, O'Connor wants to provide both moral and religious values on it. Actually, the aims of O'Connor in purifying the attitude of people at that time is achieved through her grotesque character, in this case is the grandmother and The Misfit. By dramatizing the evil of The Misfit, the grandmother who is ignorant, selfish, and hypocrite can come to the self-realization on the grace of Jesus in her life. It can be seen how the grandmother can experience the spiritual change after undergoing the process of grotesque experiences, although The Misfit remains the same, he is as evil as before.

REFERENCES

Arora, Mahesh Kumar and Preeti Singh. "Materialistic and Spiritual Issues in Flannery O'Connor's Wise Blood: An Analysis". *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)* Vol. 15, No. 6 (2013), pp: 10-14.

Campos, Maria Cristina Pimentel and Angela Barbosa Franco. "Violence in "A Good Man is Hard to Find": The Faces of Marginality. *Glauks* Vol. 7, No. 1 (2017), pp: 216-229.

Haar, Maria.The Phenomenon of the Grotesque in Modern Southern Fiction: Some Aspects of Its Form and Function. *Universitetet i Umeå*. 1983. URL: (http://www.diva-portal.org/smash/get/diva2:643431/FULLTEXT02.pdf).

Holman, C. Hugh and William Harmon. *A Handbook to Literature*. New York: Macmillan Publishing Company, 1986.

McMichael, George. *The Norton Anthology of American Literature*. New York: W.W. Norton, 1997.

Wagner, Hans-Peter. *A History of British Irish and American Literature*. Wissenschaftlicher Verlag, 2003.