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Corrective Feedback and Learner Uptake in a Young Children Bilingual Classroom

Adesia Kusuma W.



THE GRADUATE PROGRAM
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EDITORIAL

IJELS this edition features five articles comprising of literature, linguistics and education. Tan M. Chandra investigated the translation and adaptation of Luo Guanzhong's Romance of the *Three Kingdoms* with a feminist lens. Chandra argues that adaptation and translation have helped the novel gain wider readership and that both the original text and its translation retain its patriarchal attitudes towards women. Another article analysing literary text was written by Antonius Wisnu Yoga Windarto. Windarto scrutinized Leila Chudori's narrative, *Laut bercerita*. He focuses on power relations, especially the relation between familyhood and nationalism.

The two articles on linguistics are on preposition and the implementation of x-bar analysis. Ria Apriani Kusumastuti elaborated concepts behind some English prepositions for more accurate use of prepositions in, on and at. While Kusumastuti discussed English prepositions, Aprilia Wittaningsih elaborated x-bar theory to understand passive voice. She detailed how x-bar theory may help understand verb changes and modifications in passive voice.

The last article written by Adesia Kusuma researched the occurrence of corrective feedback and uptake in young children bilingual context in a kindergarten school in Indonesia. She focused especially on what types of learner errors leading to what type of corrective feedback and what is the uptake rate of each type of feedback. Despite some similarities with previous researches, this article argues certain newness concluded from the analysis.

Editor-in-Chief

Paulus Sarwoto

The process of translation, adaptation, and question of feminism in Luo Guanzhong's *Romance of the Three Kingdoms*

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ABSTRACT

As one of the Four Great Classic Novels of Chinese literature, *Romance of the Three Kingdoms* found its way to the constellation of World Literature via translation and being adapted into the movie Red Cliff (2008) and famous video games series Dynasty Warriors (1997-now). This process further made the story of the Three Kingdom is widely known as many cinemagoers and gamers can associate themselves with the story in the form that they adore. Both processes, however, have disadvantages as they erase the Chinese cultural elements that are demonstrated in the novel. This novel is also heavily riddled with patriarchal paradigm that makes scholars consider *Romance of the Three Kingdoms* “masculine novel” by portraying women in a very weak position in Chinese society. This paper would try to dissect the issues of translation and women portrayal in detail by analyzing the translated work of *Romance of the Three Kingdoms* to see what cultural aspect that is disappear as a result of translation and dissecting the dismissive and derogative portrayal of several women characters in the novel.

Keywords: Luo Guanzhong, *Romance of the Three Kingdoms*, Feminism, World Literature

INTRODUCTION

Romance of the Three Kingdoms (*Sānguó yǎnyì*) is a famous historical novel written in 14th century by Luo Guanzhong set in the era of Three Kingdom in Chinese history roughly 169-280. *Romance of the Three Kingdoms* is acclaimed as one of the Four Great Classical Novels of Chinese literature; it has a total of 800,000 words and nearly a thousand dramatic characters (mostly historical) in 120 chapters (Roberts, 1991, p. 940). Despite the historical setting and the character which is based on the real personage in that era, the story of the *Romance of the Three Kingdoms* is not entirely historical. As the title suggests, the story is the romanticized version of the history which also encompasses some events that did not

really happen, with which this embellishment serves as the “Romantic” device of the plot as it makes the story has more romantic tune instead of realistic one. In researching the historical part of the novel, the author made use of available historical records, including the *Records of the Three Kingdoms* compiled by Chen Shou, which covered events from the Yellow Turban Rebellion in 184 to the unification of the Three Kingdoms under the Jin dynasty in 280.

This source material is later supplanted with material from Tang dynasty poetic works, Yuan dynasty operas and his own personal interpretation of elements such as virtue and legitimacy (1991, pp. 946-953).

Therefore, it is safe to assume that the *Romance of the Three Kingdoms* is a combination of a historical fact and fiction which is intended to create unique atmosphere to the readers.

Extrapolating on how this Chinese classical work can be incorporated into canonical world literature, this paper explores the translation of *Romance of the Three Kingdoms* into English. The novel's fame rose internationally when it was translated into English, firstly done in 1907 by John G. Steele although this translation is still considered very rough and not a faithful one. Later on Charles Henry Brewitt-Taylor, a long time official of the Chinese Maritime Customs Service, published a complete and faithful translation of the novel in two volumes in 1925 (Classe, 2000, pp. 1221-1222).

The *Encyclopedia of literary translation into English* noted that Brewitt-Taylor translation was good, but lacked any supplementary materials such as maps or character lists that would aid Western readers. Responding to the translation critique, a 1959 reprint was published that included maps and an introduction by Roy Andrew Miller to assist readers unfamiliar with Chinese tradition and custom. In the forewords to the 1959 reprint of the Brewitt-Taylor translation, Roy Andrew Miller also claims that the theme that the novel enriches and expands Chinese literary works, later on World Literature.

Miller states that the novel's chief theme is "the nature of human ambition", which is echoed by Moody. Moody explores the relationship between politics and morality, specifically the conflict between the idealism of Confucian political thought and the harsh realism of Legalism, as a related theme (Moody Jr., 1975, pp. 178-179). After the translation and the supplementary material was meticulously done, the Western reader without any problem at all

can enjoy the novel. From English, the novel has been translated into many languages including Indonesian comic reproduction. The process of translation and comic reproduction mark the transformation of the *Romance of the Three Kingdom* from Chinese classic into World Literature as it is circulated and read by people worldwide.

The novel's introduction to the World Literature further enhanced the popularity of this work. Inevitably, adaptation was then followed in order to make the works reach wider audience. Among all adaptation to the novel, the famous one is the cinematic version, *Red Cliff* (2008) that takes one chapter in the novel "Battle of the Red Cliff" and the critically acclaimed video games series made by Koei which reach its 9 series in 2018: *Dynasty Warriors* (1997-now).

While the movie adaptation *Red Cliff* is considered to be a good adaptation, it is the game adaptation *Dynasty Warriors* that steals the light by becoming a very popular game played by many gamers in the world, clearly make the story of the Three Kingdoms soars against the boundary of the national borders. Considered as a groundbreaking effort to create a historical video game, gamers all over the world can enjoy entertainment while studying the history of the Three Kingdom in the same time by playing as the characters in the Three Kingdoms Era. Inevitably, many children all over the world who play the games understand the history of the Three Kingdoms even before they touch the historical book or read the novel. Therefore, *Dynasty Warriors* is considered as a successful adaptation of the novel for not only its entertainment but also educational purposes.

Although the process of adaptation and translation of *Romance of the Three Kingdoms* is generally positive, with which this novel has reached a global popularity

and it is known by diverse demographics, the processes also evoke potential problems. This paper shall discuss about the problems that occurred particularly relating to the cultural elements which is lost during the translation process. Additionally, this paper also explores Romance of the Three Kingdoms from feminist perspective, concerning with the dismissive and derogative portrayal of several women characters in the novel.

LITERATURE REVIEW

Chinese Philosophical View on Women

Before going further to analyse the dismissive and derogative portrayal of several women character in the novel, it is paramount to understand first Chinese philosophical view on Women. Many of Chinese philosophies mainly places men as the ruler while women serves as the subject starting from Three Obediences and Four Virtues and *Yin-Yang* principal. Rosenlee (2006) adds additional information regarding the *yin-yang* principle and discuss new philosophical ideal of *nei-wai* (inside and outside) as follows

The *nei-wai* distinction signifies more than just the ritual propriety of gender relations; it functions also as a marker of civility. In other words, the *nei* and the *wai* embody not only the process of genderization and ritualization but also the process of civilization within and without (Rosenlee, 2006, p. 70).

Through Rosenlee's explanation, it can be underlined that another theory of gender role is already enforced within the Chinese society in order to separate man and women roles. This strict demarcation causes the lesser one to not having the same right as the former. Rosenlee adds more detail about Chinese Gender role in her writing (2006, p.82) that women resides in the realm of the *nei* or inside and therefore needs to fulfill the domestic role as a good and proper wife that serve the husband well

while men belong to the realm of *nei* or outside that resides on the outside in order to study well and become a good leader of the family.

Chinese consider this role as an absolute rule that needs to be followed in order to become a good family. Falling to follow this rule often lead to consequences in the form of supernatural belief and myth that often being told from generation to generation to maintain the tradition. To maintain the balance is the reason that often used so that the women has no choice but to obey the women. Rosenlee also points out that this gender role is connected to the *yin-yang* principle which states that

the *yin* is resolutely female, passive, and nature-oriented as opposed to its negating counterpart, the *yang*, denoting male, active, and human society. The *yin-yang* metaphor in the Western eyes is a conceptual equivalent of the Western paradigm of femininity and masculinity (2006, p. 49).

In order for everything to be in order, Chinese believes in *yin* and *yang* and thus incorporating this paradigm into their gender roles. As man is *yang*-active, women need to be his counterpart, which is *yin*-passive. Falling to do so could not be happened, as it will disturb the balance. Having an active daughter is not preferable as later on when she is married, she will create double *yang* with the husband and by doing so make the family unbalance. This is why the women is Chinese society is expected to be docile, passive, and submissive toward her husband while the husband act as the counterpart: active, ruling, and aggressive. Only by doing so that the balance is created between the two counterparts of *yin* and *yang*.

ANALYSIS

The Loss of Courtesy Name as a Result of Translation that Affects the Adaptation

In the process of translating *Romance of the Three Kingdoms* from Chinese into English, it is inevitable that there are some untranslatable cultural lexicons. One of the important cultural lexicon that can be found in the original text of the *Romance of the Three Kingdom* which is lost in the English translation is the culture of courtesy name.

A courtesy name (Chinese: 字, *zi*), also known as a style name, is a name bestowed upon one at adulthood in addition to one's given name (Fu, 2009, p. 142). Similar to the Western tradition, Chinese has family name and given name with the tradition of writing the family name in front of given name as opposed to the Western tradition that writes family name after given name e.g. Liu Bei (Liu is the family name, while Bei is the given name. When a man turned twenty years old, as a sign of adulthood a *zi* (courtesy name) would replace the man's given name as a symbol of adulthood and respect.

Since the day he received his courtesy name, a man should be called by this name, calling his real given name is considered disrespectful as only the man himself and the elder could only do that. Therefore, Liu Bei is usually called Xuande (玄德) in the original text by his peers and subordinate and went with the full name *Liu Xuande*. The same goes with other characters: Guan Yu is *Yunchang* (雲長), Zhang Fei as *Yide* (益德), Zhuge Liang is *Kongming* (孔明).

Romance of the Three Kingdoms underlines the importance of addressing each other with courtesy name. Although Liu Bei, Guan Yu, and Zhang Fei is admitting each other as a sworn brother and has very close relationship, they do not call each other by given names but use courtesy

name instead: Xuande, Yunchang, and Yide.

Similar cases can be found in the relationship between Liu Bei and Zhuge Liang, his foremost adviser and eventual prime minister. When the former are being asked about his relationship with the latter, Liu Bei famous reply was "I have Kongming [Zhuge Liang's courtesy name] just like a fish has water. I hope you gentlemen will not speak like that ever again" (Chen, 1959, p. 913).

While having a very close relationship, like fish and water which symbolizes how one cannot live without the other, Liu Bei still talk to Zhuge Liang using his courtesy name "Kongming" as a sign of respect. Liu Bei also addressed his entire subordinate by using their courtesy names respectively as a sign of respect while he has power over them as a ruler. For examples, he addresses his Five Tiger General by their courtesy name: Zhou Yun as Zilong (子龍), Ma Chao as Mengqi (孟起), and Huang Zhong as Hansheng (漢升). The other two are his own sworn brothers Guan Yu as Yunchang (雲長) and Zhang Fei as Yide (益德).

Despite the fact that the original text employs courtesy names as a sign of the culture at that time, the English translation of the *Romance of the Three Kingdom* omit this kind of naming system (perhaps) due to the confusion that will occurs with the non-Chinese readers.

Therefore, Brewitt-Taylor and Roberts' translation keeps each character family and given name while omitting the courtesy names completely. Following this policy, Liu Bei is still called Liu Bei and not Xuande, Zhuge Liang is not called as Kongming and so does other characters which follow the way they address each other by their given name. While it is considered as culturally incorrect and disrespectful to address someone by one's given name, the translators decide to

sacrifice the cultural aspect of the story in order to make the story reach the wider audience.

This choice also effect the adaptation of the novel later, especially in media form. One example is the movie *Red Cliff* (2008) that choose to not use courtesy names despite their employment of Chinese producer, director, actors and actress to reach the wider audience and to avoid confusion with the non-familiar audience when the character Zhuge Liang is addressed as Kongming. The video game adaptation *Dynasty Warrior*, as a comparison, also applies this strategy since its creation in 1997 until now. The game faithfully follows the naming convention of the translated version of the novel so that they can reach gamers from all over the world, which they did successfully by selling 18 million copies worldwide by 2011. It can be concluded then, sometimes in order for a works to enter the domain of World Literature some sacrifice needs to be made. In this case, the omission of a Chinese cultural elements in form of Chinese courtesy name.

Romance of the Three Kingdom: Story of Male Domination?

Despite its status as critically reclaimed Chinese work of literature that manages to find its way into the realm of World Literature, *The Romance of the Three Kingdom* is not exempt from criticism. One of the famous criticisms toward this novel comes from feminism. To give an insight before continuing further about this topic, this paper includes some brief commentary of feminism. Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social equality of sexes (Hawkesworth, 2018, pp. 25-27).

In other words, feminist aims to make women and men have the same right and

position and, according to Barry (2002, pp. 128-129) the use of feminist criticism in literary work usually deals with uncovering such inequality within the work of literature. This is where *The Romance of the Three Kingdom* appears to be a very interesting object for feminist critics.

The *Three Kingdoms* is a "masculine" novel par excellence, to the point where female scholars with an interest in the work are treated with great surprise in the Chinese-speaking world ("why aren't you studying the Dream of the Red Chamber?") (McLaren, 2008, p. 384). The point of view comes from the fact that the story of the *Three Kingdom* mainly revolves around man and man's world. The story emphasizes the various male warriors of the *Three Kingdoms* and their good characteristic e.g. Zhang Fei, known for his physical prowess, and Zhuge Liang, famed for his intelligence and wisdom (2008, p. 984).

While this novel also portrays female characters, usually they is only backgrounded as a side character and/or the companion of the male main characters. The novel has almost no well-developed female character; the few female characters who appear are subjected to heavy gender stereotyping (Tian, 2015, p. 230). Even if there is an important role for them, it is usually related with their as a "tool" for plot progression and/or the means for the male warrior to get their way with their purpose.

One of the famous example is when Wang Yun coaxes his beautiful daughter Diao Chan in order to make Dong Zhuo and Lu Bu, who are step-father and son, fight toward each other. The story can be read in Luo Guanzhong's *Three Kingdoms* translated by Moss Roberts particularly in Chapter 9 entitled: "Lu Bu Kills Dong Zhuo For Wang Yun; Li Jue Attacks The Capital On Jia Xu's Advice". In the story, the tyrant Dong Zhuo is very powerful due

to his stepson Lu Bu. Lu Bu is a powerful warrior who never lose a battle and even can duel with Liu Bei, Guan Yu, and Zhang Fei simultaneously in a complete stalemate with no one able to win the other.

Wang Yun understands that fighting Lu Bu is tantamount to suicide and therefore devise a plan to make the father and son fighting each other. First, he invites Lu Bu to his house and introducing him to her daughter Diao, promising to get his daughter to marry him. He then done the same to Dong Zhuo to spark the conflict between two of them. His plan succeed because in the end Lu Bu killed his stepfather himself in order to get Diao Chan as his wife. This is one example in the novel of how women is used politically so that the purpose of a man, Wang Yun, can be achieved.

Another example of how the women in the story is only considered helpful to the male comes directly from the protagonist who is considered as a good character, the famous strategist Zhuge Liang himself. Zhuge Liang, who is officially enshrined as Confucian sage or archetype of present day “multicultural hero” and considered as a model persona of Confucian values, ‘a perfect man for all ages’ (*qian gu wan ren*) despite the fact that his “Southern Campaign” in southwest China deprived southwestern aborigines of their land, honour, and autonomy (Peng, 2011, p. 142), is also using women as a medium to achieve his purpose.

The examples for this is the event when Zhuge Liang provoke Zhou Yu and Wu Kingdom to go to war against Wei with him (Shu). The story about this can be read in Chapter 44 of the novel entitled. “Zhuge Liang Stirs Zhou Yu To Actions; Sun Quan Decides To Attack Cao Cao”. In this story, Liu Bei’s Shu kingdom needs Wu kingdom’s support in order to battle Cao Cao’s Wei’s kingdom. The Wu strategist

Zhou Yu is a smart and cunning man and therefore is not easy to be persuaded. He rejected Zhuge Liang proposal by saying that there is no advantages for Wu to fight Wei and Wu has no problem with Wei.

Knowing Zhao Yu did not want to fight Wei, Zhuge Liang suggest to make a peace agreement with Cao Cao so that he would not bother any of them by giving Cao Cao a treasure that he wants most in his life: two women who considered as the most beautiful in China, two Qiao sisters from Jiangdong. Hearing this, Zhou Yu enraged as one of the Qiao is his wife and the other is his late best friend wife Sun Ce, to whom he has promised to keep her safe. After that, Zhou Yu agrees to go to war with Cao Cao as he now seeing that Cao Cao attacks his dignity and the war has become the problem of Wu kingdom.

This story is another example of how women is being seen as object, treasure in this case, and how women possession has become the part of man’s dignity. Owning beautiful women is part of man’s pride and dream and thus women also seen as a commodity to be owned. The story is another proof that the *Romance of Three Kingdom*, particularly due to the cultural context that binds the novel, is still see women as an object and commodity to be owned which highlight the rampant misogyny.

CONCLUSION

The process of translation and adaptation is a very important stage to elevate *Romance of the Three Kingdoms* across the world: officially turned itself from Chinese literature into the discussion of World Literature. While the process is undeniably good, it is not a perfect translation as some cultural lexicons, mainly the use of courtesy names is lost in the English translation. Furthermore, it should be noted that even such a great novel could not escape its cultural baggage: its view on women. It has been discussed in this paper that this novel per

ceives women as an object and commodity rather than a person. They only function as a means of the male warrior to achieve their purpose and to fulfill their pride and dignity.

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Nationalism and Familyhood: the Struggle against Authoritarian Government as Seen in Leila Chudori's *Laut Bercerita*

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ABSTRACT

Social injustice is the reason why people protest against the government. The activists seek to find the equality from the government. As the result, some of activists were abducted and killed by the soldiers. The activists are not the group of people who hate the country. Most of them are nationalists, and they cannot keep silent in seeing the injustice in front of their eyes. The family of the activists also play important role in shaping the activists. The connection between the members of family is important in shaping their nationalism. *Laut Bercerita* is a novel which talks about nationalism and familyhood in Indonesia. Using this novel as the primary data, the issue of nationalism and familyhood as the characteristics of South East Asian people are discussed in this paper.

Keywords: *Laut Bercerita*, Nationalism in new order, familyhood, social injustice

INTRODUCTION

Nationalism and Familyhood are two important themes which can be found in the literature from South East Asia. There is a correlation between these two topics. Love is the line that connects these two topics. Love to the country brings nationalism, and love to the other member of family brings familyhood. These issues can be seen clearly during the authoritarian government.

Oppression and persecution play important roles in the authoritarian government. These are the tools used by a dictator to control the society under the regime. Without controlling the society with the hard pressure, the protest will be received by the dictator. However, the resistance always happens in the country controlled by military government. The resistance as the result of oppressions cannot clearly be seen because of the oppression of the military controlled by the dictator government hides

the fact and silences the activist during that era.

There are several countries in South East Asia which experienced the authoritarian government in 20th century. The examples are Republic of Indonesia during President Soeharto's government and Republic of the Philippines during President Marcos's government. These two countries in South East Asia have rule that used by the government to silence the opposition. In Indonesia, the New Order government used Anti-Subversion Law to silence the protest. Furthermore, this law also violated the human rights. Ariel Heryanto (2006, p.109) states that anti-Subversion law allowed the Attorney-General to arrest any suspects and hold them for up to a year without trial, and

to direct and supervise the prosecution if a trial did take place.

In Republic of the Philippines, Martial Law is used by Marcos government. Manipulative state emerged in the early 1970s with Marcos's declaration of martial law (Rommel A. Curaming, 2008, p.139). Martial Law is the law used by military government to control the normal civilian government, especially in emergency time.

In the history of Philippine, Martial Law is declared when the president thinks that the country is in danger. The government under President Marcos used the Martial Law in order to maintain the social order in Republic of the Philippines during that time, when many activists seek justice by demonstration. President Marcos is seen as the supporter for the rich people and his policy did not support the minority.

Roderick G. Galam (2010, p.487) states that the martial law period was distinguished not only by "more aggressive attempts to destroy protectionist barriers, but also that the export-oriented industrialization policy was bound up with the liberalization program. Martial Law in Republic of the Philippines was used by Marcos to enforce the rule over the public. However, the activists who protested against government in both countries were not communist. Furthermore, they were nationalists who want to improve the freedom in the country.

In both countries, the activists are seen as communist, as their demonstration to seek the social justice/equality. In Indonesia, lot of people were accused as the member of PKI (*Indonesian Communist Party/Partai Komunis Indonesia*) after they protest against the government. Not only the activists, but also the family received the oppression from the government. Family is seen as the important aspects of South East Asian people. The family is the primary social unit for mankind. With the Martial

Law/Anti-subversion Law, the government can easily abduct the member of family who was seen as a person who can disturb

the social order. The missing member of family can bring emptiness for the other member of family. Harari (2014, p.361) states that in the past, the daily life of most humans ran its course within three ancient frames: the nuclear family, the extended family and the local intimate community.

Most of people work in their family and in their communities, without the help of the government. At first the market and the state discovered their path blocked by traditional families and communities who had little love for outside intervention. Parents and community elders were reluctant to let the younger generation be indoctrinated by nationalist education systems, conscripted into armies or turned into a rootless urban proletariat (Harari, 2014, p.363). With the emergence of country, the bound between the family members were loose. The powerful government can take over the control of the family member.

In Indonesia, however deadening the New Order's legacies, democratic change commenced with student demonstrations, urban upheavals, and the resignation of President Soeharto in 1998. In the Philippines, where President Ferdinand Marcos had punctured the country's democratic record by declaring martial law, politics were re-democratised during the 1980s through 'people power' (William Case, 2010, p.191). These cases in two different countries in South East Asia shows how the people who love the country can change the condition of the country. Furthermore, they can change the authoritarian government with a democratic government.

These two topics: nationalism under authoritarian government and family are the topics which can be found in the work of South East Asia Writer. The nationalism

is important for the activist who seeks the justice during authoritarian government. Furthermore, the importance of family for

the nationalist activist is the theme which is interesting for South East Asia readers. These two themes can be seen in the work of Leila S. Chudori entitled *Laut Bercerita*

(*The Sea Speaks His Name*). In the first part, this novel talks about the activists during the New Order government. The second part tells about the story of the sister to find the activist. Therefore, this paper examines the issue of the importance of nationalism and familyhood in *Laut Bercerita*.

DISCUSSION

Laut Bercerita is divided into two parts: the first part deals with the story of Biru Laut, the students of English Letters of Gajah Mada University and it sets around 1991-1998; the second part is the story of Asmara Jati, Biru Laut's sister, who seeks the truth about the existence of her brother after the fall of the new order regime. Laut is the secretary of Winatra, the group of students who tries to protest against the New Order government as the result of social injustice they experienced. Furthermore, they seek the justice for every people in the new order regime. As the result of the activity, Biru Laut and his friends have to hide from the intelligent. They hide for several years while managing several discussions with university students. Finally they were abducted by the soldier in March 1998 and received bad treatment from the soldiers. The soldiers try to get the information from the activists, but the activists keep silent. As the result of silent action, some activists including Biru Laut were killed by soldiers.

The second part of this novel uses the perspective of Asmara in her struggle to find his brother and friends. Asmara, the doctor, joins The Commission for Missing Persons and Victims of Violence (Komisi Orang Hilang) to find the truth about her brother. With her works in this commission, she can find several facts behind the missing of her brother. She travels to Kepulauan Seribu to interview the local people who find skele-

ton in the sea. Furthermore, she also tries to make her parents realized that Biru Laut was already been missing for several years. In this novel, the parent is depicted as the people who believe that their son is still alive. She also manages to learn from the mother of Argentinean activists who seek the justice from Argentina government. This lesson leads to the other event, when the activists' family seek the justice from the government. Like what happens in front of the palace every Thursday, the families of the activists in this novel also protest the government and seek the justice by doing silent protest in front of the palace.

These two parts of *Laut Bercerita* promotes the important issue in South East Asia literature. The line that connects between nationalism and familyhood can be seen clearly in this novel. Biru Laut as the activist loves his country, and seeks for freedom in his country. As the member of family, he loves his family, and mostly he loves his sister, Asmara Jati. The close relationship between them can be seen in the last part of the novel, when the last words of Biru Laut are about Asmara Jati.

Nationalism of *Biru Laut*

The nationalism of Biru Laut is also constructed in the family. Her father is a journalist, and he also loves literature. He supports Laut with lots of newspaper and comic. He also helps Laut to be familiar with several classics novels from European and Latin American writers from the childhood. The example of novels read by *Biru Laut* is *The Tale of Two Cities* by Charles Dickens, Julia Alvarez's *In the Times of the Butterflies*, and Gabriel Garcia Marquez's *One Hundred Years of Solitude*.

These three books promote the issue of social injustice and the resistance against military government. Julia Alvarez's *In the Times of the Butterflies* depicts the Mirabal sisters, who struggle and are killed by the military government. Ramirez (2008, p.15) states that the major themes in Alvarez's writing are identity and culture, exile and

home, hybridity and assimilation, the negotiation of the past and the present, and language and memory. As the results, this reading also shaped the nationalism of *Biru Laut*. He is inspired by the struggle of the characters in the novels that he read in dealing with the condition which is similar with his life.

Biru laut shows his nationalism to the country through the protest against the authoritarian government. The example is the Blangguan case. In the history of Indonesia, the military army takes the land of the farmer to build the place to train the soldier. In this novel, Laut and his friends try to plant the corn in order to protest against the military army who wants to take the land of the farmer; however, they cannot do the protest because of the screening and oppression from the military soldier. What *Laut* did does not endanger the nation. Furthermore, he wants to show his respect to the farmers who defend their land from the military soldiers. The result of this incident is *Laut* and his friends receive bad treatment from the military soldier after they got caught in Surabaya. However, the soldiers only warn them and after that they released *Laut* and his friends.

The underground movement starts after this incident. *Laut* and his group manage several discussions which are seen as subversive action from the perspective of the government. They become fugitive and have to hide from the government. They manage the underground resistance movement. They protest against the government with the poster posted in the wall, and with writing radical message on the wall like 'Gulingkan Diktator' and 'Gulingkan Orde Baru'. These messages used to inform and ask the society to change the dictator government. They have to run and hide for several times, and finally get caught by soldiers in March 1998 to be imprisoned in hidden jail.

They were interrogated by the soldiers for several times. They received daily treatment like get kicked, get punched, get an

electric shock and they also have to lie down in the ice during the interrogations. The military soldiers believe that Laut and his friends are connected to some political party, although Laut already states that they move by their own motive. However, they show their resistance. They love their nation, and they do the movement by their own ideology, without the support of any political figure as accused by the military soldier. The activists refused to make a fiction in order to be safe. In the end, several activists were killed and the others are freed. *Biru Laut* belongs to the activists who were killed by soldier, and his family does not know about this fact. The missing activists are also the factor triggering the down of Soeharto. Whatever the motivations were, the abductions provided the necessary catalyst to 'breathe more fire into the increasingly vigorous anti-government student protests countrywide (Singh, 2000, p.82). The fact about missing students calls the national-wide demonstration from the students who love the country, and finally the president resigned in 21 May 1998.

The Familyhood in *Laut Bercerita*

The nationalism and patriotism of *Biru Laut* affects the family. To find *Biru Laut*, the soldiers also come to the house and oppress the family. Laut's father was asked to call Laut, but he is smart to give code to Laut that he was surrounded by the soldier. This event shows how the military government will do anything to get what they want. However, the relation among family members is stronger than the oppression from the military soldier.

The relation among family members in Laut's family is strong, as every member of this family has special relationship each other. The familyhood in *Biru Laut* family can be seen in their custom every Sunday evening. In this family, all members of family have to eat together. Mother and Laut are the master chefs of this family. The close relationship between them can be seen from the way Mother always cook

Laut's favourite food. Laut also helps Mother to cook the food.

The Sunday evening custom also used by the family to talk each other. The parent begins to ask about the condition of their children, and their children talk about their life. This kind of depiction shows the harmony in the family, although in the end this kind of custom brings difficulty after Biru Laut missing. After the fall of New Order regime in May 1998, Biru Laut family tries to find the position of Biru Laut which already missed the communication started from March 1998.

The struggle to find the missing of family member shows the strong bond between the members of family. Laut's father used his identity as journalist to find the fact about Biru Laut by asking some military office. His effort does not give any result. With the missing of Biru Laut, the stability of family changed. The member of family, especially Laut's father and mother, pretend that Laut is still alive.

They always do their custom in Sunday evening. The most difficult event for the family is the uncertainty whether Laut is still alive or not. The easiest way for them is to pretend that Laut is still alive. It shows the importance of Laut in the family. Furthermore, after Asmara talks about her finding in Kepulauan Seribu, the parent leave the discussion on Sunday to go back to their house as they are scared that Laut will come home.

The situation changed after the Father passed away. While the Mother is cleaning Laut's room, she finds the last short story written by Laut. In the conversation between Mother and Asmara, it can be seen clearly that the familyhood is important. With the missing member, the other members of family have to support each other to strengthen each self. The importance of the bond in family is connected to the nationalism. The nationalism from the family is not shown by support the government.

The nationalism is shown through the weekly silent protest. The protest is used to find the truth behind the missing activist. In the novel, it states that Asmara and her friends learn from the Mother of the Plaza d Mayo in Argentina. The mothers experienced the missing children during the military regime. Through the protest, they exposed the blind eye of most world governments in relation to human rights abuses in Argentina (Meada, 2010, p.518).

They try to build a better government who support the human rights. The silent protest held every Thursday is used to remind the government that they still have a homework related to the missing activists. The participants of this protest are not only the family of the missing activist, but also the people who sympathize with them. They become a big family who loves the country and wants to improve the country by asking the justice in Indonesia after the fall of Soeharto.

For them, Soeharto is not a good president. However, this issue still become the minor in Indonesia, as lot of Indonesian people praise Soeharto as the best president in Indonesia. There was also a growing awareness in elite circles that while the students and some media outlets were strongly advocating for Soeharto's legal prosecution, only very few ordinary Indonesians actually wanted to see him behind bars. In fact, the nostalgic support for Soeharto that erupted on the occasion of his death had built up gradually during Indonesia's difficult and decade-long struggle to develop a functioning democratic system (Mietzner, 2009, p.111). As the result, the issue of missing activists still goes unsolved in Indonesia.

CONCLUSION

Nationalism and familyhood cannot be separate from the South East Asian people. These two terms are the characteristics of people. The tight line connected the nationalism and familyhood in Indonesia. The family has a role to construct the children.

The nationalism constructed in the family through the way parents educated the children. Through *Laut Bercerita*, Leila S. Chudori proposed the importance of nationalism and family. Nationalism is not always support blindly the government, but through the critical protest to shaped the government better. However, in the authoritarian context, the critical protest is not allowed. As the result, the activists who criticize the government are abducted. The familyhood can be seen clearly from this part where the family tries to find the missing activists. The bound between the family members is strong, and after the fall of authoritarian government they use silent protest in order to find the missing activists. This kind of protest shows their nationalism, to build a better government who care about the human right.

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English Passive Voice: An X-Bar Theory Analysis

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ABSTRACT

English passive voice has its own pattern. Some says that the pattern comes from the active form then it is changing. However, it is rather difficult to memorize the pattern, especially for the non-native people. X-bar theory is one way that can be used in understanding the passive form. By using X-bar diagram, the D- structure of the sentence can be seen and then moved into certain position which makes the S-structure of passive form. This study aims to see what movements exist in the English passive constructions and if there is any of special case. By giving the examples and the X-bar diagrams of basic form of passive, passive form of future tense, passive form of continuous tense, the special case inserting the word 'by', and also the use of word 'get'; the construction of passive form will be clearly and easily understood.

Keywords: *passive voice, X-bar theory, S-structure, D-structure, movement*

INTRODUCTION

One well-known theory in Linguistics is Universal Grammar. According to Borsley, Universal Grammar or UG is a theory which "aims to develop a general theory of syntax, specifying what languages have in common in this area and how they can vary" (1999). Developed mainly by Chomsky, one theory from UG is X-bar theory which is "the theory for the formation of phrases and has a universal value" (Dwijatmoko, 2002). This is a syntax theory which can be applied to any language in the world since it owns the principle of UG that all language shares same grammar.

As an example, the study conducted by Fanselow and Lenertova about mismatches between syntax and information structure of Czech and German. They say that in many languages, including those two, part of semantic focus can be moved into the left periphery which is triggered by unspecific edge feature of C by Chomsky (2011). This proves that the syntactic

theory is applicable for any languages. There is also a study by Al Aqad about syntactic analysis of Arabic's adverb in Arabic and English using X-bar theory (2013), which indicates that X-bar theory can be used by any language.

In X-bar theory, one rule that should be followed is that the a syntactic unit which is used is either head or phrase and phrase is the maximal projection or the biggest chunk of category (Dwijatmoko, 2002). Then in X-bar theory, there are three elements which a clause consists of: a Complementizer Phrase (CP), Inflection Phrase (IP), and Verb Phrase (VP) (Chomsky, 1986b in Dwijatmoko, 2002). However, this study will not use the *I* to indicate tenses and agreement, but use TP (Tense Phrase) instead.

Other common terminologies are S-structure (surface structure) and D-structure (deep structure). S-structure is the structure of ordinary sentence and D-structure is the most basic structure (Borsley,1999). So, it can be said that D-structure only consists of

the most basic or required elements without any tense or agreement and then S-structure is the sentence which already has tense and agreement. Then, how to make a D-structure into S-structure? It is the job of *movement*. This term allows the head from D-structure to move to certain position so the tense or agreement can be added and in the end form the S-structure (Baltin & Collins, 2001). It will be easily seen in a X-bar tree diagram.

One advantage from using x-bar theory is that complicated construction such as passive constructions can be explained clearly. English passive construction may be a difficult thing, especially for non-native English because there are some formula or rules which should be memorized. By using x-bar diagram, the rules can be seen in form of movement and it will give clearer understanding rather than just memorizing the rules.

Passive constructions can be recognized by some characteristics which are:

1. The subject of the passive clause is a direct object in the corresponding active
2. The subject of the active clause is expressed in the passive in the form of an agentive adjunct or is left unexpressed
3. The verb is marked passive (Siewerska, 1984).

A passive construction can be noticed easily from the verb form which usually using the past participle such as *finished*, *walked*, *written*, and *done*, also the existence of auxiliary verb such as *be* and *have*. Wanner defines that passive requires “a passive participle, an implicit external argument that is not in subject position, and a propositional content equivalent to that of its corresponding active sentence” (2009 in Mondorf, 2012).

Passive constructions also have some classifications. According to Siewerska there are several categorizations of passive based on the existence of subject; personal or impersonal, periphrastic or synthetic, and plain or reflexive; on the involvement in state or action or commonly said as stative and non-stative; and on the agent presence; agentive, quasi-agentive, and agentless (1984). Those grouping are not based only on in syntax term but also in scope of morphology and semantic. Betty Schramper Azar also gives some divisions for passive, based on the tenses; simple present, simple past, present perfect, and future tenses. From this division, the passive constructions are formed in several ways and they will be explained more in this study.

This study aims to see the use of X-bar theory in passive sentences. In forming the S-structure of passive sentence, there are several movements in X-bar diagram that should be made from the D-structure. The D-structure and the movements which exist in the passive sentences are analysed and explained in this study. However, this study only limits the passive constructions case based on Azar and common appearance.

DISCUSSION

This section discusses the use of X-bar theory in several English passive sentences. The discussion is divided into four sections which are basic form of passive, passive for future tense, passive for continuous sentences, inserting *by*, and the use of *get*.

Basic Form of Passive

The basic form of passive according to Wanner is in the formula (NP *BE* Ven by NP) which means that passive constructions normally will be noun phrase followed by certain *be* form (depends on the tenses), a verb in past participle form, then sometimes followed by the word *by* and noun phrase when it is necessary (2009 in Mondorf, 2012). Azar also explains the

same notion but focuses in the verb which is *be* + *past participle* (2003).

It will be clearly seen in the example of X-bar diagram on the sentence

- (1) a. Somebody finishes the task (active)
- b. The task is finished. (passive)

The verb *be* here carries the tense indicator which can take present, past, future, or continuous tense. As can be seen in the diagram below the word *be* appears under the V head and move to T head which means Tense, become *is* because of the singular and plural subject-verb agreement. Then, the word *finish* as the main verb moves to the Part (participle) to get the past participle form (-en) as the formula. Those are two verb head movements that commonly appear in English passive construction.

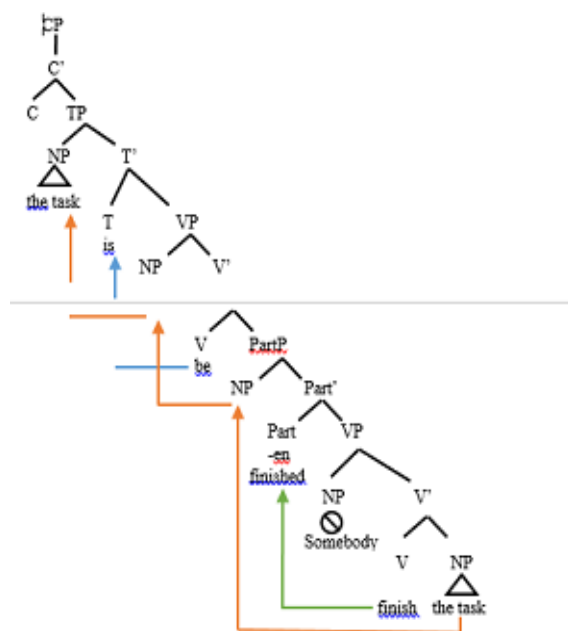


Figure 1. X-bar Diagram of Basic Passive Construction

As can be seen in the diagram, the D-structure of the sentence consists only the word *finish* and the phrase *the task*. The subject in the active form of the sentence is *somebody* which means there is no significance to be mentioned in the passive form, so that is why under the subject NP there is

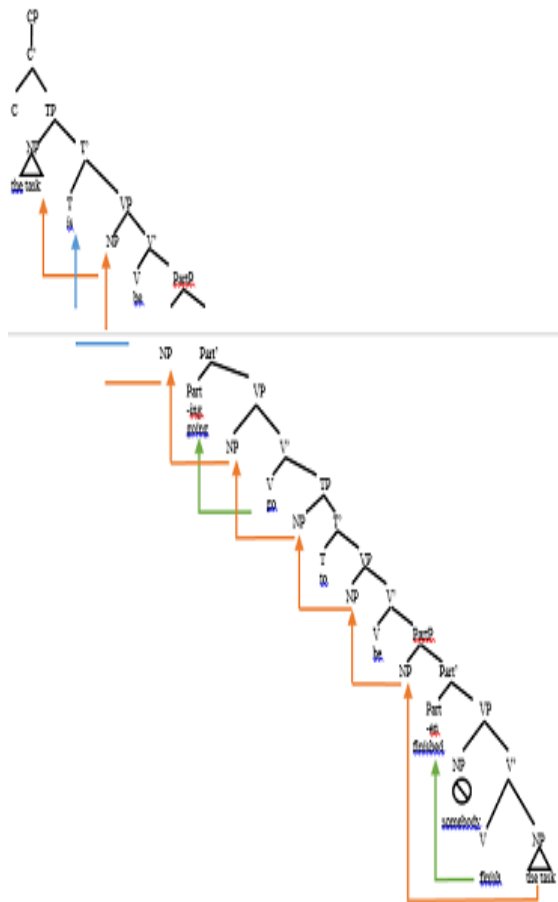
a “no” symbol, indicating that in the S-structure the subject *somebody* is not necessarily mentioned. However, in the passive form, the object of active form will take place as the subject, so that the phrase *the task* moves in to the subject position under the TP.

Passive Form of Future Tense

Future tense has two forms which by using *be going to* form or with modal *will*. In the *be going to* form, the passive construction of the verb will be *be going to* + *be* + past participle. The changes from active into passive can be seen in the example bellow.

- a. Somebody is going to finish the task. (active)
- b. The task is going to be finished. (passive)

The movements are similar to the previous X-bar diagram, which are from V into T (*be* becomes *is*), from V into Part (*finish* becomes *finished*) and later the omission of subject *somebody* also the movement of *the task* into the subject position. However, the difference is in the verb *go* and also there is another TP below the first V' as can be seen in the diagram below.



The verb *go* moves from V into the Part and becomes *going*. Then there is another TP and the position is under the V'. This TP exists to accommodate the word *to* which is functional word and does not have any specific meaning. The word *to* there is just the grammatical part of *be going to*. Then, after TP, there is VP which consists of the V head *be*.

- Somebody will finish the task. (active)
- The task will be finished. (passive)

The modal *will* will directly under T position and the word *be* will also directly under the V without any movement. The only movements exist in this form is the word *finish* from V into Part and becomes *finished*; also the object *the task* into subject

The image displays two syntax trees. The top tree represents the main clause structure. It starts with a CP root, branching into C' and TP. C' branches into C and TP. The TP branches into NP (containing 'the task') and T'. T' branches into T (containing 'will') and VP. VP branches into NP and V'. V' branches into V (containing 'be') and PartP. PartP branches into Part (containing '-en') and VP. This VP branches into NP (containing 'finished') and V'. The bottom V' branches into V (containing 'finish') and NP (containing 'the task'). Orange arrows indicate movement from the NP 'the task' to the C position and from the V' 'finish the task' to the NP position under the main VP. The bottom tree represents the relative clause structure. It starts with a PartP root, branching into Part (containing '-en') and VP. This VP branches into NP (containing 'finished') and V'. The bottom V' branches into V (containing 'finish') and NP (containing 'the task'). A green arrow indicates movement from the NP 'the task' to the NP position under the main VP. A blue arrow indicates movement from the V' 'finish the task' to the NP position under the main VP. A red arrow indicates movement from the V' 'finish the task' to the NP position under the main VP.

Passive Form of Perfect Sentences

A perfect sentence form is usually *have* then followed by past participle form of verb. The passive construction of continuous tense will be *have + been + Ven* (past participle), as can be seen in the examples

- Somebody has finished the task. (active)
- The task has been finished. (passive)

The movements in the X-bar diagram are not too different from the basic ones, but there are additional movements as can be seen in the diagram below.

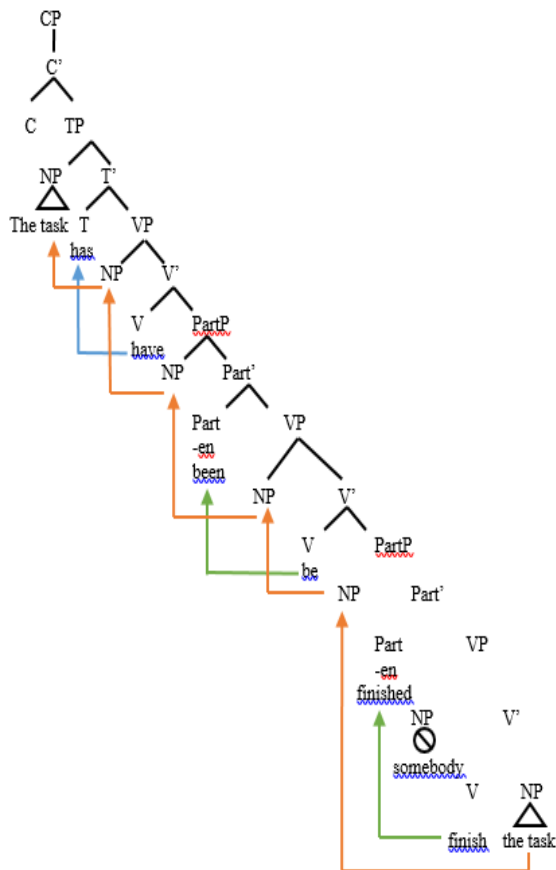


Figure 4. X-bar Diagram of Perfect Passive Form

In the diagram there are two movements which are the characteristics of passive form of continuous sentence. The first one is the movement of the word *have* to the T which results *has* (or *had* if it past continuous). The second one is the movement of the word *be* to the Part position and becomes *been*. Then the rest will be the same as the basic movements of passive form.

Inserting *by*

Previously the subject in the active form is omitted in the passive form because the subject is unimportant to be mentioned. However, there is the case that the subject is important and should be mentioned. The passive form usually inserts the word *by* before mentioning the subject, as the examples follow.

- He finishes the task. (active)
- The task is finished by him. (passive)

As can be seen from the examples above, there are position changes between subject and object. In the active form the subject is *he* and the object is *the task*. However, in the passive form, the subject is *the task* and the object is *him* (the object pronoun form of *he*). This change should be shown in the S-structure. It may be noted that the D-structure of active and passive sentences may be the same as can be seen in the diagram below.

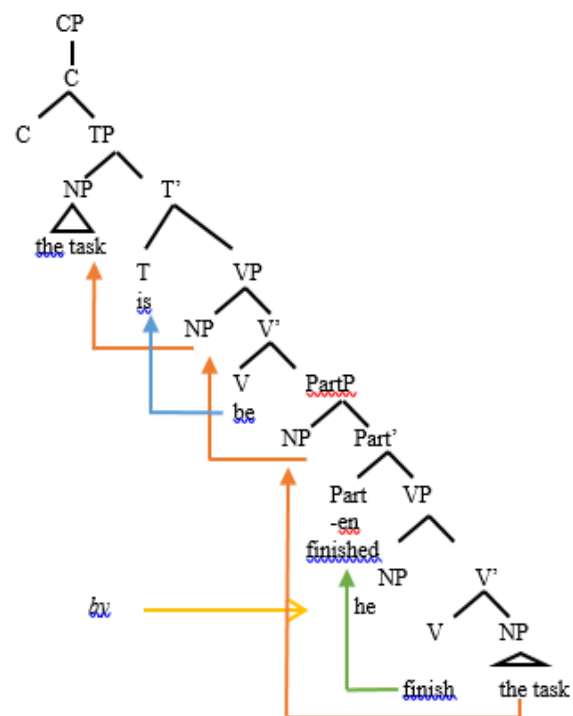


Figure 5. X-bar Diagram, Inserting *by*

From the D-structure (*he, finish, the task*) then the word *the task* moves into the subject position and the word *finish* move to the Part position, but the word *he* remains in its position which makes it in the last position.

Then, where should be the word *by*, which should be followed by the object, inserted? According to Radford, the word *by* is an “internal argument of the verb” (2009). So the word *by* should be inserted to the Verb

after the word moves into its final position. It will produce the S-structure as the example where the word *by* is before the object.

The Use of *Get*

Actually in Betty Azhar's book, this kind of construction is not explained in detail, but she only explains the differences in using the word *get*, whether it is followed by adjective or by past participle. It turns out that instead of using *be* then followed by past participle, the word *get* can also be used to form passive construction, as the examples follow.

- a. Something wounds him. (active)
- b. He gets wounded. (passive)

The active construction such as 6(a) is not common since the subject *something* here is not really important to be mentioned. The passive form such as in 6(b) is more common where *something* is omitted. For clearer explanation, it can be seen in the X-bar diagram below.

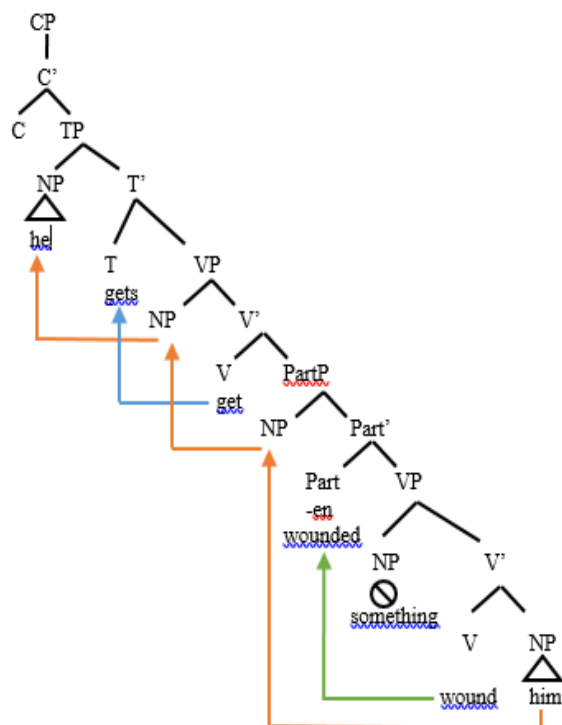


Figure 6. X-bar Diagram, the Use of *get*

The word *get* takes over the position of *be* in which is under the V and moves up to T to form the tense. The other components' movements are similar to other passive constructions; the object *him* moves to the subject position and become *he*, the V *wound* moves to Participle and becomes *wounded*. The subject *something* in the D-structure is omitted because it is not important.

CONCLUSION

This study on x-bar theory of English passive can be concluded into four conclusions. First, basically there are three movements in English passive construction which are V to T movement (*be* gets the subject-verb agreement), V to Part (verb gets the past participle form), and NP movement (object moves to subject position). Second, in the future tense, the passive can be in the form of *going to be* and also modal *will*. In *be going to be* form, the additional movement is the word *go* into the Part and becomes *going*. There is also another TP for accommodating the word *to*. In the form of modal *will*, there is no new movements because the modal *will* is directly place under the T.

Apparently this pattern can also be used by other modals besides of *will*. In the continuous tense, there are two distinct movements which are the word *have* from V to T (becomes *have*, *has*, or *had*) and also the word *be* into Part position and becomes *been*. The case of the word *by* which does not exist in the active form. The word *by* is inserted to the verb, after it moves into its final position, since the word *by* is "an internal argument of the verb" (Radford, 2009). The last is the case of the word *get* which can be used in passive construction too, by taking the *be* position in other passive constructions.

This study is not the final one, which means that other researchers can improve

this study by adding other theories of passive constructions or X-bar. However, from the findings of the study, they prove that X-bar theory can be used to understand the pattern of certain form of grammar. From the movements, the pattern can be understood, how a word has the tense or other agreement and in the end form the S-structure as the real sentence.

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Construal of English Prepositions *in*, *on*, and *at*

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ABSTRACT

The use of English preposition is a little bit confusing, especially for Indonesians. It is because Indonesia only has one preposition *di-* to indicate the English prepositions *in*, *on*, and *at*. In this research, it is found that the prepositions *in*, *on*, and *at* are used differently based on the relation between the object and the landmark. For preposition *in*, the concept of containment is introduced. This preposition is used when the object is surrounded by the landmark. For preposition *on*, the concept of contact and support is highlighted, and gravity takes part in the use of this preposition. It means that the object should be in contact with the landmark and the landmark should support the object so that it will not move or fall. Lastly, the preposition *at* requires us to portray an imaginary location to determine a certain point of the object. By using the correct preposition *in*, *on*, and *at*, one can have linguistic knowledge, and be able to avoid ambiguity to convey correct messages or ideas to the interlocutors.

Keywords: *cognitive semantics, prepositions, in, on, at, principles*

INTRODUCTION

English prepositions are frequently used in sentence construction. However, not all, especially in Indonesia, are able to use the correct prepositions. The most problematic English prepositions are *in*, *on*, and *at*. The two reasons are, first, the translations of those prepositions are *di-* in Indonesia and, the second, English is considered as the foreign language in Indonesia, where people have little exposure to using the language.

There are a number of English prepositions, with different notions or purposes when they are used in sentences, such as to show time, place, movement, to say something metaphorical, etc.. This paper is only concerned with *in*, *on*, and *at* as they have similar meaning in Indonesian, but have different principles to follow. The focus is only on *in*, *on*, and *at*, which are used to describe a place.

As previously mentioned, in English, each of those prepositions has different purposes of use in good and correct sentence production. For example, the sentence *Buku itu ada di meja* is translated into *That book is on the table*, while *Buku itu ada di tas* is translated into *That book is in the bag*. The sentence *Saya meninggalkan buku itu di rumah* is translated into *I left that book at home*. Notice the prepositions used in those sentences; in Indonesian, the preposition of place used is only *di*, while those in English, they are *in*, *on*, and *at*.

The use of prepositions here seems to be fluid as it depends on how the speakers see the relation between the object and the landmark (Dirven, 1994). Compared to native speakers of English, Indonesians need to learn the prepositions more thoroughly and rely on their cognition to use them correctly, while native speakers rely on their intuitions. In this article, data of sentences containing prepositions *in*, *on*, and *at* were taken from Cambridge dictionary, and were

analyzed by means of construal semantics to draw what principles are to observe in their use.

Analyzing English prepositions will help Indonesians to distinguish one preposition from another, although they have the same meaning in Indonesian. In translation, it is very important since correct prepositions should be used because translation is not merely changing the text from one language to another, but in essence a matter of transferring meaning, messages, and ideas as well (Hatim & Munday, 2004). In translating prepositions, one needs to know the culture of the TL, and this is very closely related to cognitive process (Zelinsky-Wibbelt, Interpreting and translating prepositions: A cognitively based formalization, 1994). In language learning, analysis of the use of English prepositions *in*, *on*, and *at*, will facilitate Indonesians to use these prepositions in sentence construction. The principles and differences of using *in*, *on*, and *at* will be clearer and help one produce correct sentences, so that mistakes in using them can be avoided.

This paper consists of four parts, namely introduction, theoretical reviews, discussion, and the last part is concluding remarks. The first part discusses the background, scope, and purpose. The second deals with the theories of what construal is, and the review of English prepositions *in*, *on*, and *at*. The third deals with the discussion of each preposition and their significance, and the last part is the concluding remarks.

THEORETICAL REVIEWS

Construal

In sentence production, language is formed first in the brain before sentences are uttered to communicate; we cannot say something without having anything in mind (Hottenroth, 1994). It is also related to the notion of “path” when we undergo a certain

process before we are able to form a sentence (Kaufman, 1994). In seeing something or communicating ideas, speakers need to construct the language using a certain frame to make the hearers understand the message. This process is a closely linked to the relationship between linguistic knowledge and cognition (Rambaud, 2012). Every sentence produced is related to mental processes of attention, memory, and reasoning.

The language formation here is driven by the concept of the real things and the linguistic experience of the speakers (Radden & Dirven, 2007). Construal here is different from one person to another since it is closely related to the thought or the perception of each speaker. To form perception, there are nine principles, namely “(i) viewing frame, (ii) generality vs specificity, (iii) viewpoint, (iv) objectivity vs subjectivity, (v) mental scanning, and (vi) fictive motion; the latter three relate to prominence: (vii) windowing of attention, (viii) figure and ground, and (ix) profiling.” (Radden & Dirven, 2007).

The first principle in forming perception is the viewing frame. This kind of perception is driven by the actual scene seen by the observer. In this viewing frame, the observer perceives that the situation is in progress or a routine. The use of the verb in the sentence will determine the perception of the observer in this viewing frame. Then, the generality and specificity concern with the precision of a certain scene. The use of grammatical categories in a sentence is a sign that the scene is in a general distinction. In specific distinction, the sentence will use lexical categories.

The third perception is called viewpoint, where the scene is seen differently from one person to another. The viewpoint here concerns with the use of the verb of motion that will determine the point of view of the sentence. In objectivity and subjectivity,

the important thing to consider is the involvement of the subject. A sentence is called an objective sentence when the subject is not involved in the sentence, and a sentence is called a subjective sentence when the speaker is involved in the sentence.

The next perception is mental scanning when the speaker has an imaginary situation based on the sentence produced. The imaginary situation here involves several processes and it will be different from one speaker to another. In the fictive motion, it is more or less the same with mental scanning when the speaker has some imaginary situation. However, in this fictive motion, the process is clearer. It means that there will be a start and there will be an end as well.

In windowing of attention, the speaker is in a certain situation, but he only focuses on a certain thing. Then in figure and ground, the speaker arranges the sentence based on the importance of the event. Lastly, in profiling, it is more or less the same with the figure and ground, but the sentence is arranged based on the expression and conceptual base,

However, it is a little bit different when it comes to the analysis of prepositions. In analyzing the prepositions, the spatial scene and bounded landmarks are the main things to consider (Tyler & Evans, 2003). The spatial scene here consists of two main points which are related to the physical location of the things being described and the non-physical concept of the things. Based on Lang (1994), the spatial location here is also related to "the height, width or depth of objects and prepositions locating objects in relation to the top-bottom, front-back etc. axis of other objects is intuitively obvious". Meanwhile, the bounded landmarks deal with the dimension where the things are being described. The bounded landmarks also deal with our knowledge in perceiving

a certain sentence. Both the spatial scene and bounded landmarks are related to one another and they are very beneficial in understanding the relation between the landmark and the object being described.

English Prepositions *in*, *on*, and *at*

The prepositions *in*, *on*, and *at* are sometimes confusing to use as they have more or less the same uses. The examples have been given before and it is clear that those three prepositions are very risky to use, especially for Indonesians. Since the use of prepositions in Indonesian and English is different, a spatial relation between the object and its place or landmark should be presented (Cuyckens, 1994).

The preposition *in*, for example, requires the landmark to support the object (Lindstromberg, 2010). The characteristic for this preposition is that the landmark will save the object and prevent it to fall or move. The concept of containment will be used here since the object is inside a certain landmark (Conventry & Garrod, 2004). Instead of just supporting the object in one side, there will be more sides to support the object so that it will be kept perfectly. The preposition *in* is also related to our perception of the concept of containment. If something is *in* something, it means that it is surrounded by the landmark (Tyler & Evans, 2003).

For the preposition *on*, the object should be in a contact with the landmark (Lindstromberg, 2010). The other characteristic is that the landmark acts like a supporting surface so it will support the object and it will not fall. The explanation is quite similar to the use of preposition *in*, but in preposition *in*, the landmark is only supporting the object on one side. Besides, some things do not need to be in a direct contact and support since this kind of preposition is usually used by some speakers to exaggerate things. In using this preposition, we perceive something based

on its relation between the support and the consequence (Tyler & Evans, 2003).

The use of preposition *at* is actually a little bit confusing since the relation between the landmark and the object is a little bit unclear. Based on Lindstromberg (2010), preposition *at* is often used “whether the Subject is near the Landmark but not touching it; whether it is right by the Landmark and touching it; or whether indeed the Subject is on, in or among the Landmark”. Therefore in using preposition *at*, the speaker needs to have a certain ability to imagine the location of the subject in the landmark. Also, the preposition *at* is used for indicating something that is very specific instead of the general one.

DISCUSSION

In this part, the construal of the prepositions *in*, *on*, and *at* is discussed in the light of the theories mentioned previously along with the examples taken from dictionaries. This part also presents the discussion and significance of using *in*, *on*, and *at*.

Construal of English Preposition *in*

As previously mentioned, the use of preposition *in* here is closely related to the concept of containment where the object is surrounded by the landmark. In using *in*, the concept of spatio-physical and that of non-spatio-physical containment are used, as seen in the following examples.

- (1) Put the milk back in the fridge when you've finished with it.
- (2) They live in a charming old cottage.
- (3) What's that in your hand?

In sentences (1)-(3), the use of *in* is to indicate the spatio-physical containment. All the objects in those sentences are surrounded by the physical landmark. In (1), the object *milk* will be placed inside the *fridge* and it will be surrounded by the

physical landmark of the *fridge*. Similar to (1), (2) also involves the relation between the object *they* and the landmark *cottage*. In (3), the object is surrounded by the landmark *hand* and if the hand is moved then the object will also move. Then, the preposition *in* in those sentences is used correctly since the landmark support the things. It means that the relation between the object and the landmark in the spatio-physical containment is closely related.

- 4) I never know what's going on in her head

Compared to (1), (2), and (3), (4) here do not have a physical location to indicate the landmark. The *head* here is more on the non-spatio-physical location because it is related to human's emotion. The idea of *knowing* and the non-physical location of *head* is linked, and we can easily understand the sentence since those two concepts are associated with one another.

Construal of English Preposition *on*

The idea of *on* in a sentence is the physical arrangement of the object and the landmark or surface. The object here should be in contact with the surface and the surface should support the object so that it will not fall or move. Therefore, the two important aspects to consider in the use of *on* are the contact and the support.

- (5) Look at all the books on your desk!
- (6) Ow, you're standing on my foot!
- (7) Your suitcase is on top of the wardrobe.
- (8) I got on my bike and left.

In sentence (5), the *books* are in contact with the surface *desk* and the *desk* is supporting the *books* so that they will not fall or move. This concept is similar to sentences (6), (7), and (8) where there is a contact between the objects and the surfaces, and the surfaces are supporting the objects.

Construal of English Preposition *at*

In using the preposition *at*, we need to be able to imagine the location of the object being discussed. The preposition *at* here will be used when the object is in a certain point of the location.

- (9) That bit *at* the beginning of the film was brilliant.
- (10) She was standing *at* the top of the stairs.
- (11) There's someone *at* the door
- (12) I enjoyed my three years *at* university.

In sentence (9), the preposition *at* is used to indicate a certain point or position of the film which is the beginning of the film. When we imagine the whole film, we will automatically refer to a certain point of the film since it is bounded in the sentence by using *at*. This concept is also similar in sentences (10), (11), and (12) when the sentences require us to image a whole situation or landmark and we automatically refer to a certain point since they are given the certain boundaries. In terms of generality and specificity, the preposition *at* is more specific since it is pointing in a certain landmark.

The Significant Use of English Preposition *in*, *on*, and *at* in Using English

The use of English preposition *in*, *on*, and *at* is very important in sentence construction. As mentioned previously, the

use of each is different from one another. The significance in using *in*, *on*, and *at* reflects our linguistic knowledge and plays significant role in successfully communicating messages or ideas.

Using correctly *in*, *on*, and *at* in a sentence can indicate the knowledge of the speaker (Zelinsky-Wibbelt, Introduction, 1994). It is related to the concept of construal, since we tend to speak or construct a sentence based on our capacity of knowledge. As the use of prepositions varies from one another, using the correct preposition is very essential. The context of the sentence also determines what preposition to use and the way we perceive something, in terms of the relation between the object and the landmark, will also determine the correct preposition to use. When we understand these concepts, we will be able to produce good sentences.

The second significance is when any of the prepositions *in*, *on*, and *at* is used correctly, the message and ideas can be conveyed successfully (Zelinsky-Wibbelt, Introduction, 1994). Some prepositions can be ambiguous when we are not able to distinguish the different uses of them. Aspects like embodied meaning and the spatial scene should be considered to distinguish the use of the prepositions. When we can use them correctly, others can draw conclusions of the positioning of the object and, in turn, successfully understand the message or ideas conveyed.

CONCLUSION

In using *in*, *on*, and *at*, we Indonesians still face difficulties as we only know one preposition *di-* in indicating the place of an object. To produce good sentences, one should use the correct prepositions. To do so, the principal differences of each unique preposition of *in*, *on*, and *at* should also be well understood.

The basic concepts of understanding of the use of prepositions *in*, *on*, and *at* are the

embodied meaning and spatial scene. These concepts will determine the relation between the object and the landmark so that we can use the prepositions correctly. For the preposition *in*, the object is surrounded by the landmark; so, when we move the landmark, the object will move as well. For the preposition *on*, the concept of contact

and support should be considered. For *on*, the object should have a contact with the

surface and the surface should support the object so that it will not fall or move. For *at*, we need to have in mind a certain image of the landmark of the object and we will know the exact location of the object.

By understanding the principles of the prepositions *in*, *on*, and *at*, we will have proper and accurate linguistic knowledge to be operational in the sentences we produce as they reflect the way we understand what we have in our mind to communicate. As a result, we will be able to convey messages and ideas successfully to others. It is possible only if we know precisely how an object and its landmark are related, which, in turn, leads to the correct choice and use of any of the three prepositions *in*, *on*, and *at*.

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Corrective Feedback and Learner Uptake in a Young Children Bilingual Classroom

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ABSTRACT

Most research on corrective feedback and learner uptake inspired by Lyster and Ranta (1997) has been conducted with students belonging to various age groups. This study was undertaken to investigate the occurrence of corrective feedback and uptake in young children bilingual context whose age ranged from 5 to 6 or children in bilingual kindergarten in Indonesia. Transcripts of 100 minutes of lessons in Blossoms class of Satya Wacana Children Centre, Salatiga, were analyzed to answer these two research questions: (1) What types of learner errors lead to what types of corrective feedback in young children bilingual classroom? and (2) what is the uptake rate of each type of feedback and the relationship between learner errors, feedback, and learner uptake? The results revealed that the majority feedback provided for grammatical errors was repetition. The majority feedback given on phonological errors was recast. Then, explicit correction was the most frequent feedback for lexical errors. This study also found that elicitation and repetition led to the highest uptake rate. Although recast in this study did not lead to a high uptake rate compared with other types of feedback, in the case of phonological errors, recast did lead to a high uptake and repair rate. This study also provided an integrated picture about the relationship between learner errors, feedback, and learner uptake. Overall, there were differences in the patterns of feedback and uptake between this study and previous studies, which were interpreted with the reference to the unique characteristics of the instructional context.

Keywords: *Corrective feedback, uptake, bilingual young children*

INTRODUCTION

Research on corrective feedback and learner uptake has grown dramatically over the last 10-15 years. It was started by prominent researchers in this subject matter, i.e. Lyster and Ranta in 1997. They conducted a study on corrective feedback and learner uptake in four immersion classrooms at the primary level, particularly grade 4, 5, and 6. In their studies, teachers were having an overwhelming tendency to use recast in spite of its ineffectiveness at eliciting student-generated repair. They also found that four other feedback types, i.e. elicitation,

metalinguistic feedback, clarification request, and repetition, lead to student-generated repair more successfully and are thus able to initiate what they characterize as the negotiation of form. Lyster and Ranta's study in 1997 has evoked a number of research on corrective feedback and learner uptake to date. Recent research on corrective feedback and learner uptake inspired by Lyster and Ranta (1997) are studies conducted by Tsang (2004), Suzuki (2005), Sheen (2006), and Choi & Li (2012).

Tsang (2004) analyzed 18 non-native English lessons on teacher feedback and learner uptake at secondary levels in Hong Kong, particularly Forms 1 to 5 (equivalent to Grades 7 to 11) and different types of lesson (reading, writing, speaking, and general English.). The results of Tsang's study showed that: (1) recast and explicit correction were the most frequent types of feedback; (2) none of the student-generated repairs resulted from recast or explicit correction, and the most frequent student-generated repair followed repetition; and (3) most grammatical repairs followed from negotiation, and phonological followed equally frequently from recast and explicit correction.

According to Tsang (2004), those results implied that (1) recast may give way to other types of feedback moves (elicitation, clarification request, metalinguistic feedback, and repetition) which may be more effective than the provision of correct form and (2) while recast and explicit correction are more appropriate for phonological errors, negotiation facilitates grammatical repairs.

Another study on corrective feedback and learner uptake inspired by Lyster and Ranta (1997) is a study conducted by Mikiko Suzuki (2005) which investigated the relationship between feedback and learner uptake in adult ESL classrooms. In this study, the participants aged from 20 to 50. Suzuki's study showed both similarities and differences to Lyster and Ranta's study. The distribution of types of corrective feedback following learner errors in Suzuki's study showed no major difference from Lyster and Ranta's report, but the ratio of uptake following certain corrective feedback types greatly differed from Lyster and Ranta's. The differences in the results were caused by some aspects which differed to some extent from Lyster and Ranta's study, such as classroom setting, students' ages and their motivation in participating in the lan

guage learning programs, teaches' experience and the target language.

In 2006, Younghee Sheen also conducted a study on corrective feedback and learner uptake. Sheen (2006) presented a taxonomy of the recast that arose in communicative ESL and EFL classrooms in her study. The participants of this study were New Zealand students aged from 18 to 21 who were in an undergraduate program or a collage-prep course; and Korean students aged from 29 to 36 who had a college education background or higher. Sheen's study revealed that explicit recasts led to more uptake or repair because they were focused on a single linguistic feature and the reformulated item was salient to learners.

The most recent study on corrective feedback and learner uptake was conducted by Seung-Yi Choi and Shaofeng Li in 2012. Choi and Li (2012) investigated the occurrence of corrective feedback and uptake in child ESOL classes. The participants in this study aged from 6 to 12. The results of this study revealed that there was a clear preference for recast and explicit correction, and there was a lack of prompts. The two most frequent feedback types resulted in relatively high uptake rates because of a high percentage of the recast was corrective (as opposed to supportive) and many cases of explicit correction subsumed multiple, hybrid (input providing as well as output-prompting) corrective moves. Their study showed that phonological errors led to a high repair regardless of feedback types, and grammatical errors mainly received recast, most of which were not followed by repairs.

In most cases recent research on corrective feedback and learner uptake inspired by Lyster and Ranta (1997) were conducted with adult ESL/EFL learners aged from 18 to 50 or children in Grades 2 to 11 or children aged from 6 to 17 or children in Primary level. The current study was under

taken to investigate the occurrence of corrective feedback and uptake in young children bilingual context whose age ranged from 5 to 6 or children in bilingual Kindergarten in Indonesia.

LITERATURE REVIEW

Corrective Feedback

Information given to learners which they can use to revise their language is called as 'feedback' in language acquisition. Then, 'feedback' can be distinguished into 'positive' and 'negative' feedback. Negative feedback is sometimes referred to as 'negative evidence'. It refers to information that indicates a hypothesis is incorrect. Then, 'corrective feedback' is used in preference to negative feedback. According to Ellis (2008) corrective feedback can be implicit or explicit; it can also be input-providing or output-prompting. Therefore, corrective feedback refers to negotiation strategies for discourse repair in Ellis (2008).

According to Choi and Li (2012), corrective feedback constitutes a form-focusing device. It can consist of an indication of an error, provision of the correct target language form, or metalinguistic information about the nature of the error, or any combination of these (Ellis et al., 2006 in Choi & Li, 2012). Choi and Li (2012) also put that the provision of feedback is affected by the nature of the linguistic target and also constrained by whether it occurred in a focused or unfocused event (or task). In addition, Gass (1997) stated that corrective feedback prompts learners to notice the gap between their erroneous L2 production and the target form and make subsequent interlanguage adjustments.

Suzuki (2005) in her paper on corrective feedback and learner uptake in adult ESL classrooms, asserts that modified output can be manifested in the form of learner uptake, or learner reaction to teachers' corrective feedback given to learners' error in

the context of teacher-learner interaction, and thus corrective feedback is a pedagogical means of offering modified input to students which could consequently lead to modified output by students.

Lyster and Ranta (1997) identified six types of feedback: recast, explicit correction, metalinguistic feedback, clarification request, elicitation, and repetition. Recast and explicit correction are referred to as input-providing because they contain the correct forms. The other types of feedback, metalinguistic feedback, clarification request, elicitation, and repetition, are described as output-prompting because they encourage learner repairs. These six types of feedback also stand in the implicit-explicit continuum depending on whether learners' attention is overtly drawn to linguistic forms. Recast stands at the implicit end and metalinguistic correction and explicit correction at the explicit end.

Previous descriptive research on corrective feedback conducted by Lyster and Ranta (1997), Lyster (1998), and Lyster (2001) showed that the occurrence of corrective feedback varied across instructional settings. Former experimental studies demonstrated that learner-external and learner-internal factors had some effect on feedback. For instance, a study conducted by Lyster and Saito (2010) found that younger learners benefitted more from feedback than older learners, indicating the influence of age on the effects of feedback.

In addition, according to Ellis (2010), cognitive interactionist theories (e.g., Long, 1996) claim that corrective feedback assists acquisition by helping learners establish target-like form-meaning mappings while they are engaged in the effort to communicate. Skill learning theories (e.g., DeKeyser, 1998) also see a role for corrective feedback assisting learners to proceduralize their declarative knowledge of the L2.

Uptake

According to Ellis (2008), uptake refers to the response move in the negotiation sequence in discourse repair. In other words, uptake is a move undertaken by the learner in response to the feedback the learner receives from another speaker on his/her previous utterance that contained an error. Lyster and Ranta (1997) defined uptake as the student's reactive move that immediately follows the teacher's feedback. Moreover, according to them, uptake has been regarded as an indicator of the effectiveness of feedback because they may serve as proof for the learner's noticing and incorporation of the provided feedback. In addition, Swain (1995) put that uptake constitutes a type of 'pushed-output' through which learners are likely engaged in metalinguistic reflection, hypothesis testing, and active rehearsal of recently or previously acquired linguistic items.

Uptake can involve 'repair' or 'no repair' depending on whether the learner successfully corrects his/her original error. In line with that, Lyster and Ranta (1997) distinguished two broad types of uptake: (1) 'repair' as the correct response of the learner when his/her utterance successfully repairs the initial problem, and (2) 'needs repair' as the incorrect response of learner which fails to successfully repair the initial utterance.

Sheen (2004) in Ellis (2008) showed that both uptake and repair vary according to setting. They occur more frequently in contexts where learners are oriented to language as an object (such as adult EFL learners) than in contexts where the interlocutors are predominantly concerned with content (such as immersion classrooms). One reason for this appears to be that in classrooms where there is a strong focus on message content, teachers often do not allow time for students to uptake their recast, preferring instead to continue with topic development.

Moreover, learner uptake of feedback is also more likely in a teacher-fronted lesson than in a pair work situation because many of the recasts in the pair work situation consist of confirmation requests where the appropriate response is simply 'yes' or 'no' (Oliver, 2000 in Ellis, 2008). Hence, the extent to which uptake with repair occurs depends to a large extent on the instructional or social context of the interaction.

In addition, repaired uptake indicates that noticing has taken place. When learners' original errors have been self-corrected through incorporating the target forms from the recast, it means that learners have noticed those forms at one level or another. However failure to repair the original errors cannot be taken as evidence of a failure to notice the target forms.

Bilingual Education for Young Children

Ellis (2008) defines bilingualism as the use of two languages by an individual or speech community. Bilingual education, according to Richards et al. (1992), refers to the use of a second or foreign language in school for the teaching of content subjects. In Indonesia, institution which offers bilingual education program for young children is now mushrooming. Parents are likely to send their children to a preschool or kindergarten which use Bahasa Indonesia as well as English for conducting teaching-learning activity or in teaching content subjects. Cummins (2000) states from data of four other experts that there is a tendency of the bilingual program students obtained better achievements than those in monolingual program. In Indonesian context as multilingual society, where English is taught as a foreign language (EFL), such bilingual program has become significant breakthrough, encouraging the use of English in non-English subjects.

In spite of the significant breakthrough that bilingual education program brings, there

has been not much research on the occurrence of feedback and uptake in this context, particularly in a young children bilingual classroom. Furthermore, the pattern of feedback and uptake of young children aged from 5 to 6 will also be different from children older than 6 and even adult. Hence, this study seeks to answer the following research questions:

1. What types of learner errors lead to what types of corrective feedback in young children bilingual classroom?
2. What is the uptake rate of each type of feedback and the relationship between learner errors, feedback, and learner uptake?

METHODOLOGY

Instructional Context

This study was conducted in Satya Wacana Children Centre in Salatiga, Central Java Indonesia. It is a bilingual-kindergarten school which uses *Bahasa* Indonesia and English as the medium of instruction. The students were very young English learners aged from 2 to 6 years old. The teacher used English to teach and to give written and oral announcement. Satya Wacana Children Centre has 3 levels of class; *Twigs* (Pre-school aged 2-3 years old), *Buds* (Pre-school aged 3-4 years old), and *Blossoms* (Kindergarten aged 4-5 and 6 years old). This study was conducted in *Blossoms* class (Kindergarten) because the courses, such as *music, reading and writing, art and craft, drawing, science, mathematics, and social studies*, were taught in English. In addition, some extracurricular activities such as English Club were also conducted in English. Due to the time constraint, the observation only took place in *reading and writing* class and *English club* class.

Participants

The participants of this study were the students of *Blossoms* class in Satya Wacana

Children Centre. The participants' ages ranged from 5 to 6 years old. The total number of participants was 13 students. The teacher participants were two female non-native English speakers (Indonesian). Ms. A (a pseudonym) was the first teacher participant and Ms. B (a pseudonym) was the second one. Ms. A had taught for six years and Ms. B had taught for one year in Satya Wacana Children Centre. Both of them graduated from English Department. The teacher participants were informed that the study would examine aspects of classroom interactions but not that the specific focus was on corrective feedback and uptake.

Procedure

The data for this research was obtained through observation in *Blossoms* class, particularly when the students were having *reading and writing* lesson and also *English Club*. Altogether 100 minutes of lessons were observed and recorded by using a digital audio-recorder. The researcher was present during the observation as a non-participant observer. Moreover, the researcher as a non-participant observer kept field notes to report any noteworthy instances during the recording. After the observation done, the recorded data was transcribed and coded and presented the results. Moreover, the data were elaborated based on the researcher's interpretation and related to the literature review. All in all, a conclusion was drawn toward the study that has been done.

Coding

The coding scheme of this study was based on Lyster and Ranta's (1997) error treatment sequence, which starts with a learner utterance containing at least one error. The learner error was followed either by teacher's corrective feedback or topic continuation. If feedback was provided then it was either followed by learner uptake or topic continuation. If there was uptake, then the learner's initial error was either repaired or

still needed to be repaired. Below was the table of the coding scheme.

Table 1. Coding Scheme for Error Treatment Sequence

Sequences	Categories
1. Learner Errors	Grammar
	Lexical
	Phonological
2. Teacher Feedback	No feedback
	Recast
	Clarification request
	Explicit correction
	Metalinguistic feedback
	Elicitation
	Repetition
3. Learner Uptake	No uptake
	Uptake: repair/need repair

All student turns were coded as either having an error or not. Short turns with little or no potential for error were excluded, such as *yes*, *no*, *thank you*, *please*, *ok*, and so on. Error turns were classified as phonological, lexical, or grammatical. Below is a description of error types based on Lyster's scheme (1998) with examples from the database of the present study.

1. *Grammatical errors* were errors in tense, verb morphology, auxiliaries, pluralization, question formation, word order, subject/verb agreement, and the use of closed classes such as preposition, pronouns, and determiners.

Example 1

S (Student): I want sleep on Thursday. (grammatical error)

T (Teacher): I want sleep?

S: Eh eh ..., I want to sleep on Thursday.

2. *Lexical errors* were inaccurate and inappropriate choices of lexical items in open classes such as nouns, verbs, adverbs, and adjectives.

Example 2

S: Miss, my ruler is high, Jeje's pencil is short. (lexical error)

T: Your ruler is longer than Jeje's pencil.

S: Iyes.

3. *Phonological errors* were mispronunciation in reading aloud or spontaneous conversations.

Example 3

S: I want to bate (phonological error)

T: bathe.

S: bathe.

All teacher turns within an error treatment sequence were classified as one of the following six corrective feedback moves: explicit correction, recast, clarification request, metalinguistic feedback, elicitation, and repetition. The six types of feedback are exemplified below.

1. *Recast* was reformulation of all or part of a learner's erroneous utterance without changing its original meaning.

Example 4

S: Miss, color the wes black or brown?

T: vest. (recast)

S: color the vest black or brown?

2. *Explicit correction* was the provision of the correct form with a clear indication of what was being corrected.

Example 5

S: Whose has red pencil?

T: Not, 'whose has' but 'who have red pencil?'.

S: Who have red pencil?

3. *Elicitation* was techniques to elicit the correct form from the students without providing the correct form such as 1) 'elicit completion' moves ('It is a ...'), 2) elicitive question ('How do we say X in English?'), or 3) reformulation request ('Can you say it another way?')

Example 6

S: I want play monopoly.

T: I want (elicitation)

S: to play

4. *Metalinguistic feedback* was metalinguistic information regarding the student's erroneous utterance

Example 7

Since there was no example of metalinguistic feedback in the database of the present study, the example below was taken from the research article by Choi and Li (2012)

S: She has best friend and her friends pretended that they are gonna ... have her friends.

T: Just be careful when you are telling a story that you keep to the same tense. (metalinguistic feedback)

5. *Clarification request* was a move that indicated to learners that their utterances were either not understood or were ill-formed such as 'Sorry?' or 'Pardon?'

Example 8

There was no example of clarification request in the database of the present study, and thus the example below was taken from the research article by Choi and Li (2012).

S: It's a red bird?

T: Sorry? (clarification request)

S: It's a red bird?

6. *Repetition* was a repetition of the student's erroneous utterance.

Example 9

S: I want to rid a car.

T: to rid? (repetition)

As in Lyster and Ranta (1997), multiple feedback moves were coded as follows:

- recast or explicit correction + metalinguistic feedback=explicit correction
- recast or explicit correction + elicitation = explicit correction
- metalinguistic feedback + elicitation = elicitation

Uptake is classified as follows:

1. *Repair* was uptake that leads to the correct reformulation of an error as response to feedback.

Example 10

S: Miss, the wes black.

T: the vest is black.

S: the vest is black.

2. *Needs repair* was uptake that does not entail the correct form.

Example 11

S: I want go to church on Sunday.

T: I want to go.

S: Iyes Miss.

3. *No uptake* was when the student did not provide any response to the teacher feedback and carry on topic continuation; these cases were coded as 'no uptake'.

Example 12

S: omos done Miss.

T: omos? Almost.

S: (silent)

RESULTS

Errors and Feedback

During the 100 minutes of lessons, student turns were produced both in English and Bahasa Indonesia. This study focused on student turns in English only. Totally 151 student turns were produced, out of which 54 contained error (36%). The errors were committed by all of the participants, though some of them were less talkative than others. In the Table 2 below, the average feedback rate (98%) can be seen.

Table 2. Errors and Feedback

Error Type	No. of Errors	No. of Feedback Moves	Rate of Feedback
Grammar	28 (52%)	27 (51%)	27/28 (96%)
Phonological	22 (41%)	22 (41%)	22/22 (100%)
Lexical	4 (7%)	4 (8%)	4/4 (100%)
Total	54 (100%)	53 (100%)	53/54 (98%)

Moreover, Table 2 also presents the number and percentage of student errors, feedback moves by error type, and the rate of feedback for each error type. Of the 54 total error turns, 28 (52%) error turns were related to grammar, 22 (41%) error turns were related to phonological, and 4 (7%) error turns were related to lexicon. Then, of the 53 (98%) total feedback moves, 27 (51%) feedback moves were provided for gram

matical error, 22 (41%) feedback moves were provided for phonological error, and 4

(8%) feedback moves were provided for lexical error. Furthermore, the results related to the rate of feedback can also be seen in Table 2. It shows that both phonological and lexical errors always received feedback (100%) and grammatical error almost always received feedback (96%).

The reports of teachers' use of different types of feedback in response to the errors are presented in Table 3 below. Of the total 53 feedback moves, 29 (55%) were recast, 10 (19%) were explicit correction, 3 (5%) were elicitation, and 11 (21%) were repetition. Metalinguistic feedback and clarification were not used by the teacher to give any feedback towards children's errors.

Table 3. Distribution of Feedback Types

	Total (N=53)	Percentage
Recast	29	(55%)
Repetition	11	(21%)
Explicit correction	10	(19%)
Elicitation	3	(5%)
Metalinguistic feedback	0	(0%)
Clarification request	0	(0%)

To determine what type of feedback was provided to each type of error, the related data were cross-tabulated, and the results appear in Table 4. As shown, for the 27 grammatical errors, the teachers provided 9 recasts (33%), 5 explicit corrections (19%), 3 elicitations (11%), and 10 repetitions (37%). Of the 22 phonological errors, 19 received recasts (86%), and 3 received explicit corrections (14%). For the 4 lexical errors, 1 recast (25%), 2 explicit corrections

(50%), and 1 repetition (25%) were provided. Thus, teachers used more recasts for

phonological errors than for the other errors.

Table 4. Distribution of Errors Receiving Feedback (N=53) across Feedback Types and Error

	Gram- matical (n=27)	Phono- logical (n=22)	Lex- ical (n=4)
Recast	9 (33%)	19 (86%)	1 (25%)
Explicit correc- tion	5 (19%)	3 (14%)	2 (50%)
Elicita- tion	3 (11%)	0	0
Repeti- tion	10 (37%)	0	1 (25%)
Metalin- guistic feedback	0	0	0
Clarifi- cation request	0	0	0

Uptake

The second research question consisted of two parts: the uptake rate of each type of feedback and the relationship between errors, feedback, and uptake. The relationship between feedback type and learner uptake/repair (which refers to successful uptake) can be seen in Table 5 below.

Table 5. Uptake and Repair Following Teacher Feedback

It can be seen that the highest uptake rate (100%) went to elicitation and repetition (although the number of cases for these two

	Uptake		Repair	
	Number	Percentage	Number	Percentage
Recast (n=39)	21	54%	18	46%
Explicit correction (n=10)	7	70%	5	50%
Elicitation (n=3)	3	100%	3	100%
Repetition (n=11)	11	100%	11	100%
Metalinguistic feedback (n=0)	0	0%	0	0%
Clarification request (n=0)	0	0%	0	0%
Total (N=53)	42	79%	37	70%

feedback types is small), followed by explicit correction (70%), and recast (54%). With respect to learner repairs, elicitation and repetition yielded the highest repair rate (100%), followed by explicit correction (50%), and recast (46%).

The rate of uptake and feedback after different error types are presented in the Table 6 below.

Table 6. Uptake and Repair after Feedback for Different Error Types

Error Type	Uptake/Feedback (n)	Uptake Rate	Repair/Feedback (n)	Repair Rate
Grammatical	22/27	81%	21/27	78%
Phonological	17/22	77%	15/22	68%
Lexical	3/4	75%	1/4	25%

Table 6 shows that 77% of phonological feedback resulted in uptake and 68% in repairs; 75% of lexical feedback led to uptake and 25% to repairs; 81% of grammatical feedback was followed by uptake and 78% was followed by repair.

The results for the second research question which asked about the relationship between error type, feedback type, and learner uptake are presented in Table 7 below.

Table 7. Relationship between Errors, Feedback, Uptake/Repair

Error (N=54)	Grammatical Error (n=28)		Phonological Error (n=22)		Lexical Error (n=4)		Total Repair
Feedback	Uptake/ Provided	Repaired	Uptake/ Provided	Repaired	Uptake/ Provided	Repaired	
Recast (n=29)	5/9 (56%)	5 (56%)	15/19 (79%)	13 (68%)	1/1 (100%)	0	18 (62%)
Repetition (n=11)	10/10 (100%)	10 (100%)	0	0	1/1 (100%)	1 (100%)	11 (100%)
Explicit correction (n=10)	4/5 (80%)	3 (60%)	2/3 (67%)	2 (67%)	1/2 (50%)	0	5 (50%)
Elicitation (n=3)	3/3 (100%)	3 (100%)	0	0	0	0	3 (100%)
Metalinguistic feedback (n=0)	0	0	0	0	0	0	0
Clarification request (n=0)	0	0	0	0	0	0	0
Total feedback (N=53)	22/27 (81%)	21/27 (78%)	17/22 (77%)	15/22 (68%)	3/4 (75%)	1/4 (25%)	37 (70%)

In terms of the relationship between error type and uptake/repair, grammatical error, the most frequent error type, received feedback (27/28, 96%) almost always and resulted in the highest uptake rate (81%) and repair rate (78%). Phonological errors, the second most frequent error type, received the teachers' feedback in all of (22/22, 100%) cases where they were committed; about 77% of the feedback was taken up and 68% of feedback led to repairs. Lexical errors were the least frequent error type, received feedback (4/4, 100%) always, invited uptake in 75% and repairs in 25% only of the cases where feedback was provided.

From the perspective of feedback, recast were the most frequent feedback type and led to a relatively high uptake rate (56%, and 79%, for grammatical errors and pho

nological errors respectively) and repair rate (56% and 68% for grammatical errors and phonological errors respectively). Then, recast led to the highest uptake rate for lexical errors (100%) but not for repair rate (0%). Repetition was the second most frequent feedback type and led to the highest uptake and repair rate for grammatical errors (100% and 100% respectively) and for lexical errors (100% and 100% respectively). The third most frequent feedback type was explicit correction and led to a relatively high uptake rate (80% and 67% for grammatical errors and phonological errors respectively) and repair rate (60% and 67% for grammatical and phonological errors respectively). Elicitation was less frequent (3) but led to the most uptake and repair for grammatical errors (100% and 100% respectively). Elicitation did not lead to any uptake and repair rate for both phonological and lexical errors.

DISCUSSION

Feedback

The first research question concerns the relationship between error type and feedback type in young children bilingual classroom. It was found that grammatical errors were the most frequent and almost always received feedback (96%). Phonological errors were the second most frequent error and always receive feedback (100%). Lexical errors were the least frequent errors but always received feedback (100%). All errors tended to invite recast and explicit correction.

Actually, all of the errors received feedback from the teachers, even though one grammatical error did not receive any feedback. The size of the class, which was not too big, provided opportunities for the teachers to pay attention well to every kid's turns. Yet, one grammatical error was missed from the teacher's attention because the teacher was busy taking the worksheet at that time so that she didn't notice that error.

It seems that in an unfocused event, error did not receive any feedback. Thus, it was in accordance with what Choi and Li (2012) put that whether an error received feedback or not was also constrained by whether it occurred in a focused or unfocused event (or task). Furthermore, one of the lessons observed in this study had linguistic focus so that the teacher paid attention to the children's turns or children's turns were monitored in the focused event. However, in child classes, even when a lesson has a linguistic focus, there may be many unfocused events as children's talk can go a bit wild. Then, during the unfocused events, children were mostly using Bahasa Indonesia and the teacher did not give any feedback to their Indonesian turns. Since this study focused only on children's turns which was in English, therefore their Indonesian turns were not counted.

In this young children bilingual class, the teachers almost always paid attention on the children's turns. Grammatical errors (52%) as the most frequent errors occurred in the lessons observed invited 27 (96%) feedbacks which consisted of 9 (33%) recasts, 5 (19%) explicit corrections, and 13 (48%) prompts. Thus teachers tended to give prompts toward grammatical errors. Moreover, those prompts consisted of 3 (11%) elicitations and 10 (37%) repetitions. It can be seen that repetitions were the majority of feedback provided for grammatical errors. As what has been discussed before that one of the lessons observed had linguistic focus in which the children learnt about days and what they want to do on the certain day by using expression "*I want to _____ on _____.*" Below is the example illustration.

Example 13

T: What do you want to do on Sunday Marcell?

S: I want read a book on Sunday.

T: I want read?

S: Emm..., I want to read a book.

In that scenario the grammatical error occurred when the student missed *to* after *want*. Knowing that error, the teacher gave feedback in the form of repetition. The teacher gave prompt by repeating the student's erroneous utterance. Regarding to what Ellis et al. (2002) put that online negative feedback is one of many form-focusing strategies and other remedial options are available to prevent fossilized errors. Then, I interpreted that the teacher tended to give repetition feedback for grammatical error because the teacher wanted to build or to raise the students' awareness on specific properties of L2. In other words by repeating the children erroneous utterances, it could make them realize their mistake and then gave them prompt to repair that erroneous utterance.

Phonological errors as the second most frequent errors invited 22 (100%) feedbacks comprised 19 (86%) recasts and 3 (14%) explicit corrections. There was no prompt given for phonological errors. The majority feedback for phonological error was recast. Teacher tended to directly give the reformulation of all or part of a learner's erroneous utterance without changing its original meaning. According to Loewen and Philip (2006) recast is time-saving, less threatening to students' confidence, and less disruptive to the flow of interaction in comparison with other types of feedback. Furthermore Lyster (2004) also contended that recast in communicative classroom are used not only as 'corrective moves' but also as 'supportive, scaffolding help' that serves to move the lesson ahead when the target forms are not available in the students' current production ability. In this study, children's production abilities particularly their pronunciations of certain or new words were still inadequate and then it directed the teachers to give recasts as feedbacks in order to provide the assistance for the children to be able to pronounce word fluently so that it would not consume the time, would not threaten the children's confi-

dence, and would not interrupt the flow of interaction in the class. Thus, in this present study, the occurrence of phonological errors which was mostly treated with recasts reflects Lyster' argument (2004) which is in accordance to Loewen and Philip (2006).

The least errors were lexical errors which invited 4 (8%) feedbacks. Feedbacks given for lexical error were 1 (25%) recast, 2 (50%) explicit corrections, and 1 (25%) repetition. For lexical errors, the teacher provided explicit correction more than any other types of feedback. Example 14 below illustrates the feedback given for children's lexical error.

Example 14

S: Miss, my ruler is high. Jeje's ruler is short.

T: Not high, Vito, not 'my ruler is high' but 'my ruler is long'.

From the Example 14 above, it can be seen that the teacher provided the correct form with a clear indication of what was being corrected. The tendency of choosing explicit correction for lexical errors in this present study might be caused by two factors: the instructional context and the children's age. First, this study was conducted in a bilingual school uses Bahasa Indonesia and English particularly in the class which lesson was more language-oriented. Therefore, the teacher's tendency to use explicit correction was the way to draw children's attention to linguistic forms. By giving explicit correction, teacher helped the children to understand that the suitable adjective for ruler was not *high* but *long*. Second, the children age in this study ranged from 5 to 6 years old. Thus, the participants of this study were considered as very young learners whose collection of lexis were still limited and they were still in the process of learning. Because of that, providing explicit correction which made the explanation clear could help those young learners to understand, to take it into their brains, and to remember it.

Overall, recast was the most frequent feedback among all (55%) in this study. The finding that recast was the most frequent feedback type was also obtained in previous study (Lyster and Ranta, 1998; Choi and Li, 2012). The second most frequent feedback in this study was repetition (21%). It was different from the previous study conducted by Lyster and Ranta (1997), which only found 5% repetition. Even in Choi and Li's study (2012), repetition was not found. Moreover, there was 19% explicit correction found in this present study which was higher than previous study conducted by Lyster and Ranta (1997). Explicit correction in Lyster and Ranta's study (1997) was only 7%. Yet, in Choi and Li (2012), explicit correction was the second most frequent feedback (27%) and it was higher than the present study. Furthermore, striking difference between this present study and other previous studies is on the absence of metalinguistic feedback and clarification request. The absence of metalinguistic feedback and clarification request found in this study might be caused by participants' age which is much younger than the participants in other studies and the duration of the lesson which is quite short. Metalinguistic feedbacks were not used by teachers to provide feedback because young learners' metalinguistic information still limited. Then, since the duration of the lesson is short, clarification request seemed to be avoided because it would be time-consuming and disruptive the flow of the interaction in the class. Hence, the pattern of feedback of young children aged from 5 to 6 is different from children older than 6 and even adult. Table 8 below present the difference of the pattern of feedback given to young children aged from 5 to 6, children older than 6, and adult.

Table 8. Feedback in Different Studies

Types of Feedback	Present Study	Lyster and Ranta	Choi and Li
Recast	55%	55%	58%
Elicitation	5%	14%	8%
Clarification request	0	11%	3%
Metalinguistic feedback	0	8%	4%
Explicit correction	19%	7%	21%
Repetition	21%	5%	0

Uptake

The second research question of this study is asking about the uptake rate of each type of feedback and the relationship between learner errors, feedback, and learner uptake. The uptake rate was 54% for recast, 70% for explicit correction, 100% for elicitation, and 100% for repetition. There was no metalinguistic feedback and clarification request found in the data base. Elicitation and repetition led to a high uptake rate in this study.

The high uptake rate of elicitation was not a surprise since it also occurred in other studies (Lyster and Ranta, 1997 and Choi and Li, 2012). In this study, repetition also led to a high uptake rate and its repair rate was high too (100%). The high uptake rate of repetition indicated that children realized their errors and then it lead to their attempted to repair it. Consequently, the high repair rate indicated that the children realized their errors and then understood what part should be corrected as well as understood the correct form that should be produced. Thus, it seemed that when the children successfully repair their errors meant that they

realized understood or the errors and understood the correct form.

The uptake rate for explicit correction in this study was 70% which was more or less similar with the finding in Choi and Li's (2012) study (80%). Yet, explicit correction in this study led to a bit low repair rate (50%) compared to previous study conducted by Choi and Li (2012). This occurred because when the teacher provided the correct form with a clear indication of what is being corrected, the children thought that their 'job' to repair had already done by the teacher so that they only responded with "iyes, ohya, etc" (uptake which needs repair) or even silent (no uptake) and then continued the topic discussed in the class.

What stood out in this finding was that recast led to a low uptake rate (54%) compare to other types of feedback in this study. Based on the interpretation and observation, the uptake rate for recast was low compare to others; because the children thought that their 'job' to response or to repair their grammatical and lexical errors was already done by the teacher since the teacher already provide the reformulation. However, in the case of phonological error, the uptake rate for recast was quite high (79%) and it lead to the 68% repair rate. Related to this case, there was a noteworthy tendency regarding to the relationship between learner errors, feedback, and uptake that phonological errors primarily invited recast and resulted in a high uptake rate irrespective of feedback types, even after recasts (Choi and Li, 2012). The repair rate of recast for phonological error is quite high (68%) because the children tended to repeat the correct pronunciation provided by the teacher as their nature which is imitating. Furthermore, the uptake rate of recast in lexical error was high (100%) since the error was only one. Yet, the repair rate was 0 because the response is not the correct reformulation but only 'iyes'.

The finding of this study shows different pattern of uptake of young children aged from 5 to 6 is different from children older than 6 and even adult. The differences were caused by two factors; the characteristics of the participants and the context. The higher uptake rate in this study is perhaps the context in this study was more form-focused and thus the students were more sensitive and receptive to feedback. Table 9 below shows the difference of uptake and repair rates in different studies.

Table 9. Uptake and Repair Rates in Different Studies

	Elicitation		Repetition		Explicit correction		Recast	
	Uptake rate	Repair rate	Uptake rate	Repair rate	Uptake rate	Repair rate	Uptake rate	Repair rate
Present study	100%	100%	100%	100%	70%	50%	54%	46%
Lyster and Ranta	100%	43%	78%	31%	50%	36%	55%	18%
Choi and Li	100%	83%	0	0	80%	69%	59%	52%

CONCLUSION

This study found that repetition was the majority feedback for grammatical errors. In providing feedback for phonological

errors, the teachers tended to give recasts. Then, explicit correction was the most frequent feedback for lexical errors. The finding related to the uptake rate of each type of feedback shows that elicitation and repetition led to the highest uptake rate and then followed by explicit correction and recast. Even though the overall uptake rate of recast was low compare to other types of feedback, in the case of phonological errors the uptake rate of recast was quite high. By investigating the relationship between learner errors, feedback, and learner uptake, it provided an integrated picture about construct under investigation.

Furthermore, this study which attempted to investigate the corrective feedback and learner uptake in a young children bilingual classroom obtained somewhat different results from previous studies (Lyster and Ranta, 1997; Choi and Li, 2012). The pattern of feedback and uptake in this study was somewhat different from the previous studies. The differences were due to the distinctive characteristics of the context and participants.

It could not be denied that there were weaknesses in this study. First, the duration of the observation was too short so that the data base obtained from the observation was not sufficient enough even reliable enough because the data for lexical errors for example was only a few. Second, the observation was not followed up with such interview to the teachers in order to ask their comments toward their choice of feedbacks in certain episode of the recorded lessons. Third, this study did not consider the role of individual differences in the occurrence of errors and provision of feedback.

It is not clear whether certain ethnic and linguistic backgrounds were more likely to produce certain errors or whether the teacher varied the type and amount of feedback in accordance with the learners' personal traits or dispositions. Thus, my

suggestions for the further research related with this topic was that the further research could investigate the corrective feedback and learner uptake in a young children bilingual classroom by observing and recording the lesson in sufficient duration complete with follow up interview toward the teachers comments on their choice of feedbacks and also by considering the role of individual differences so that the results and the finding will be more holistic and reliable.

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