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A world map with a light green tint, showing the outlines of continents and countries. The map is centered on the Atlantic Ocean.

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USING METAPHOR IN EFL CLASSROOM TO ENHANCE WRITING SKILLS: A CASE STUDY

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Abstract

This study discusses the effects of using metaphor in the development of writing skill as well as find out the challenges learners may face, then propose the suitable suggestions to boost metaphoric awareness and competence in learning English. The writer conducted two measuring instruments: pro- and pre-test for two groups (control and experimental) to examine the effectiveness of using metaphor in writing; two questionnaires to measure the attitude of the students towards using metaphor in writing that was conducted basing on a 5 point Likert-scale. The study's participants were 30 English major students at Hanoi Law University. The findings from the study showed that learners with the instruction from teachers on metaphor in songs when writing tended to get the better scores than the other ones. However, they also showed that although it is important to learn metaphor, a lot of challenges still maintain. The paper hopefully helps learners have new insight into aspects of figurative language studies and pedagogical applications.

Keywords: metaphor, metaphoric competence, metaphoric awareness, conceptual metaphor.

Introduction

Foreign language learners have more convenient conditions to practice the new language in a multi-cultural context in which learners are exposed to diverse authentic English uses. That the opportunities in the communication of multi-language community increases merges more challenges for learners to acquire the figurative language which is different from the literal language. Glucksberg, (2001) manifests that one of the most noticeable challenges is learning and using figurative language, whose intended meaning does not coincide with the literal meanings of the words and sentences used. As a result, a second language learner needs to master metaphor to obtain foreign language proficiency. Although the metaphor is one of the important figurative aspects of language, it is not easy to catch its meaning and use it exactly in each particular context. Lakoff & Johnson, (1980) define that figurative language can be approached from two perspectives: stylistic and cognitive one in which the writers focus on meaning and thought through the conceptual metaphor. In the consideration between language and thought, metaphor is considered as "powerful tools for our conceptualization of

the world” (Ungerer & Schmid, 2006, p. 114). To acquire what the writers want to imply in the words, readers need to go beyond the existed language in their mind which helps them to understand the context properly and more deeply. Therefore, it is vital to instruct learners to be aware of figurative language properly, with the concern about semantic transformation, rather than learn words by heart and remember fixed forms mechanically (Boers & Lindstromberg, 2006). A large number of educators and researchers have taken interest into exploring awareness-raising methods in which theory of conceptual metaphor in Lakoff & Johnson’s (1980) has already brought about beneficial effects on L2 learners’ awareness, as well as raising the understanding about theory and classroom practice in learning figurative expressions.

Several writing experts have proposed using metaphors for writing. Metaphor spreads so widely and commonly in spoken and written English that it is important for learners to accumulate metaphor awareness and so, they can enhance the ability to tackle the problems and challenges in learning and understanding figurative language (Cooper, 1999). Especially, at the advanced level, English major students have more chances to use metaphor in their writing, which is considered as a short step in a process to language competence.

It can be said that the world we live and work in gets around metaphor. In other words, metaphor is permeating into everyday life, language, thought and action “metaphors are something one lives through” (Kjeldsen, 2009, p.245). According to Jakobson (2003), figurative language proved its pervasive power through its presence in every field from art, to ordinary life. Metaphor, which is traditionally believed to be associated with literary or poetic language, is also an ideal new land in the music world for musicians and the language learners to discover. Metaphor is a wonderful device for musicians to compose love songs through which learners can discover a lot of amazing things and inspire passion for language learning process. Nowhere can learners take interest in metaphors as much as in songs and poems which create a lot of emotion and motivation. It is music that easily touches the soul and interest of listeners so teaching metaphor through songs will be the suitable teaching activity for learners of English. By teaching students how to use metaphor in writing, we can lead them to unleash their creativity and imagination. Metaphor can also be effective in training learners in abstract thought as well as familiarizing them early with literary skills they will need later. The pervasiveness of metaphor in all aspects of language prompt people to study and research more to achieve linguistic proficiency. The present study aims to investigate the importance, challenges, and effects of using metaphor in writing skill; learning strategies on their development of metaphoric competence. The following two research questions will be addressed:

1. To what extent do the metaphoric instructions affect English major students’ writing skill?
2. What are the students’ attitudes towards using metaphor in writing?

Conceptual metaphor

Seen from the cognitive approach, George Lakoff and Mark Johnson claimed that metaphor is “not just a matter of language, but a matter of thought” (1980, p7). This was instantiated through how we live and communicate. These writers

considered language as an “indicator of the nature of our conceptual system”, and metaphor features what and how we are aware of and interact with the world around us. The term ‘conceptual metaphor’ appeared in order to distinguish with metaphor from stylistic perspective. Often we treat it only as a stylistic device which features each field such as the metaphors of politics, economy, music with, but in essence, metaphorical expressions express the way of human thinking and reasoning. Metaphor is a way of understanding a concept and according to Lakoff and Johnson, meaning and truth depend on the understanding of human. Truth is not objective, but depends on context; it relies on a human thinker. Thus, metaphor structures what we perceive as truth. Kövecses believes that metaphor involves using one conceptual domain to understand another conceptual domain (Kövecses, 2002, p4). Cognitive Linguistics give prominence to human cognition with the metaphorical thinking which is available in communication.

Metaphor awareness

Metaphor shed a light into using cognitive language flexibly and creatively. However, to approach nearer the metaphoric competence, students must go through a metaphor awareness process. Metaphor awareness is regarded as understanding of the knowledge related to metaphorical theory. Boers (2004) gave some benefits learners can get when obtaining metaphor awareness such as the ability to: recognize the importance of metaphor in daily life, clarify source and target domains of conceptual metaphors, find out the cultural identity and boost intercultural awareness, recognize the cross-linguistic variation metaphors (p. 211). Seen from Boers’s theory, metaphor is not only a specific stylistic device in some certain fields, but also a common cognitive linguistic form occurring in daily life with clearly identifying source domains. More importantly, learners must increase their knowledge of culture to realize the cross-cultural differences and linguistic variation in both conceptual and linguistic metaphor in their L2. According to Boers (2000), to raise metaphoric awareness, there should be a plenty of activities for students to involve in, including inquiring students about theoretical metaphor such as: concepts, features and domains, asking students to explain metaphorical themes based on experience, letting students clarify individual idiomatic expressions, and taking a notice of historical-cultural backgrounds to distinguish cross-cultural differences in the students’ first and second language. Kalyuga & M. Kalyuga, 2008 asserted that knowledge of conceptual metaphor contributes to the speedy success of learning and boost the retention of polysemantic and idiomatic expressions in a second language. Moreover, metaphor awareness plays an important role in raising autonomy and problem-solving skills. As a result, in every situation and context, students themselves can deduce the meanings of metaphorical expressions (Kalyuga & M. Kalyuga, 2008, p. 252). Last but not least, metaphor awareness is imperative to identify and comprehend new metaphorical expressions in the L2, and it is also a basic step to move to the higher standard in practicing metaphor- metaphoric competence.

Metaphoric competence

To achieve the proficiency in using the second language, beside metaphor awareness, metaphoric competence is a dispensable factor. According to Low, (1988), metaphoric competence is the ability to accurately interpret and utilize metaphors. He also recommended a variety of metaphoric competence raising skills, including the ability to form possible meanings, to raise knowledge common metaphorical expressions, to realize metaphorical topics and vehicle combinations, to interpret and utilize hedges, to increase awareness of ‘socially sensitive’ metaphors, to recognize multi-layer metaphors, and interactive awareness of metaphor. Littlemore & Low, (2006a) pointed out the correlation between person’s “associative fluency,” the ability to make a wide range of connections and “metaphor fluency” or metaphoric competence. Thanks to the metaphor competence, language learner can enhance their reasoning and critical thinking skills in which one thing will be understood in a variety of concepts and by a number of ways. From this, in each situation or when facing the problems of interpreting meaning, learners promptly come up with the various ideas and think of multiple source domains and multiple interpretations for a particular metaphorical expression. As a result, learner can easily approach the language competence. Littlemore and Low (2006a, p. 56)) revealed the difficulties and challenges that learners can be confronted, concluding the source and target domain analogies, cultural knowledge, intuition and activation of relevant networks of features to arrive at a correct interpretation. In short, in learning a foreign language, it is important to improve L2 metaphor awareness focusing on knowledge of metaphor and metaphor competence related to recognizing skills, comprehending skills, analyzing ability and appropriate interpretation.

Teaching metaphor for writing skill

In the previous studies, There was a consensus researchers pointed out that increasing metaphor competence in using figurative language in writing has been correlated to increasing fluency and proficiency in a second language. In a research of Littlemore, Krennmayr, Turner, and Turner (2014) by examining two hundred essays written by English language learners for Cambridge ESOL examinations, they assumed that proficient L2 writers could utilize a variety of metaphors in their writing. In addition, metaphor were applied in their writing to increase the sophisticated functions. Furthermore, Nacey (2013) manifested the challenges in using novel metaphor, of which non-native speakers faced was mostly the language error. Furthermore, according to Kathpalia and Carmel (2011), cross-cultural competence has an effect on metaphor competence. The misunderstanding in inter-cultural communication causes inaccurate interpretation toward the metaphors in their writing. Finally, for learner to be easier to gain the metaphor competence, MacArthur (2010) recommended incorporation step into writing instruction process. They should be assigned to write on similar abstract topics, and revising the knowledge of metaphor elements from source domain language relevant to the target domain. A number of metaphor awareness-enhancing activities are recommended by MacArthur (2010) for learners when writing, such as discussing the transfer of metaphor in L1, practicing using the user-friendly metalinguistic terms, consulting large electronic corpora not

depending on bilingual dictionaries too much. Littlemore and Low (2006a, p. 203) suggested that students must be shown how to “use figurative language creatively, appropriately, and, at times, persuasively” in writing. This helps to enhance students writing ability and strengthen their writing in an impressive and persuasive way. In short, it is necessary for EFL students make use of appropriate metaphorical expressions into their writing.

These findings indicated that using metaphor partly has a good effect on writing skill of students despite the mistakes and problems they faced. As a result of fact, teachers somehow introduced metaphor in writing course to increase the figurativeness and diversity in students’ papers. However the effectiveness of this application depended much on the different factors such as language competence, cultural knowledge, and time for practice.

Method

The current study was conducted in a mixed approach in which the data were collected quantitatively. The study was open in the aim of investigating the benefits and challenges and effects of using metaphor in writing, then find out some strategies to support this.

Participants

The study was carried out in a writing classroom with 30 English major seniors at Hanoi Law University whose English proficiency was at the intermediate to high-intermediate level. They were joining in the writing 3 class in the first semester of the third year

Data Collection Instruments

Participants’ Essays

The students in two groups were asked to write two essays about 300 words with the same topic in which the draft essay or pre-test was written according to the students’ own opinion without any interference from teacher and the final essay or pro-test of control group was revised at home and handed in teacher after a week meanwhile the post- essay was revised and submitted under the teacher’s instruction on metaphors in some songs teacher provided.

Questionnaire

Participants were delivered three questionnaires with a variety of items related to benefits, challenges, and frequency of using metaphor in writing. 30 questionnaire sheets collected from students were properly answered, among the rest, some had missing items. The questionnaires were designed on a five-point rating scale from strongly agree to strongly disagree.

Procedures

The paper conducted an experiment in the process of writing 3 course. In this course, students are asked to practice writing complete essays with different types such as narrative, description, opinion. When writing an opinion essay sample, the instructor asked the students of two groups to write an essay on the same topic “what is your opinion about student love at university?” After submitting the first draft, the students in the experimental group were supplied with the knowledge of metaphor: definitions of conceptual metaphor, metaphoric mappings from source domains to target domains. Above 25 quotes cited from the famous love songs in

the late 20th century are introduced to the class as metaphoric examples with the explanation from the teacher to help students figure out metaphoric expressions of love and imagine how “love” is understood in poems and songs. The teacher instructed students to read and complete some handouts including the tasks related to metaphor such as identifying metaphor in several songs and poems and to circle the idiomatic expressions used in them and explain the metaphorical expressions basing on the teacher’s instruction. After that, students themselves were suggested brainstorming the images of love and idiomatic expressions in their own mind. At that time, students had to clarify metaphoric mappings for the metaphoric expressions of love such as love is a journey, love is fire, love is a concrete thing, etc. The handouts were collected back to the instructor to check after the students completed the exercise. At the end of the period, the students in EG were told to revise their first draft at home and were assigned to create as many metaphoric expressions as possible. They submitted both the original and the revised essays a week later. Meanwhile, the students in the control group were also asked to rewrite the essay at home without any instruction on metaphor from teachers. The essays were then analyzed and scored by the instructor to assess how the students used metaphoric expressions and to measure the effects of using in writing. Both students’ pre-tests and post-tests were graded under 5 evaluation criteria namely task fulfillment, organization, grammar, vocabulary, and punctuation, using a 10-point scale to assess the students’ writing performance.

Finding and Discussion

Effects of using metaphor instructions in writing.

To answer the first research question, the writer found the results of the essays of two groups. The results of pre-test and post-test of the control class were analyzed then compared and summarized in Table 1 as follows:

Pre-test and post-test of the control group

Table 1: The comparison between CG students’pre-test and post-test

	Pre-test			Post-test		
Control group	Number	Mean	STdev	Number	Mean	STdev
	15	6.25	0.767	15	6.5	0.863
p-value		0.078				

In this subsection, the results of the pre-test and post-test of the control group were analyzed and compared to find whether rewriting at home impacted writing ability for students. As can be seen in Table 1, the mean score of the post-test was 6.5 (out of 10) that is higher than 6.25 of the pre-test. It was easy to calculate that the decline in the mean score between the post-test and pre-test was 0.25, which implied that there was a little improvement in the writing of the control class after rewriting at home. Also, the result of the paired-samples T-test showed that the critical value of p for a two-tailed test and there was a significant difference in the results of the post-test and pre-test with p-value (0.078) is higher than 0.05.

These findings have proved that rewriting the second essay has very little impacts on writing ability for students without using metaphor.

Experimental Group students' pre-test and post-test results

Table 2: The comparison between EG students' pre-test and post-test results

Experimental Group	Pre-test			Post-test		
	N	Mean	STdev	N	Mean	STdev
	15	6.0	0.702	15	7.25	0.658
p-value		0.000				

In this subsection, the results of the pre-test and post-test of the experimental group were analyzed and compared to find whether that revising at home with the using metaphor in paper has impacts on writing ability for students. The table 4 indicated that there was a significant improvement in writing performance between the pre-test and post-test of the experimental group. Specifically, the mean score of the post-test rose noticeably from 6.0 to 7.25 points in comparison with that of the pre-test. Furthermore, the p-value between the post-test and pre-test was 0.000 that is much smaller than 0.05, which means that the difference between the post-test and pre-test results reached a statistically significant level. These findings have proved that using metaphor has a significant impact on students' writing ability.

Test results between the pre-tests of control and experimental classes

The results of the pre-test and post-test of the two classes were analyzed and compared by using Independent-samples T-test to reconfirm the starting point in the performance in the pre-test of the two classes before the experiment; and to find the effectiveness of using metaphor in writing of the experimental class compared with that of the control class after the intervention. Table 3 displays the descriptive statistics as well as the comparison of the pre-tests of both groups.

Table 3: Comparison of the pre-tests of both groups

	Pre- test		
	Number	Mean	Steve
Control group	20	6.25	0.767
Experimental Group	20	6.0	0.702
P-value		0.403	

It can be clearly seen from Table 3, the mean scores of the EG students and CG students in the pre-test are 6.0 and 6.25 (out of 10) respectively. The Independent-samples T-test shows p-value 0.403 that is higher than 0.05. This means there is a similarity between the mean scores of both groups. These findings indicated that there is no significant difference in the results of the pre-tests between the CG and EG. It has been implied that before the intervention of treatment, students of the CG and EG were at a similar level of writing skill. Furthermore, as shown in Table 3, the standard deviation (SD) of EG is 0.702 while that of CG is 0.767, which means that the scores of EG students were more various than those of CG students.

Descriptive statistics of post-test of both groups

Table 4. Comparison of the post-tests of both group

	Post- test		
	Number	Mean	Steve
Control Group	20	6.5	0.863
Experimental Group	20	7.25	0.658
P-value		0.007	
SMD		0.869	

Table 4 shows a remarkable difference in the mean scores of the post-tests between EG and CG. From the table above it can be seen that the mean scores of the EG students (7.25 out of 10) are higher than those of CG (6.5). Also, the Independent-samples T-test shows that p-value is 0.007 that is smaller than 0.05. These values indicate that the difference between the two groups reached a statistical significance. Also, with SMD ($0.7 < 0.869 < 0.9$), based on Cohen's d effect size we can see that the treatment has a great effect on practice writing of the students. It could be concluded that there is a statistically significant difference in writing between the two groups in using metaphor. In other words, what could be inferred from the findings above at the end of the intervention is that both the experimental group and control group showed the progress in their writing but the improvement of the EG students who received the treatment of metaphor application was greater than the CG students.

Students' attitudes towards using metaphor in songs in writing

To answer the second research question, the writer collected the data and showed them in figure 1, 2, and table 5.

Figure 1 describes the frequency of using metaphor in writing from participants. 20 % of respondents replied that they do not use metaphor in writing. 40% responded "seldom," while 33% of students said that metaphor is sometimes used in writing and only 7% considered metaphor as a type of frequent figurative language in writing classroom. It can be seen from the data that although these students are the intermediate or upper-intermediate English major seniors, few metaphors are used in their writing frequently. Even, the number of students "never used" counts up to 20%.

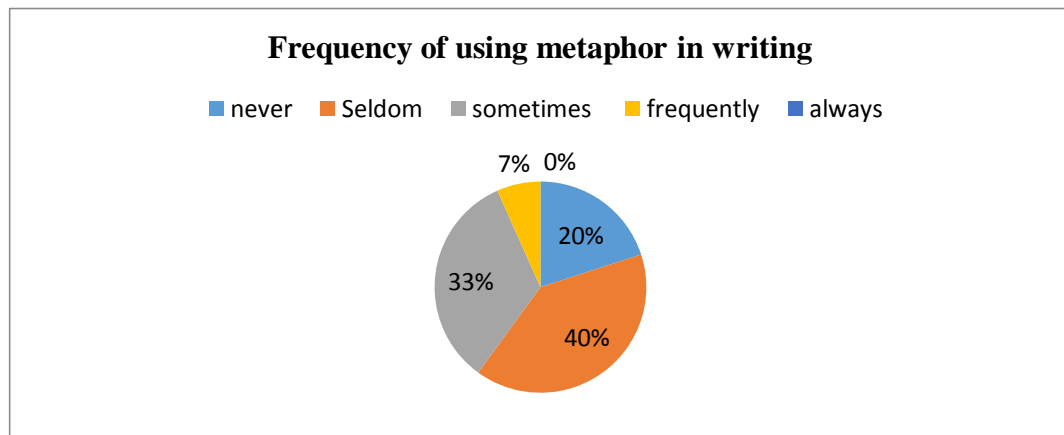


Figure 1: Frequency of using metaphor in writing.

Benefits of Using Metaphor in Writing

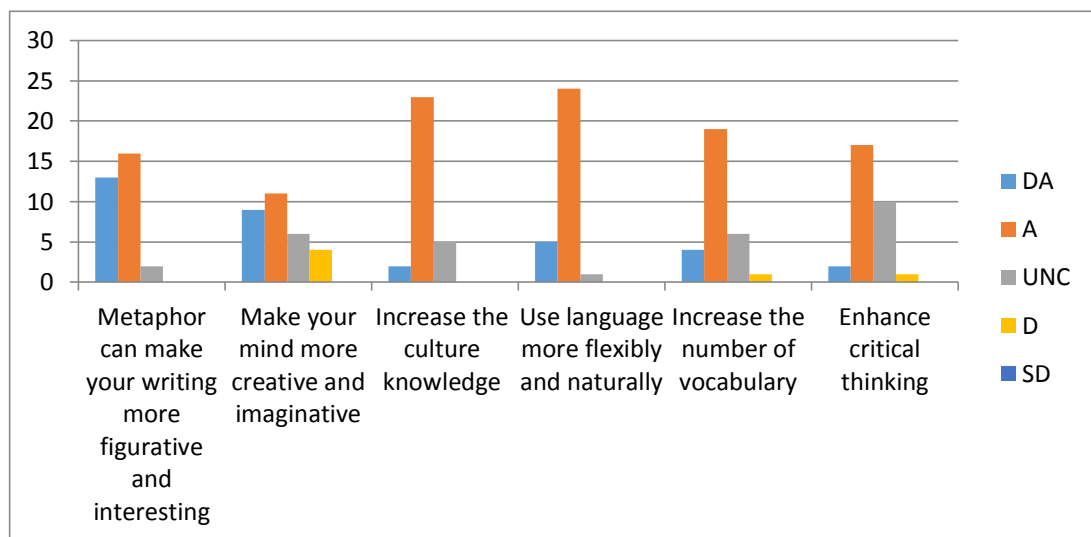


Figure 2: Benefits of using metaphor in writing.

It can be seen from Figure 2 that the respondents took a high interest in expressing their views and perceptions towards the benefits of using metaphor in writing. Most of the students agreed that using metaphor in writing brings about a lot of significances supporting them in their learning. Related to the performance of students in classroom with using metaphor in writing, the data shows that more than half of the students agreed and strong agreed that using metaphor in writing can make your writing more figurative and interesting, make your mind more creative and imaginative, increase the cultural knowledge, use language more flexibly and naturally, increase the number of vocabulary and enhance critical thinking while 2%, 0% or lower reveal their disagreements with those statements.

Challenges of using metaphor in writing

Table 5: Challenges of using metaphor in writing

Challenges	SA	A	UD	DA	SD
					A
Little understanding of words meanings	5	6	15	4	0
Lack of familiar metaphorical expressions in their L2	10	17	3	0	0
Difference in variation for different conceptual metaphors preferred	7	20	2	1	0
Variation of the similar metaphor of different languages	6	12	4	4	0
Lack of vocabulary to use metaphor	7	15	7	1	0
Differences in culture lead to misunderstanding	9	15	6	0	0
Lack of cultural knowledge to interpret metaphor	8	17	6	0	0
Individuals' creative skill, imagination or ideas	5	6	15	4	0

The data above shows that most students encounter the challenges in using metaphor in which the vocabulary, culture and preference problems take majority with 23, 25, 27 students. Most of the students agreed that they have these difficulties in using and learning metaphor. This can explain the reason why students do not use it frequently.

Intending to investigate the effects of using metaphor in writing and the writer conducted experimental tests namely pre-test and post-test. The findings from data shows that The score of pre-test and post-test of each group (post-test > pre-test) revealed that there is an increase in writing ability of students when they had time to rewrite the essay at home and especially with the instructions on metaphor in songs from teacher, the students of experimental group had a significant increase in score. These findings indicated that using figurative language in writing had a certain effect on the result of essays. These findings go in line with the results of the previous studies on the effect of using metaphor in writing by different researchers, MacArthur (2010), Turner (2014) and Boers (2000). In addition, it is clear from the data that the results of pre-test of control and experimental group are similar but after applying the new treatment, the score of post-test of experimental was higher than the one of the control group. This means there was a remarkable increase in the writing performance of experimental students. In short, these findings are a clear answer to the first research question that using metaphor have a positive effect on the writing for English major students to some extension.

To identify the attitudes of students towards using and learning metaphor, the writer conducted a series of questionnaires related to frequency, benefits, and challenges of using metaphor. The data showed that although students do not use metaphor as frequently as expected, they realized a lot of benefits from using metaphor. That is to say, metaphor plays an important role in improving the

writing performance. However, they had a lot of difficulties when using metaphor such as lack of vocabulary, cultural knowledge, and creativeness.

Conclusion

This study is aimed to investigate the effects of using metaphor in the development of writing skill as well as find out the challenges learners may face, then propose the suitable suggestions to boost metaphoric awareness and competence in learning English. The findings from the rerearch coincides with the theory and hypothesis the previous researchers such as Littlemore, Krennmayr, Turner, and Turner (2014), Nacey (2013), MacArthur (2010) gave and asserted that metaphor has a good effect on writing skill, it could enhance language proficiency but there are also certain challenges in using metaphor flexibly and effectively. The results of the study suggest students may need more class instruction to develop their metaphoric competence because students face a lot of challenges in using metaphor.... When studying one language, it is necessary not only to study vocabulary, grammar, reading, writing, speaking or listening, but also to know how to use language naturally. Metaphor is specially used in daily life, in any languages, and many situations. In both spoken language and literature language, metaphor can frequently appear. As soon as understanding the message of each metaphor in songs and literal works, learners can easily communicate with native speakers naturally or use metaphor flexibly in their own writing. So, metaphor plays an important role in improving reading and writing skills. It is necessary to write paragraphs containing a metaphor appropriately as possible. Learners should use metaphors in their own writing to train their language competence better. As students become aware of their own metaphors for learning they can recognize how their language competence progresses.

In addition to the above skills, learning literature cannot lack using metaphor. The use of metaphor in poetry is one of the most important aspects of poetic style that must be mastered. Despite being the major students of English, they have few chances to practice using metaphor in writing. They still get a loss to understand and analyze metaphor in song or literary works. Therefore, when learning English literature, they must try their best to identify, analyze and use metaphor steps by steps from sentence to text. More importantly, teachers should spend enough time and create appropriate methods to teach them to learn it in the best way. Encouraging students to use metaphors will help them improve their writing ability and produce interesting pieces that others will enjoy reading. However, there are activities that teachers can use to help students understand metaphors and to inspire the use of these literary devices. Teachers, also, should provide students with knowledge of culture.

Once learners are able to have their metaphors and use them to promote the ideas flexibly, they will become metaphor masters. If the learners know to take advantages of the benefits of using metaphor, they can improve all the skills in learning a second language. Conceptual metaphor provides students with the possibility of understanding one concept in terms of another. From a domain, they can refer to many various domains by the metaphorical expressions. As a result, they will broaden their vocabulary and make them more productive. Learners

should know what a metaphor is if they are studying examples of metaphors in text. Simply knowing the definition, however, is not sufficient. They should be able to identify examples of metaphors in the text on their own. They should be able to explain the purpose of the metaphor and analyze how it contributes to the theme of the work. Thus, applying conceptual metaphors in learning language will help students improve their reading comprehension a lot.

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THE AMBIVALENCE OF *LIFE IS STRANGE* IN PORTRAYING ITS FEMALE CHARACTERS

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Abstract

Nowadays, there has been a new trend in the video game industry to unleash the stereotypical female characters as a response to the increasing criticism toward gender equality in the video game industry. *Life is Strange* is one example of video games that challenges typical female characters who are usually described as powerless and objectified. However, such a progression has not amended the problematic female representation completely within its narrative. By using the concept of hegemonic masculinity, this paper discusses the ambivalences in *Life is Strange* in challenging stereotypical female representations. The result of the analysis shows that although *Life is Strange* successfully subverts the female physical representation through its design, the narrative still perpetuates hegemonic masculinity by means of sacrificial heroine and lesbianism eroticization.

Keywords: Female Representation, Hegemonic Masculinity, Lesbianism Eroticization, Sacrificial Heroine, Video Game Industry

Introduction

The video game industry is known for its androcentrism. Its characters and players are male-dominated, which affects how the narrative and the visual graphic are designed. Dyer-Witheford and dePeuter's 2009 study (as cited in Cote, 2016) states that masculinity beliefs have dominated video games as they are "rooted in the masculine milieu of the military industrial complex" (Cote, 2016, p. 9). Women in the video game industry are often portrayed as the damsel in distress, and the object of sexuality to attract male players in the video game industry. In contrast, men are portrayed as the hero, and they can utilize his agency to empower the community. Nevertheless, the video game industry does not only lead to negative impacts on the female players but also on the male players (Fox, Gilbert, & Tang, 2018). Fox, Gilbert, & Tang (2018) state that it reinforces toxic masculinity, which is evident in "sexist and misogynistic comments, preoccupation with sex and genitalia, homophobia and gay bashing, and sexual callousness." (p. 4066). However, nowadays, there has been a new

trend in the video game industry to redefine stereotypical female characters (Lynch, Tompkins, van Driel, & Fritz, 2016; Rajkowska, 2014).

Life is Strange is a part of this new trend. It depicts the first female lead character differently compared to the other standard video games (Elena, 2016). The game does not sexualize its female characters; the first lead female character is portrayed as a heroine instead. *Life is Strange* revolves around the story of two major female characters, Maxine Caulfield or Max, who is depicted as a shy and introvert girl, and Chloe Price or Chloe, who is depicted as a queer and free-spirited person. They should investigate the root causes of several issues which is related to bullying, sexual assault, and violence against her women counterparts in her town, the Arcadia Bay, by the help of Max's power to rewind time. Since the game employs choice-driven gameplay, the game claims that the choices have its consequences for the past, present, and future story. Even so, the game is predestined to end without the involvement of the player's choices that they have had chosen before. The game eventually serves two communal choices which are caused by Max's power that in consequence generates catastrophe in the town. Max should choose to sacrifice either the Arcadia Bay or Chloe. It is a tough choice for Max since Chloe is considered as her best friend, even assumed to be her girlfriend depending on how the players play the game. At the beginning of the story, Max and Chloe who have been apart for years coincidentally reunite because Max has saved Chloe from the gun discharged by Nathan Prescott, a male character portrayed as a bully and misogynist. Max's heroic action also activates her power to rewind time. After they have reunited and can work together to investigate the problems occurring in the town, there are many things that threaten Chloe's life which Max should overcome by rewinding the time. However, unknown to her, the more she operates her power to rewind time, the worse the storm is becoming. In the game, this catastrophe is intertwined with the chaos theory in which a small change can alter a substantial difference condition to the future universe (Boeing, 2016).

Although the story ends in tragedy, *Life is Strange* received an overwhelmingly positive reception from their players both female and male, as shown on Steam, video game distributor platform ("*Life is Strange*", 2015). The page also shows the popularity of the game as one of the best adventure episodic video games with is several awards, The Best Storyline by British Academy Games Award, The Games for Impact by The Game Award, and many more. If we look at the community discussion on the *Life is Strange* page on Steam, most of the players are interested both in the design and the narrative which bring new progress to the video game industry in depicting the female characters. In term of the design, the game is seen significantly subvert the typical "sexy" female physical representation by presenting diverse body types to portray the female characters (Pewter, 2015). The narrative is perceived to advocate new forms of affection intimacy (Seller, 2016), which depends on how we play the game. In other words, the players can choose whom Max is sexually attracted to, Chloe or Warren, Max's male counterparts.

Despite the positive female physical portrayal and the positive receptions, the narrative of *Life is Strange* remains a flaw. A previous research study has stated that although *Life is Strange* advocates several feminist values, the female character sidekick, Chloe, is depicted "as a sacrifice for the greater good and the

continuation of the community.” (Butt & Dunne, 2017, p. 1). Choe’s fate in the narrative unmasks the sexist attitude where a woman’s free-spirited personality can be harmful, and eliminating this spirit is necessary for the greater good community. Besides, Max as the female heroine character is possibly trapped into a sacrificial heroine characterization. The trait is evident in a catastrophic output after the heroine utilizes her power (Crosby, 2004). Furthermore, related to the implied lesbian narrative in the game, Max and Chloe’s queer identities are suspected of being eroticized. Louderback and Whitley’s 1997 study (as cited in Puhl, 2010, p. 9) suggest that men perceive lesbianism as acceptable since men see it, two females being together, as erotic. Also, research which sees the prejudiced attitude against gay men and lesbians finds that men tend to eroticize lesbian and have a negative attitude against gay men more than women (Thomas & Yost, 2011). Louderback and Whitley (1997) explain that one of the reasons for such an attitude is related to the traditional gender belief system which expects men to hold stereotypical masculinity: being heterosexual and as a sexual subject. Therefore, lesbianism narrative does not only perpetuate women as a sexual object but also indicates homophobic to maintain heteronormativity as the default ideology in the video game industry.

Due to the presumed inconsistency of the game in portraying female characters, this paper will examine whether the video game tends to maintain traditional gender roles or to advocate equality. Also, although many scholars have discussed the controversy of the video game industry in gender studies framework, studies that examine how video games challenge female character stereotypes through the design and the narrative remain scarce. A previous work by Butt & Dunne (2017) only focuses its analyses about *Life is Strange* on the sidekick character, Chloe, by analyzing the trolley problem in the utilitarianism framework to reveal its game ideology about gender role in the video game industry. This paper discusses the ambivalence of the game in challenging gender issues. To examine the ambivalence, the textual analysis that is combined with the concept of hegemonic masculinity for the narrative and male gaze for visual design will be chosen as the theoretical framework.

Theoretical Framework

In this paper, the game is considered as a text and textual analysis is used to examine the game’s ideology about gender. According to Carr (2009, p. 1), "textual analysis of games involves thinking about how meaning emerges during play." It can be said that the ideology produced by the game *Life is Strange* is materialized when the game is practiced, actualized, or played. The meaning-making using textual analysis in this paper is intended to examine the ideology in the framework of hegemonic masculinity. Connell (1995) argues that hegemonic masculinity is a practice “which guarantees the dominant position of men and the subordination of women,” (p. 77). Connell (1995) also argues that women are perceived as sexual objects for men and this perception validates men’s masculinity. Men compete for each other for this (Donaldson, 1993), which dangerously can create a harmful gender paradigm that can stimulate homophobia and perpetuate women as merely an object. Therefore, based on that constructed gender role conceptualization, male domination which overlaps with heteronormativity and homophobia is the fundamental issue of hegemonic

masculinity. This gender issue is manifested in the narrative of *Life is Strange*. Male domination in the game is reflected by the conception of a female sacrificial heroine and lesbianism eroticization which reflects the heteronormativity and homophobia.

Masculinity is also manifested into male gaze (Gonzalez, 2014). Male gaze is an act of seeing women as the object of sexual desire by men and not as the subject. Male gaze was firstly introduced by Laura Mulvey (1989) in her article “Visual Pleasure and Narrative Cinema.”. She argues that cinema offers many possible aesthetic pleasures such as scopophilia. According to Mulvey (1989), Scopophilia is the act of objecting and controlling people through gaze, which can give the subject a sexual pleasure. Like classic Hollywood cinema, the video games industry has its male gaze as a prominent issue (Hoffswell, 2011). It often sexualizes female characters through the certain camera angle which focuses only on the certain parts of the female characters’ body and “the male character is not looked at or objectified in the same manner” (Gonzales, 2014, p. 9).

Method

This paper would examine the design and the narrative of the game which would be combined with the concept male gaze for the visual design and hegemonic masculinity for the narrative. For the design, the paper would examine the portrayal of female physical character by analyzing several aspects of design graphic that include the design of clothes, body type, gesture and how the camera took a shot towards the female characters. The result of the analysis would be related to the game’s stance on the portrayal of female physical representation in the video game industry. In terms of narrative, the paper would examine the portrayal of female characters by examining Max’s power, Max’s attitude toward the power, Max and Chloe’s relationship, and the problematic ending of the story. The result of the examination would reveal the game’s attitude toward hegemonic masculinity.

Findings and Discussion

Part 1: Visual Design of Life is Strange

Since male players dominate the video game industry, many video games create a visual design which is presumed to be appealing for the heterosexual male players. It is intended so that they can be immersed in the game-play, which simultaneously generates profit for the video games (Hoffswell, 2011). Hoffswell (2011) also states that the video games industry designs its female characters in a sexualized way and thus demonstrates the male gaze. For example, female characters are designed with an unattainable body type mostly in the shape of a narrow waist, big breast, and buttock (Jansz & Martis, 2007; Cote, 2016). Different from that standard visual design, the visual design of *Life is Strange* fairly portrays its female characters which significantly minimizes male gaze, by the aspects of its logic plausibility. According to Wu (2012), logic plausibility in the video game "refers to whether the visual design of the object fits with its function described in the story" (p.106). Logic plausibility in *Life is Strange* visual design is evident in several characters designs, manifested in their clothes, body types, and gestures. The way the camera takes a shot, such as the camera angle,

and cut-scene, also significantly contribute to defining the logic plausibility of the game design.

First, clothes design in *Life is Strange* is driven by story and setting. Throughout the episodes of *Life is Strange*, the clothes of the characters are designed for its practical utilities. The female characters in *Life is Strange* are dressed in clothes that indicate their social status and the climate of the location instead of being dressed in inappropriate clothing for its storyline. Most of the characters wear clothes which indicate them as a student, teacher, mother, and security who live in a cold town below 10° Celsius. For instance, the main character Max, an 18-year-old photography student, wears jeans, sneakers, a T-shirt, and sometimes a jacket which show her identity as a student who lives in a cold-weather town. Similarly, the moment when Max and Chloe wear bikini is driven by setting and story requirements. Different from most the video games which reveal female's private body for the purpose of attracting the presumed straight male players—indicated by its unparalleled story and setting (Cote, 2016)—Chloe and Max are designed to wear a bikini since they are about to swim in a swimming pool in the Blackwell Academy Pool. Additionally, aside from the social status and climate of the location, the mechanic of the game also helps to minimize male gaze which comes from the clothes design. The stereotypically sexy clothes (cleavage-revealing clothes) which are worn by Dana, another female character in the game, does not become a channel to serve heterosexual male players' voyeuristic pleasure since there is no zoom in or zoom out mechanics which can explore her breast in favor of the male gaze.

Second, unlike most of the stereotypical female characters in the video game industry, which are portrayed with the emphasis on the buttock and breast, the female characters in *Life is Strange* are featured in a variety of realistic body shape as a result of its genre as a realism video game. One of the examples is presented by Max, who inevitably becomes the object of the players' stare since the game is told from her perspective. Max is shown to have a skinny body, with a small breast, and buttock that is covered with her sling bag. That portrayal also indicates that Max as the first female lead character departs from the "Lara-phenomenon" which is a term that is referenced to a strong heroine, yet sexualized protagonist female lead character named Lara Croft from *Tomb Raider* (Jansz and Martis, 2007). Just like Max, other characters who also represent diverse body types are Alyssa and Dana. Unlike most of the video games whose fat female characters are depicted as a joke or a psychopath such as in *Fat Princess* and *Dead Sliding*, Alyssa is neither presented as a joke nor evil just because of her full-figured body. On the contrary, she appears as a protagonist student who has a good relationship with Max and even helps Max to gather information for Max's investigation. She is humanized despite all the portrayals of fat female characters in the video game industry. On the other hand, Dana, who is portrayed as a conventionally attractive, gender-conforming and her attire leaves her cleavage shown, is not exaggeratedly designed as the stereotypically sexy girl in the video game industry. Her body type is considered as an attainable body compared to the standard default body type in the video game industry which is “portrayed with an emphasis on their buttocks and large breasts” (Cote, 2016).

Another aspect of *Life is Strange* which significantly redefines harmful stereotypical female character representation in the video game industry is

gestures. Gestures play a significant role to communicate the state of feeling and emotion of the gameplay. It also conveys the game intention: Does it try to engage the players in the atmosphere of the game? Or does it simply to entertain and attract certain players? The gestures in *Life is Strange* that are presented by the female characters demonstrate their emotional state rather than to attract male gaze. For example, in Episode 3: Chaos Theory, instead of presenting sexual gesture which is considered as a form of male gaze (Sarkeesan, 2016), Victoria, an antagonist, and flirtatious female character, seduced toward Mr. Jefferson, a male lecturer, verbally: "Just imagine if you pick my photo though. We would have spent time together. That could be.. fun, don't you think?" It indicates the game tries to depict female sexuality in another way which suggests that sexuality can be expressed in many forms; it does not have to sexualize the female character which creates male gaze. Sexualization for female characters in a video game according to Sarkeesan (2016) is an intention to design, frame, and dress the female characters to be sexually appealing for the presumed male characters, whereas sexuality exists within every individual and can be expressed in many kinds of form. Therefore, the game presents Victoria's sexual desire by the way that is humanizing rather than sexualizing.

An equally important aspect in the video game *Life is Strange* which does not only challenge harmful stereotypical female physical representation but also minimizes male gaze exist in the cut-scene and camera angle. In Episode 3: Chaos Theory, when Max and Chloe are at Blackwell Academy swimming pool wearing bikini, the players are positioned as passive spectators who do not have control over Max and Chloe since they both are presented in a cut-scene, a sequence of video game that is not interactive or does not require the players' intervention. Aside from that, the shot of the camera is taken by actively moving the shot from one another, between Chloe to Max. This moving camera represents the perspective which is taken only from both characters, Chloe and Max, not the players' perspective. Therefore, whenever Max or Chloe's upper body appears in the frame, it suggests that it is still based on Max or Chloe's perspective (see Figure 1). The only shot that is taken from the front, which can be interpreted as the player's perspective, does not reveal their body since they are still in the pool. (see Figure 2)



Figure 1. Max's upper body from Chloe's perspective as signified by Chloe's silhouette.



Figure 2. The front perspective showing Max and Chloe from the player's perspective.

In addition to cut-scene which limits the exploration of private female body, cut-scene in the scene *The End of The World* of Episode 4 also limits male gaze. The setting of the scene where is located at the Blackwell Academy Pool is exposed through a cut-scene. Since that cut-scene functions to picture the party situation, the girls who wear bikini inevitably are shown in the cut-scene. However, they do not become an object of male gaze since the camera only takes a glance shoot. Also, the game serves no interactive interaction with the girls who wear bikini, which prevents male gaze. According to Wu (2012), interaction is the core of the gameplay experience. It means that if the players immerse in the interaction which placing women as the object of male gaze, it can give them almost a real experience—since the video game is an interactive media—and create the possibility to reinforce negatively the gender dynamic about the relationship of women and her body, and how their body is perceived (Sarkeesan, 2016). In *Life is Strange*, if there is any interactive interaction, Max is designed to interact with the other characters who are not dressed in a bathing suit; thus, the players' gaze is restricted from exploring the female characters' body.

Furthermore, a strategy to prevent male gaze is through the placement of Max, who is not placed at the center of the frame. During the game-play, she is always put at the right or the left of the frame, which makes the players focus on the environment than on Max (see Figure 3). She is also positioned in an over-the-shoulder camera angle which makes her buttock stays out of the frame (see Fig. 3). Max's placement and the framing challenge the typical video game design which usually reflects female objectification.



Figure 3. Max is placed on the left of the screen with her bottom covered by her sling bag minimizing male gaze

Part 2: The narrative for Hegemonic Masculinity in Life is Strange

Despite the positive aspect of female physical representation, which is portrayed in the visual design, the narrative of the game still employs hegemonic masculinity through the conception of sacrificial heroine and lesbianism eroticization. *Life is Strange* is told from the story of the first female leader, Max, who is the heroine character in the game. Her heroic stance is related to her power to rewind time. However, as the story goes on, Max's heroism becomes problematic since it turns out to portray a sacrificial heroine. Crosby (2004) asserts that in popular culture, female heroines are set up for not capable of achieving male hero's ultimate goal: political authority utilized for the community empowerment; the heroines are trapped as the sacrifices instead. Crosby (2004, p. 153) states it links to patriarchy which criminalizes the heroine's power as 'too strong' or 'too tough' then punishes them by making them to suffer for having moral dilemmas, to become sacrifices, or be fated to have a controversial death ending such as suicides. According to that particular conceptualization, Max's heroine characterization in the game *Life is Strange* epitomizes sacrificial heroine whose traits are evident in the significance and the output of her power.

First, the significance of Max's power toward herself and the other characters is almost futile. Crosby argues that patriarchal community eventually installs "rubber band effect" (Crosby, 2004, p. 155). Rubber band effect is an attempt to maintain male domination in the community, which stimulates the "snapping points" for the tough female heroines (Crosby, 2004, p. 155). The snapping point pinpoints the significance of female heroine's heroism for the community. To put into perspective, it is like the narrative asking the heroines about the significance of their good deeds: For which community do you fight? If we analyze Episode 1 of *Life is Strange*, in the bathroom scene, we can see that Max saves Chloe from the shooting done by Nathan with the help of her power to rewind time. Taken from this narrative, we can assume that Max successfully becomes Chloe's savior, preventing Chloe from the gunshot discharge. However, Max's status as a heroine is merely a pseudo as it is evident in Episode 5. In this episode, when the so-called

communal choice is revealed and that Max chooses to sacrifice Chloe instead of the Arcadia Bay, the game gives a hint of the unaltered timeline. It is shown that if Max had not saved Chloe from the discharge, Nathan would have been arrested and interrogated by the police due to the shooting which causes Chloe dies. This interrogation generates ripple effects in which all the conflicts that are solved by Max throughout the game-play will not emerge since Nathan is the culprit of many troubles in the town. Therefore, this reverse reality as the effect of sacrificing Chloe does not only demonstrate Max's futile power but also tears down Max's heroic journey throughout the game-play. Ultimately, it may affect players' view about heroines in the video game industry which can reinforce to normalize the heroine's sacrifice.

Before heroines attain the ultimate "snapping point" as previously mentioned, they are narrated to pass through the three constitutional beliefs about herself and her relation to the community: guilt, denial, and final communal choice (Crosby, 2004). In *Life is Strange*, Max feels guilty by the fact that her power stimulates destruction to the town. Max asserts in Episode 5 "*This is my storm. I caused this.. I caused all of this. I changed fate and destiny so much that.. I actually did alter the course of everything, and all I really created was just death and destruction!*". From Max's statement, she thinks her heroism is a sin, which is contradictory with most of the narrative of hero characters in popular culture, in which they feel guilty only when they are not heroic enough to save other people. Heroines' guilt about their power inevitably affects them to feel denial about their power; they wish they can extinguish their power and can be like a "normal girl" (Crosby, 2004). In *Life is Strange*, Max's wish to eliminate her power, which is stated by Chloe's statement "*you were given a power.. You didn't ask for it..*", has a meaning that if Max were given choices either to have a power or not, she would choose not to have a power because it causes destruction and forces her to sacrifice Chloe as its antidote. Besides, it reinforces a harmful gender paradigm that female is not capable and never be ready to be a heroine so just "let the men do the heroics" (Crosby, 2004. p. 155).

The final stage before facing the "snapping point" is the final choice to prioritize either the patriarchal or the feminist society (Crosby, 2004). In Episode 5, after she has felt guilty and been denial about her power, she faces the communal choice either to sacrifice Chloe or the Arcadia Bay, which appears to be so problematic and difficult to choose. Chloe said, "*there's so many more people in Arcadia Bay who should live.. way more than me..*". Max answers, "*Chloe, I can't make this choice*". (p. 3). Chloe's statement demonstrates that the game maintains the patriarchal status quo. According to Butt & Dunne (2017), "when women are placed against the greater good, the bias toward utilitarianism in these games palpably underscores sexist attitude" (p. 7). Instead of critically evaluating Chloe's representation within the society, the game perpetuates patriarchal status quo by encouraging the players to choose a greater amount of life rather saving a woman by the doctrine of utilitarianism: to save Arcadia Bay means saving more people. Not only by presenting such moral imperative, the justification that provokes the players to sacrifice Chloe rather than the Arcadia Bay is also manifested in the storyline which forces Max to saves Chloe for several times, seven times to be precise, during the play-game. Chloe even states "*Maybe you've just been delaying my real destiny. Look at how many times I've*

died or actually died around you. Look at what's happened in Arcadia Bay ever since you first saved me," at the end of the episode before Max has to choose the communal choice. This storyline and Chloe's statement provoke the players to contemplate that Chloe might be meant to die which in turn makes the players submit to maintain the status quo.

The final choice also demonstrates that Max as a heroine has no agency and the importance of the patriarchal community blurs her heroic. Her choice toward the communal choice represents to which female should position herself within a community (Crosby, 2004). What makes it is even crueler, Max who at first is portrayed as a heroine by doing a good deed, saving Chloe from the discharged by Nathan, at the end of the story is portrayed as a "monster". She is forced to either let the community to be killed or to kill Chloe. Regardless of what Max chooses, she also must sacrifice her morality and humanity killed due to that communal choice. Ultimately, she is burdened by the sin of the Nathan, the misogynist man, since she must fix the catastrophe which begins from the moment when Nathan shoots Chloe.

Despite the insignificance of Max's power, the catastrophe as the output of Max's power comes as the other evidence of her sacrificial heroine characterization. It is narrated that Max's power to rewind time, causes to alter the timeline. The impact of the altered-timeline ultimately creates a catastrophe. The natural disaster in the game, the tremendous deadly storm, symbolizes what Crosby (2004) called as the dystopian. Crosby (2004) states that the narrative which presents a heroine must be burdened by the catastrophe that she generates to maintain the patriarchal community. In other words, if a narrative presents a heroine, there is always a destructive consequence followed for this heroine. In *Life is Strange*, the news about the catastrophe in the town is published by The Independent, a newspaper in the Arcadia Bay which indicates not only about Max's insignificant power but also her ironic heroine characterization. All the news reports that are published by The Independent associate with Max's decision (see Figure 4). One of the edition reports about two headlines in which the big headline reports about the catastrophe signal, and the small headline reports about Kate's suicidal attempt. The former states "*Flash Snow and Freak Eclipse: 'Apocalypse Soon'?*". This headline is not changeable although the players choose the two choices in a different time. On the contrary, the small headline is changeable depends on Max's choice toward Kate's suicidal attempt: "*Super Heroine Saves Suicidal Blackwell Academy School*" or "*Student Leaps to Public Death at Blackwell Academy*". If we look at the context of the narrative, both of the headlines lead to a meaning that whatever Max chooses, as long as she possesses power, it still eventually leads to one ending in which "threatens the world with apocalyptic destruction" (Crosby, 2004, p. 165). She is indeed independent, is given a right to choose, yet, ironically, she brings a catastrophe.

Even with sacrificial female heroine characterization for its first lead female character, Max, hegemonic masculinity in *Life is Strange* is reflected by the eroticized portrayal of the lesbian couple between Max and Chloe, which eventually conforms to heteronormativity. The erotic value is referenced to the notion that two women engage each other, and the perception that views women as a sexual object (Connell, 1995; Yost & Thomas, 2012). "In this case, it is not lesbianism as homosexuality that is eroticized, but rather, lesbianism as sexual

interaction between two feminine, gender-conforming women” (Puhl, 2010, p. 9). In *Life is Strange*, Max and Chloe are considered as the sexual objects, and their lesbian identity is eroticized. Its traits are evident by the inherent heteronormativity narrative that is supported by the players’ responses.



Figure 4. There is no change in the top headline, while the minor headline is changeable which depends on Max’s choices during the game-play

The eroticization of lesbianism in *Life is Strange* is supported by the players' responses toward three choices which the game gives. It should be noted that all the choices represent sexual orientation and the responses are revealed through the diary mechanics of the video games. In Episode 3: Chaos Theory, Max should choose the choice between kissing or not kissing Chloe, when both of them are playing a double dare game. It is found out that the responses of the players who choose to kiss Chloe reaches up to more than 75%. From this data, we might think that the game gives space for bisexual and lesbians community in a video game, a form of progression in video game industry since in fact, video games are dominated by heterosexual normativity. However, in Episode 5: Polarized, when Max faces to choose either to hug, kiss, or to give other affection to Warren, it is revealed that more than 71% of the players choose to kiss Warren. It leads to confusion as there is an inconsistency in which the players previously choose to kiss Chloe which signifies there is a romantic relationship between Max and Chloe. It also leads to another confusion about the progress of the game which is first assumed to give a space for the LGBT community. These confusions, however, are associated with lesbianism eroticization, and it is strengthened by the other evidence that is more than 55% of the players choose to sacrifice Chloe at the end of the story.

The players' responses toward the three choices above strongly prove the eroticization of lesbianism in *Life is Strange*. According to Donaldson (1993), lesbian and bisexual eroticization conform one of the major elements in hegemonic masculinity which are female as a sexual object and male as the sexual subject (1993). Male perceives lesbianism and bisexual as the so-called double-sexy or the notion of two females perform sexual performance together (Puhl, 2010; Yost & Thomas, 2001). In other words, the relationship of lesbianism or

bisexuality is perceived rather as a sexual performance done by female—as an object of sexual desire—rather than as a romantic relationship. Lesbianism eroticization, which is motivated by merely sexual performance in *Life is Strange* is demonstrated in several narratives. First, the lesbianism eroticization is revealed in a cut-scene which appears in Episode 5. The cut-scene narrates Max and Chloe are kissing right after Max chooses to sacrifice Chloe instead of the Arcadia Bay. It produces two different meaning. First, in a denotative meaning, it is interpreted as a farewell kiss for Chloe since she is sacrificed for the sake of the community. Nonetheless, in a connotative meaning, it is interpreted as a "reward" for the players for having sacrificed Chloe.

According to Sarkeesan (2015), women come as a reward when the game uses a women's affection, her body, or her sexuality as a return of the formalized reward mechanism. In other words, a reward in the choice-driven video game is coded into an algorithm or a system which is assumed as the right thing to choose. Therefore, whenever the presumed heterosexual players choose the presumed right choice that is served by the game; they submit into the ideology of the game which is a sexist attitude. In *Life is Strange*, Max and Chloe's kissing scene demonstrates that the game has actively encouraged the presumed straight male players to think of women as objects and prizes. It is also strengthened by the result of two studies that describes lesbianism as appealing and arousing (Puhl, 2010; Yost & Thomas, 2010). This statement also links to Philips et al.'s study (2015) which describes that players are more satisfied to be given aesthetic and sensual pleasure as a reward in video games. The sensual pleasure of this reward is evident by the shot of the camera. Max and Chloe's kissing scene is taken closely as a close-up tongue-twinning kiss and is positioned in the center of the screen which represents the presumed straight male players' voyeuristic about lesbian sexuality (see Figure 5). It relates to male gaze which Mulvey (1989) states that one of the aesthetic pleasure of male gaze is scopophilia, which is defined as a sexual pleasure that is derived from the eroticism or fetishism. Therefore, the statistic of the players' responses shows their homophobia and sexism attitude by choosing to diminish Chloe, while previously they choose to create a romantic relationship between Max and Chloe which eventually reveal lesbianism eroticization.

Second, the lesbianism eroticization which overlaps with the notion of women as a reward is also evident by the camera angle when Max and Chloe are kissing (see Figure 5). During this kissing scene, the shot is presented ironically. The players can see the massive and devastating storm behind Max and Chloe (see Figure 6). It strongly symbolizes an irony in which while the characters might think they love each other, in fact, their relationship ends with destruction which is driven by choice. It also represents the patriarchal stance that anything other than heterosexual orientation, is considered as the "other" and should be diminished. Through this narrative, albeit are not physically sexualized, Max and Chloe are perceived as sexual objects rather than as a couple who love each other. In other words, they both are sexualized rather than humanized.

Another narrative which demonstrates lesbian eroticization appears in the prequel *Life is Strange* named *Life is Strange: Before the Storm*. In the ending of the episode, there is a foreshadowing in which Rachel, as a bisexual girl and has who romantic-relationship with Chloe, is killed because she was drugged by the

heterosexual lecturer, Mr. Jefferson, for the sake of his filthy photography object. This scene indicates that all the bisexual and lesbian characters and love-relationship narratives in *Life is Strange*, are torn down by a death ending except Max, who albeit still alive, is still burdened by the guilt of "killing" Chloe. According to Wallen (2005, p. 101), "death is the ultimate result of homoerotic attraction." The death; thus, suggests that it is a form of the proper punishment for homosexuality which is considered as is immoral, off from the stable conforming sexual orientation in the patriarchal community—heterosexuality.



Figure 5. Max and Chloe's kissing scene after Max chooses to sacrifice Chloe in a close-up camera shot represents the voyeuristic of the presumed heterosexual male players



Figure 6. Max and Chloe's kissing scene with a devastating view symbolizes an irony of their kissing scene

Conclusion

The video game *Life is Strange* is still found to submit into patriarchal ideology and is against feminist values. Max as a heroine and bisexual girl merely acts as a trope and an inducement for the market expansion in the video game industry, which is the LGBT community, while beneath it all, the game still tries to satiate the presumed heterosexual male players. The game also forces their

players into submitting to hegemonic masculinity in a very paradoxical way, in which choices are given but not to the point of achieving liberty. All choices are a path to one destiny—sacrificial heroine—, which only devalues the roles of women within the community. Hopefully, the results of this study can contribute to examine the trend of video game industry, mainly how it portrays gender representation.

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EXTRALINGUISTIC CONTEXT ROLES IN DETERMINING MEANINGS OF JAVANESE PHATIC EXPRESSION ‘*MBOTEN*’: A SOCIOPRAGMATIC PERSPECTIVE

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Abstract

The indirect expression of intention in the Javanese culture-based speech community requires the speaker and the hearer to understand the importance of contexts in communication. Failure to understand the context of interaction will definitely impede communication and interaction, or even worse it may cause misunderstanding in the communication and interaction process. In the Javanese speech community, people may say ‘*mboten*’ or ‘no’ without intending to negate or to express falsity. On the contrary, people may say ‘*inggih*’ or ‘yes’ which does not necessarily mean to affirm or to express an assertion. Therefore, it is clear that in the Javanese speech community, the extralinguistic contexts in the communication is very important and defines the purpose of utterances. Based on the research background, the research on extralinguistic contexts to determine the meaning of ‘*mboten*’ was carried out. The objective of the research was to elaborate the extralinguistic contexts which determine the meaning of ‘*mboten*.’ The data consists of excerpts containing Javanese phatic ‘*mboten*’. The technique of collecting data was recording and note-taking. Besides, interview or speaking method was employed to gather the data. The data analysis was done using the distributional and content analysis methods. This research results in five functions of extralinguistic contexts to determine the meaning of the utterance. The five functions are: (1) the extralinguistic contexts to affirm the intention of negation; (2) the extralinguistic context as the background of negation; (3) the extralinguistic contexts to confirm the meaning of negation; (4) the extralinguistic contexts to affirm the intention of negation; (5) the extralinguistic contexts to affirm the phatic function. The result of the research is very important and contributes significantly to the development of linguistics, especially the development of pragmatics embedded in culture-specific concepts.

Keywords: extralinguistic contexts, pragmatic meaning, culture-based phatic

Introduction

The linguistic phenomenon found in the Javanese speech community rich of culture-specific phenomena is interesting to describe. For centuries, the largest

speech community in Indonesia has attracted linguists to describe its linguistic aspects, especially the culturally embedded language (Sukarno, 2015). In the Javanese speech community, indirectness or insinuation in expressing the meaning of utterances is prevalent in almost every utterance. People will speak directly only in certain situations, for example when the intentions conveyed through indirectness and insinuation have failed to take effect (Subandi, 2011; Irawanto et al., 2011).

In the Javanese speech community, being silent or keeping quiet or '*anteng*' and restraining oneself from speaking or '*meneng*' can also be used to convey one's disagreement with something. Thus, instead of wasting too much energy to speak, or to argue, and to insist on something with too many words, the Javanese people usually resort to refusing to talk altogether in order to express one's disagreement. In a particular situation, the act of clamming up or refusing to talk can also be used to convey one's culminating anger and resentment (Anderson, 1972; Sukarno, 2015). The indirect delivery of intention in the Javanese culture-based speech community requires the speaker and the hearer to understand the importance of context in communicating and interacting with others. Failure to understand the context of interaction will definitely impede the communication and interaction, or even worse it may cause misunderstanding in the communication and interaction process (Rahardi, 2017; Chen, 2017).

For this purpose, the research on the extralinguistic contexts to determine the meaning of '*mboten*' in the Javanese speech community was carried out. In the Javanese community, people often say '*mboten*' although they do not always mean to negate something. On the contrary, they would say '*inggih*' or '*nggih*' although they do not always intend to affirm something or to express agreement. It is clear, therefore, that in the Javanese speech community, extralinguistic contexts (Recanati, 2008; Allan, 2007; Rahardi, 2016) to determine the linguistic meaning play a fundamental role.

Literature Review

There are two theories underlying the research in the culture-specific pragmatic perspective or known as sociopragmatics. They are the culture-specific pragmatics theory or sociopragmatics, and the theory of culture-specific contexts, involving social, societal, and situational dimensions (Clyne, 2006). The first theory refers to the sociopragmatics which was first proposed by Leech as the counterpart of the term 'pragmalinguistics' (Chen, 2017; Leech, 2007). The second theory refers to the theory of social, cultural, and situational contexts proposed by several theorists. Pragmatics is commonly understood as the branch of linguistics that studies the speaker's meaning (Rahardi, 2017b; Culpeper, 2010; Streeck, 1984).

Therefore, pragmatics is commonly understood as the study of the extralinguistic factors because the object of the study is the factors which are outside of the language being studied (Blackledge & Pavlenko, 2001; Verschueren, 1997). The study of the speaker's meaning cannot be carried out without relating it with contexts. It means that the existence of context is fundamental and absolute to be taken into account in the pragmatics study (Gretsch, 2009; Rahardi, 2018a; Lee, 2001). Thus, it can be confirmed that the

study of the speaker's meaning cannot be carried out by stripping and excluding the contexts of utterances.

Thus, pragmatics is also referred to as the context-dependent study, while the linguistic study is commonly known as the context-independent study (Waugh et al, 2016; Lee, 2001). Pragmatics in the general sense can be defined by basing the data and facts on the Western perspective. It can be seen from the fact that most of the concepts in the Western pragmatics is based on the data and facts from Anglo-cultural languages (Rahardi, 2018a).

Pragmatics whose principles are formulated in the generalized perspective cannot be applicable for culture-specific communities. In the Javanese community, for instance, Grice's cooperative principles and Leech's politeness cannot fully be applied (Rahardi, 2017b). The maxims in the pragmatic principles may lead to different results when they are applied in the Javanese culture-based data and facts. For this purpose, Leech proposed the idea of sociopragmatic concepts. Sociopragmatics is actually pragmatics, which is based on the culture-specific data and facts (Onwuegbuzie & Leech, 2005). The sociopragmatic perspectives do not focus on the social dimension, but on the pragmatic dimension or the speaker's meaning.

Similarly, the counterpart of the sociopragmatics is pragmalinguistics (Dippold, 2012; Chen, 2017). Pragmatics focuses on the linguistic dimensions, other than merely linguistic. The linguistic dimension in pragmalinguistics focuses on the linguistic meaning in pragmatics (Rahardi, 2010). Furthermore, the theory of contexts is employed as the analytical tool in this research. Thus, the pragmatic meaning or intention of '*mboten*' as the object of this research employed the theory of context as the analytical tool. The social contexts initiated by Hymes become the starting point of the sociopragmatic study (Gumperz, 2008; Rahardi, 2018b).

Likewise, the theory of societal contexts by Mey was also used as the starting point in this research. Social contexts are different from societal contexts in that the former focuses on the horizontal communal dimensions, while the latter focuses on the vertical communal dimensions (Mey, 2006). In other words, the horizontally-dimensional contexts are interconnected with social distance, while the vertically-dimensional contexts are related with social status and ranks (Mey, 2017; Rahardi, 2018a).

In addition to the social and societal contexts, this research also employed the concepts of cultural contexts. Contexts are related to the social contexts despite their different perspectives. Social contexts have highly dominant social perspectives, while cultural contexts have observable cultural perspectives (Chen & Yang, 2010; Hassall, 2012). For example, the notion shared among the Javanese people that it is taboo to trample on the ancestors' tombs, to shout loudly, and to curse in the cemetery ground is related to cultural contexts.

However, the fact that it is impolite for Javanese people to speak to someone older than them using the '*Ngoko*' language, or the lowest variety of Javanese, is a matter of social context. In a nutshell, social, societal, and cultural contexts are not the same, and therefore they cannot be generalized (Limberg, 2009; Scollon & Scollon, 2001).

Careful examination of each similarity and difference among the three aspects is important in sociopragmatics. Further, pragmatics cannot be separated from the

situational contexts as proposed earlier by Leech. The pragmatic meaning of the same linguistic entity may be different because the contexts are different (Yu, 2011; Gretsches, 2009). The form 'kurang ajar temenan' or 'you little rascal' expressed by a father to his son when he is angry has a different pragmatic meaning from the same statement expressed when they enjoy a father-and-son playtime.

It is clear that situational contexts are very important to understand the speaker's meaning of a certain utterance (Mey et al., 2006; Van Dijk, 1977). In terms of phatic function, it is important to note that in the discussion of word categories, Kridalaksana states that this linguistic form does not have a category. In his view, linguistic forms such as 'ah', 'ih', 'lho' and so on are classified as phatic fillers. Leech asserts that the phatic functions are merely used as fillers to break the silence between interlocutors (Leech, 2007).

By employing fillers to break the silence between the speaker and the hearer, the conversation may run smoothly (Spencer-Oatey & Jiang, 2003; Leech, 2007). In other words, phatic functions are actually said to initiate conversations, start communication and interaction (Kulkarni, 2014). Leech's view is different from the notion of phatic communion which was firstly proposed by Malinowski based on his research in Trobrian islands in the Pacific Ocean (Kulkarni, 2014; Robbins, 2008).

In his view, phatic functions are 'a mere exchange of words.' Therefore, in his view, no actual meaning is carried in the linguistic phatic functions (Senft, 2014). The research by Rahardi found that culture-specific phatic communion is different from the findings from previous research. He states that phatic functions can be used to express the speaker's meaning, be it informative, or any other functions (Rahardi, 2017b). The theories of pragmatics and sociopragmatics, the theory of contexts, and the theory of phatic functions are employed in this research as both the frame of reference and as the analytical tool.

Method

Research on the role of extralinguistic contexts to determine the pragmatic meaning of 'mboten' is a descriptive qualitative research. The type of research was chosen because the purpose of this research was to describe contexts and to analyze data using analysis and interpretation, instead of using numerical computations. The substantive data source of this sociopragmatic study was excerpts of recorded utterances containing phatic 'mboten' spoken by the Javanese speech community members. Thus, the research data was the excerpts of utterances from the substantive data source mentioned previously (Yusuf et al., 2014; Mahsun, 2005).

Furthermore, the research data was collected using the observation method commonly employed in a linguistic study. The basic and advanced techniques are recording and note-taking (Sudaryanto, 2016; Chen, 2017). After the data was gathered, it was classified and typified to be the subject of the analytical method and technique. The analytical method employed in this research was distributional and contextual methods (Mahsun, 2005).

The distributional method was used to describe the linguistic dimensions in this research, while the contextual method was used to describe the dimensions of pragmatic meaning or intent in this research. The research result was triangulated

to an expert to ensure the reliability and validity of the data and the analysis results. After the data and the analysis results were validated by the expert, the results were presented using an informal method. The informal method in the linguistic study refers to the method of presentation by elaborating and describing the analysis using an ordinary language, instead of using numerical computations, as commonly used in other disciplines (Mahsun, 2005; (Sudaryanto, 2016; Scollon & Scollon, 2001).

Findings and Discussion

In this section, the various functions of extralinguistic contexts related to the use of the word '*mboten*' will be described in details. The functions of the extralinguistic contexts will be clear when they appear in the various contextual uses of the word '*mboten*.' As previously explained, the theory used to analyze the research data was the theory of contexts. How certain contexts play their role in determining the meaning of phatic '*mboten*' will be elaborated one by one in the following section.

The Extralinguistic Contexts to Affirm the Negative Intention

The extralinguistic contexts play central role in interpreting the speaker's meaning / intent. The utterance which is interpreted by stripping the extralinguistic contexts will result in the wrong interpretation of the utterance. Thus, such meaning can only be derived from the linguistic forms. In fact, the pragmatic meaning may not always be derived from their linguistic forms, but also from the social, societal, cultural, and situational contexts encompassing it (Rahardi, 2017a; Travis, 2004). The explanatory function of the meaning of the extralinguistic contexts can be seen in the following excerpt.

Excerpt of Utterance 1:

S: Ayo, nambah lagi siji maneh lah. Enak ya masakan iwakke! Iku rewangku prigel tenan yen masak.

*M: Sampun, sampun. **Mbotenlah, pun cekap.** Kula sampun tuwuk saestu, Kangmas.*

S: Halahh....nambah siji maneh. Ra popo! Ben tambah gendhut ra kerempeng.

S: Please, have another filling. The meat is delicious, isn't it? My maid is a very good cook.

M: No more. No more, please. **I can't. It's enough.** I am full already, Kangmas.

S: Oh, come on! One more time, please. It's alright! You are just skin and bones.

Context:

The utterance took place between a host and his friend who came to visit. The utterance took place in the dining room, during the dinner. The host offered more side dish to the hearer, who was already feeling full.

In the excerpt 1 above, the form '*mboten*' in the utterance '***Mbotenlah, pun cekap***' or '**I can't. It's enough**' has a phatic function. Actually, the hearer may not necessarily have felt that he was full as stated in the following statement: '*Kula sampun tuwuk saestu, Kangmas*' or '**I am full already, Kangmas.**' In the Javanese

speech community, small talks often take place in the daily conversations (Irawanto et al., 2011; Anderson, 1972). In the family domain, saying ‘*mboten*’ or ‘no’ may not always mean that the person really means to negate a proposition or to reject something.

Likewise, when someone says ‘*sampun tuwuk saestu*’ or ‘I’m full already,’ it does not necessarily mean that the person is really full. This statement is conveyed out of politeness through indirectness. Polite conversations are commonly expressed using indirect statements (Subandi, 2011). The term ‘*jaga rasa*’ or ‘being considerate / respecting others’ feelings’ is obvious among the Javanese community members who are often indirect. Moreover, due to the dominant indirectness, people judge the Javanese people to have a ‘*samudana*’ culture. The term ‘*samudana*’ is almost the same as camouflage, or white lie and not telling the truth, whose purpose is to be considerate or respectful of others’ feelings.

The feelings being respected in the community are, first feeling towards oneself as a person, and the feeling towards others / hearers (Sukarno, 2015; Rahardi, 2018a). Pragmatically, it can be confirmed that the Javanese speech community is very rich in pragmatic values. Those who can understand the contexts during the conversations with others have a greater chance to be successful in communicating and interacting with other people.

On the contrary, those who like to ‘*antem krama*’ or to ‘go straight’ and pay no heed to situational contexts may face challenges in communicating with the Javanese speech community (Anderson, 1972). In the above utterance, the meaning of ‘*mboten*’ whose pragmatic meaning is not merely saying ‘no’ must be interpreted by connecting it to the contexts. The function of the extralinguistic contexts in interpreting utterances is to affirm the meaning. If contexts are scrutinized more closely, the pragmatic meaning of ‘*mboten*’ will be easily grasped.

The Extralinguistic Contexts as the Background of the Negative Intention

The negation of the meaning of the utterance using the form ‘*mboten*’ can really be interpreted as rejection, or it can be interpreted as fake rejection. Pretending to say no may mean that the negation refers to the action of ‘I reject’. The clear meaning of the different pragmatic meaning of the word ‘*mboten*’ may be clarified by identifying the contexts precisely. The function of the extralinguistic contexts as the background of ‘negation’ of the text’s meaning (Rahardi, 2018b; Izadi, 2016) can be seen closely in the following excerpt.

Excerpt of Utterance 2:

S: *Sudah sarapan belum tadi Pak. Ayo tak traktir ke SGPC Bu Wiryo. Anget-angetlah!*

M: *Wah....mboten Pak. Aku wis sarapan dimasakke istri e tadi.*

S: *Mboten-mboten pripun tho? Wis ayo tak sopiri pake mobilku.*

M: *Hehehe....yo ayo!*

S: Have you eaten breakfast, Sir? Let’s go to SGPC Bu Wiryo (a famous restaurant selling peanut sauce vegetable salad). My treat. Something to warm us up.

M: Well....**No**, Sir. I had my breakfast. My wife cooked it for me.

S: What do you mean by saying “**No**”? Let’s go. I’ll drive.

M: Well, what the heck? Let’s go.

Context:

The speaker and the hearer are lecturers in a university. They both had a spare time because they did not have classes or consultation. The lecturer stopped by his colleague’s office and asked him to have breakfast together outside campus. They are close friends. They treat each other breakfast or lunches.

There are two forms of ‘*mboten*’ in the Excerpt 2 above. First, the word ‘*mboten*’ in the utterance ‘*Wah....mboten Pak. Aku wis sarapan dimasakke istri e tadi*’ (Well....No, Sir. I had my breakfast. My wife cooked it for me.) and the word ‘*mboten*’ in the utterance ‘*Mboten-mboten pripun tho? Wis ayo tak sopiri pake mobilku.*’ (What do you mean by saying “No”? Let’s go. I’ll drive.) The pragmatic meaning of both statements is not the same. In the Excerpt 2, the form ‘*mboten*’ in ‘Well....No, Sir. I had my breakfast. My wife cooked it for me.’ sounds like a rejection to the offer.

When someone was asked by a colleague to have breakfast together, he refused because his wife cooked him breakfast. However, was it really a rejection? Apparently, it was not so. After being coaxed with the form ‘*Mboten-mboten pripun tho? Wis ayo tak sopiri pake mobilku*’ (What do you mean by saying “No”? Let’s go. I’ll drive.), he relented and went to have breakfast with the speaker.

Therefore, the negation is not a real rejection. The form ‘*mboten-mboten*’ which appears in the above utterance functioned as the speaker’s way to persuade the hearer. Thus, it can be affirmed that the function of the contexts in the form ‘*mboten*’ and ‘*mboten-mboten*’ in the above utterance is as the background of the negation or the rejection. The careful understanding of the extralinguistic contexts in the Excerpt above will lead someone to interpret utterances properly (Science et al., 2017; Gretsche, 2009).

The extralinguistic context as Confirmation of the Negation

The extralinguistic context in the form of social, societal, cultural, and situational contexts play various roles. In the previous excerpts, contexts serve to confirm the intent and serve as the background of the negation, while in the following excerpt, contexts are used to confirm the negative intent or rejection.

The form ‘*mboten*’ in ‘***Mboten niku. Aku mangkat no ke Surabaya. Lha iku Scopus Je***’ or ‘**No, I did not.** I am positive that I will leave for Surabaya. It’s good for Scopus.’ confirms the negative intent. In the next utterance: ‘*Oh....mboten tho. Yo aku seneng nek ono kancane hehehe*’ or ‘Oh, **you did not cancel it.** That’s great. I’m glad I have a company to go there.’ The form ‘*oh....mboten tho*’ clearly confirms the negative intent.

The extralinguistic context presented in the excerpt functions to confirm the negation or rejection (Norricks, 2009; Eckert, 2008). Readers may read several times to prove that the function of the extralinguistic context is to confirm the negation or rejection.

Excerpt of Utterance 3:

S: *Penjenengan mbatalke rencana keberangkatan seminar ke Surabaya napa nggih Pak? Aku kok krungu saka Bu Yuliana pa seka sapa ya wingi kae?*

P: *Mboten niku. Aku mangkat no ke Surabaya. Lha iku Scopus Je.*

S: *Oh....mboten tho. Yo aku seneng nek ono kancane hehehe.*

P: *Eh lha....kita kan satu kamar berdua tho Pak.*

S: Did you cancel the plan to go to the seminar in Surabaya? I thought I heard it from Bu Yuliana or somebody. Did you?

P: **No, I did not.** I am positive that I will leave for Surabaya. It's a Scopus meeting.

S: Oh, **you did not cancel it.** That's great. I'm glad I have a company to go there.

P: Didn't you know? We share the same hotel room together.

Context:

The speaker and the hearer are lecturers at the same study program. Both are close friends and they often go to the same seminar together. The speaker was worried that the hearer canceled his plan to go to the seminar in Surabaya with him.

The Extralinguistic Context as Affirmation of the Negation

The Javanese language is one of the pillars buffeting the Indonesian language because the Javanese language is rich with a double entendre. Therefore, many sources mention that the Javanese community is known as the community with the 'samudana' culture. *Samudana* means camouflage or double entendre. The Javanese people are used to communicating in camouflage, indirectness, and insinuation (Rahardi, 2018a; Gu, 1998).

Someone may say 'yes' although he or she does not necessarily agree, or someone may say 'okay' although he or she may not be able to carry out the task. The same thing happens to a community member who says 'mboten', he or she may not necessarily mean to say 'no' as a real rejection. People may say 'mboten' while he actually agrees with the statement.

By saying 'mboten' when being offered to say something, the person is actually willing to say something. Then, why does the person say 'mboten' in the conversation? Perhaps, he or she wants to know how serious the other person asks him or her. Sometimes, the meaning of 'mboten' is an affirmation of the negation, as in the following utterance in Excerpt 4:

Excerpt of Utterance 4:

S: *Wah....wah....iku mambu opo iki?*

P: *Mambu opo tho? Aku ora mambu opo-opo je!*

S: *Penjenengan lali rung adus ya hahahaha.....kok srang-sreng ambune.*

P: *Mboten.....mboten. Wah ngisin-isini. Wong ganthenge koyo ngene je!*

S: *Hahahaha.... yo wis nek ngono!*

S: Well...well...what smell is this?

P: What smell? I don't smell anything!

S: Did you forget to take a bath hahahah.....I can smell your bad odor coming and going.

P: **No.....no way.** That would be embarrassing. A handsome man like me smells bad? No way.

S: Hahahaha.... Well, okay then!

Context:

The conversation took place in the secretariat of the study program. The employee joked with the other employee of a particularly bad smell. Actually, the intention of their conversation is to insinuate the third person who was not involved in the conversation. Both had complained of the third colleague's bad odor. Although the insinuation was expressed in a joke, the speaker and the hearer hoped that the third person could get their point.

In the utterance above, the form '*mboten*' in '*Mboten.....mboten. Wah ngisinini. Wong ganthenge koyo ngene je!*' or 'No.....no way. That would be embarrassing. A handsome man like me smells bad? No way,' conveys the meaning of strong negation. The repetition of the form '*mboten*' in the excerpt shows that the negation is very strong.

Thus, in the above excerpt, the use of '*mboten-mboten*' really serves to negate the previous statement, namely '*Penjenengan lali rung adus ya hahahaha.....kok srang-sreng ambune,*' or 'Did you forget to take a bath? hahahah.....I can smell your bad odor coming and going.' It is clear, therefore, that the form '*mboten-mboten*' in the beginning of the sentence is the negation of the previous statement (Yu, 2011; Irawanto et al., 2011). The meaning of the affirmation of the negation can also be examined in the following excerpt:

Excerpt of Utterance 5:

S: *Nyuwun sewu Kangmas, kula badhe ngresahi.*

P: *Ono opo tho Dik, kok njanur gunung, tumben banget?*

S: *Njih niki, nyuwun ngapunten njig sak derenge. Saestu badhe ngresahi. Nyusun sambetan.*

P: *Sambetan piro? Aku yo lagi wae ragat mbakyumu neng rumah sakit je.*

S: *Sambetan 15 juta kemawon Mas. Tahun ngajeng kula wangsulke.*

P: ***Wah.....mboten saged. Nyuwun ngapunten....jan mboten saged. Mboten wonten Dik.***

S. *Saestu Kamas.*

S: Excuse me, big brother. I'd like to ask you for a favor.

P: What is it, little brother? It's unusual for you to come and visit.

S: Well, yes. I'm sorry. I'd like to apologize in advance. I really want to ask for a favor. I was wondering if you could loan me some money.

P: Loan? How much? Don't you know that I also need money? My wife is hospitalized.

S: I'd like to borrow fifteen million rupiahs. I promise to pay back next year.

P: **No.....No way. I'm sorry....I really can't help you. I don't have that much money.**

S. Really?

Context:

The interlocutors in this conversation are actually brothers. They are siblings. The speaker wants to borrow fifteen million rupiahs from the hearer, but the hearer refused because an urgent situation forced him to refuse. The rejection caused the brothers to have an awkward situation.

Context:

The conversation took place in the secretariat of the study program. The employee joked with the other employee of a particularly bad smell. Actually, the intention of their conversation is to insinuate the third person who was not involved in the conversation. Both had complained of the third colleague's bad odor. Although the insinuation was expressed in a joke, the speaker and the hearer hoped that the third person could get their point.

In the above utterance, the form '*mboten*' to negate appears three times, namely in '*Wah.....mboten saged. Nyuwun ngapunten....jan mboten saged. Mboten wonten Dik,*' or 'No.....No way. I'm sorry....I really can't help you. I don't have that much money.' The repetition carries the meaning of negation which is strongly expressed (Coupland et al., 1992). It means that the person strongly rejects or negates the previous statement.

The negation is actually the rejection towards the speaker's intention to borrow money from the hearer as shown in the following statement: '*Sambetan 15 juta kemawon Mas. Tahun ngajeng kula wangsulke,*' or 'I'd like to borrow fifteen million rupiahs. I promise to pay back next year.' Even though the speaker promised to pay back the loan the following year, the hearer still refused him because he had a more urgent situation.

The Extralinguistic Context to Affirm the Phatic Function

The phatic function is stated in the Javanese negative utterance, namely '*mboten*', as in the following excerpt: '***Mboten napa-napa tho niki mboten lulus?***' or 'Is it alright not to let him pass the test?' The word '*mboten*' in the utterance is intended to affirm the phatic function, or to establish social relation, by pretending to ask whether it was alright to fail a student under the supervision of a certain lecturer in a thesis defense.

The use of the word '*mboten*' in the utterance is expressed twice. It means that the negation is expressed strongly as shown in the repetition. The two '*mboten*' in the utterance does not obviously show the meaning of negation. The second utterance, '***Mboten! Kula ya nilaine mepet kok. Wong ra iso njawab kabeh kok,***' or '**No!** I also gave him barely minimum scores. Obviously he could not answer the whole questions,' has two pragmatic meanings. The first '*mboten*' refers to 'I do not really mind', while the second '*mboten*' means 'I mind.'

The role of context accommodating the utterance is very important. The relation between the speaker and the hearer is also important to interpret the right pragmatic meaning of the word '*mboten*' as shown in the above excerpt. Therefore, it can be confirmed that the extralinguistic contexts have a significant role in determining the meaning of an utterance (Recanati, 2008; Yang et al.,

2011). The following excerpt contains utterances to be examined in detail in order to grasp the meaning of the Javanese phatic 'mboten'.

Excerpt of Utterance 6:

S: *Mboten napa-napa tho niki mboten lulus?*

P: *Mboten! Kula ya nilaine mepet kok. Wong ra iso njawab kabeh kok.*

S: *Kula ra penak karo penjenengan je. Pembinge profesor kok ra lulus.*

P: *Rasah ngono. Nggo kepenak wae rasah neka-neka. Ra lulus yo ra lulus!*

S: **Is it alright not to let him pass the test?**

P: **No!** I also gave him barely minimum scores. Obviously he could not answer the whole questions.

S: I feel uncomfortable. He is supervised by a professor. It's not right that he fails after all you have done.

P: You don't have to feel that way. Make it simple. He fails. That's all there is to it.

Context:

The speaker and the hearer are examiners of a final examination in a particular university. The speaker felt uncomfortable because he had to fail a student who was supervised by the hearer because the student did poorly in the test. The hearer who was more senior than the speaker convinced the speaker that his student should not pass the test.

Conclusion

In conclusion, the extralinguistic contexts play a significant role in determining the speaker's intent in an utterance. From the analyzed data, there are five roles of the extralinguistic contexts to determine the pragmatic meaning of the Javanese phatic 'mboten'. The five roles are presented as follows: (1) The extralinguistic contexts affirm the negative intent; (2) The extralinguistic context serves as the background of the negation; (3) the extralinguistic context confirms the negative intent; (4) the extralinguistic context affirms the negative intent; (5) the extralinguistic context affirms the phatic function. The research result is beneficial and will contribute to the development of linguistics, especially pragmatics embedded in the culture-specific forms. The research had a few limitations in terms of determining the locational data source. The Javanese speech community in Indonesia is spread in all corners of the archipelago and not limited to those residing in the Java Island. Further research is expected to reach the wider scope. With the breadth of the scope of the research area, it is expected that the results of these studies will better illustrate more tangible forms of language.

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SOUND ASSIMILATION IN AMANATUN DIALECT OF UAB METO

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Abstract

This study was conducted to identify and describe the kinds of assimilation in Amanatun Dialect of Uab Meto. Descriptive qualitative was used in conducting the study. The data were collected from Uab Meto native speaker's speech transcription and analyzed using category identification and integration. The results of this study indicate that there are ten kinds of assimilation in Amanatun dialect of Uab Meto which are grouped into five classifiers. Phonological assimilation and morphophonemic assimilation are grouped into assimilation based on form, regressive assimilation and progressive assimilation are grouped into assimilation based on direction, contact assimilation and distance assimilation are grouped into assimilation based on distance, assimilation in word and assimilation at word boundary are grouped into assimilation based on position, and consonant assimilation and vowel-consonant assimilation are grouped into assimilation based on inventory of sound. Since the current study focuses on classifying the types of assimilation in Uab Meto and their occurrences, it is recommended that the further study may concerns on each type of assimilation of Amanatun dialect of Uab Meto for deeper investigation.

Keywords: assimilation, Amanatun dialect, Uab Meto

Introduction

As one of phonological rules, assimilation is the change of a sound to be more like another sound under certain conditions. According to Akram and Qureshi (2014) assimilation occurs when there is a process of sound modification to be more similar to its neighboring sound. Dawood and Atawneh (2015, p. 79) adds that "assimilation occurs because two sounds share common features in place or manner." Moreover, Khattab (2018) states that assimilation is a phonological process which produces new and similar sounds and happens in all languages of the world. In this case assimilation occurs on both major parts of sounds, consonants and vowels.

Types of assimilation has been classified by experts such as assimilation by process (vowel assimilates consonant feature, consonant assimilates vowel feature, consonant assimilates consonant features, and vowel assimilates vowel feature), assimilation by time (historical (diachronic) and contextual (synchronic) assimilation), assimilation by distance (contact and distance assimilation),

assimilation by direction (progressive and regressive assimilation), and assimilation by form (phonological and morphophonemic assimilation) (Muslich, 2011; Rose, 2011; Jurgec, 2013; Rezaei, Gowhary, and Azizifar, 2015; Vancova, 2016; Demirezen, 2016; Al-Deaibes (2016); Boersma, Baker, Rispens, and Weerman, 2018; Napitupulu, 2018).

As stated by Khattab (2018) assimilation occurs in all languages of the world. In English there is phonetic assimilation on voiceless alveolar stop sound /t/ in the word [top]. In this word the sound is aspirated and pronounced /thop/. It is different if the sound is in word [stop]. The word will become unaspirated and is pronounced /stop/. The change happens because of the influence of the voiceless alveolar fricative /s/ which precedes the voiceless stop alveolar /t/. Phonemic 'assimilation also occurs in English, in the word [bad pain] which is pronounced /bappain/. Voiced alveolar stop sound /d/ in [bad] becomes voiceless bilabial stop unaspirated sound /p/ because of the influence of voiceless bilabial stop unaspirated sound /p/ in the following word [pain]. In Dutch, phonetic assimilation occurs in word [zakdoek] which is pronounced /zagdoek/. Voiceless velar stop unaspirated sound /k/ becomes voiced velar stop unaspirated sound /g/ because of the influence of voiced alveolar stop sound /d/ (Verhaar in Abidin, 2016: 169). In Iranian dialect, assimilation also occurs to the consonants for example in word [panbe] which means cotton is pronounced /pambe/. The voiced nasal alveolar sound /n/ becomes voiced nasal bilabial /m/ under the influence of the voiced stop bilabial /b/ (Hosseinzadeh, Ehsani, Shariati, and Sharifi, 2014).

As one of languages of the world, Uab Meto also possesses the process of sound assimilation. Uab Meto is a language which is used by Atoni Meto in Timor Island. Uab means language, Meto means dry, Atoni means man, and Timor Island is a dry island in East Nusa Tenggara. So Uab Meto is the language of man or people who live in a dry land that is Timor Island. Uab Meto or Dawan language is an Austronesian and a Central-Eastern Malayo-Polynesian language spoken by 700000 speaker (2009 census) in West Timor. (Bellamy and Metboki, 2014 and Benu, 2019). More specifically, Uab Meto is spoken in three dialects by three groups of people in South Middle Timor. The grouping is based on three historical kingdoms namely Amanatun, Amanuban, and Mollo kingdom.

Assimilation has been studied in a numerous ways. Zuraiq (2009) suggests that assimilation rules between Arabic and English are comparable but Arab learners of English did not produce anticipated patterns regarding consonantal assimilation. Nuhui (2012) found assimilation as the cause of Albanian speakers' difficulty in pronouncing English speech sound. Febriyanti (2015) analyses assimilation in the selected song lyrics of Avenged Sevenfold and found four kinds of assimilation consisting of nasalization, dentalization, rounding, and fronting in the first song and three kinds of assimilation consisting of nasalization, dentalization and fronting in the second song. Edwards (2018) conducted a study on Uab Meto which analyzes the morphology and phonology of metathesis in Amarasi, a region in Timor island. As one of the results, two types of vowel assimilation namely mid vowel assimilation and assimilation of /a/ are suggested.

There have been many studies on assimilation in languages and Uab Meto yet no one on assimilation in Uab Meto especially on Amanatun dialect. Hence the

current study aims at classifying the kinds of assimilation occur in Amanatun dialect of Uab Meto and describing the process of those kinds of assimilation.

Method

This study was descriptive qualitativ. In collecting the data, the speech of Uab Meto native speakers (three native speakers) was recorded. Then it was transcribed and the transcription was analyzed using category identification and integration.

Finding and Discussion

Answering the research question, there are ten kinds of assimilation in Amanatun Dialect of Uab Meto. Those ten kinds of assimilation in Amanatun Dialect of Uab Meto are classified based on form, direction, distance, position, and inventory of sound. Below are the description of the kinds of assimilation in Amanatun dialect of Uab Meto and the process of their occurrences.

Assimilation Based on Form

The first two types of assimilation are classified based on the form. They are phonological assimilation and morphophonemic assimilation. Phonological assimilation in Amanatun dialect of Uab Meto occurs because of the same manner of articulation between the assimilated consonant and the resulted consonant and the close position of place of articulation between the resulted consonant and the assimilating consonant. In this case, phonological assimilation only affects pronunciation.

In Uab Meto, voiced alveolar nasal consonant /n/ assimilates into voiced bilabial nasal consonant /m/ under the condition before labial consonants (/p/, /b/, and /f/). Moreover, the voiced alveolar nasal consonant /n/ also assimilates into voiced velar nasal consonant /ŋ/ under the condition before voiceless velar stop consonant /k/. Below are examples of phonological assimilation in Uab Meto.

1. /in palen kau? he ?uhan/ becomes /im palen kau? he ?uhan/

3 rd sg order 1 st sg to cook	3 rd sg order 1 st sg to cook
S/He order me to cook	S/He order me to cook
<i>S/He orders me to cook</i>	<i>S/He orders me to cook</i>

2. /au? an boko na?ko kuan/ becomes /au? am boko na?ko kuan/

1 st sg buy pumpkin from village	1 st sg buy pumpkin from village
I buy pumpkin from village	I buy pumpkin from village
<i>I buy pumpkin from village</i>	<i>I buy pumpkin from village</i>

3. /Au? sos faun feu?/ becomes /Au? sos faum feu?/

1 st sg buy shirt new	1 st sg buy shirt new
I buy shirt new	I buy shirt new
<i>I buy new shirt</i>	<i>I buy new shirt</i>

4. /in main kun/ becomes /in maiŋ kun/

3rd sg laughs herself 3rd sg laughs 3rd sg refl
 s/he laughs herself s/he laughs herself
S/He herself laughs *S/He herself laughs*

In contrast to phonological assimilation, morphophonemic assimilation affects the pronunciation as well as the meaning. This kind of assimilation is shown by cliticization in Amanatun Dialect of Uab Meto. The process of cliticization in Amanatun dialect of Uab Meto occurs by mixing process of shortening and assimilating sound. Shortening sound forms the first sound which signal pronoun as subject by taking the last consonant of pronoun. Then this consonant is placed on the beginning of adjective or verb. Since the adjective or verb is started with consonants, then vowel harmony is needed to break the cluster created by the addition. The resulted break is called epenthesis. Epenthesis is based on assimilation in form of vowel harmony.

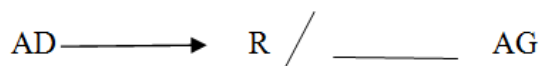
Table 1. The Paradigm of Uab Meto Cliticization

Persons	Pronouns	Clitics	Sample root1	Derived Words
1 st sg	au?	?	niu?	?u niu?
1 st pl(in)	Hit	T	niu?	taniu?
1 st pl(ex)	Haim	M	niu?	miniu?
2 nd sg	Hom	M	niu?	muniu?
2 nd pl	Him	M	niu?	miniu?
3 rd sg	In	N	niu?	naniu?
3 rd pl	Sin	N	niu?	naniu?

In the table above high back rounded vowel /u/ is chosen as the connector because of the influence of the same vowel in the subject /au?/ and rounded vowel /o/ in the subject /hom/. Meanwhile high front unrounded vowel /i/ is chosen as the connector because it is affected by the same vowel /i/ and bilabial sound /m/ in the subject /him/ and /haim/. Moreover, open front unrounded /a/ is chosen as the connector because it is affected by the unrounded vowel /i/ and alveolar sounds /t/ and /n/ in the subject /hit/, /in/ and /sin/.

Assimilation Based on Direction

Regressive assimilation and progressive assimilation are the next types of assimilation which are grouped into assimilation based on direction. Regressive assimilation occurs when the preceded sound changes to match the following sound. In this case regressive assimilation occurs phonologically. Shortly, regressive assimilation in Amanatun dialect of Uab Meto is formulated as follows:



AD represents assimilated sound, **R** represents the result sound, and **AG** represents assimilating sound. The formula above involves the change of voiced alveolar nasal consonant /n/ as assimilated sound into voiced bilabial nasal consonant /m/ as the result sound under the influence of labial consonants as

assimilating sound. Below are the examples of regressive assimilation in Amanatun dialect of Uab Meto.

1. /hom muhan pena?/ becomes /hom muham pena?/
 2nd sg 2nd sg cl-cook corn 2nd sg 2nd sg cl-cook corn
 You sg cook corn You sg cook corn
You cook corn *You cook corn*

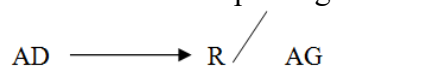
2. /in boin au? ?anah/ becomes /im boin au? ?anah/
 3rd sg call 1st sg poss child 3rd sg call 1st sg poss child
 S/He call my child s/he call my child
S/He calls my child *S/He calls my child*

3. /him sosan fafi laku/ becomes /him sosam fafi laku/
 2nd pl buy pig cassava 2nd pl buy pig cassava
 You buy pig cassava You buy pig cassava
You buy cassava for the pig *You buy casava for the pig*

4. /sin ka nabuan fa?/ becomes /sin ka nabuam fa?/
 3rd pl do not gather (do not) 3rd pl do not gather (do not)
 They do not gather (do not) They do not gather (do not)
They do not gather *They do not gather*

As shown in the examples, the consonant assimilated are those preceding the assimilating ones. The change happens by imitating the place and manner of articulation of the assimilating sound.

On the other side, progressive assimilation occurs when the following sound assimilates to match the preceded sound. It occurs through morphophonemic process in Uab Meto clitics. Below is the paradigm:



AD represents assimilated sound, **R** represents the result sound, and **AG** represents assimilating sound. Followings are the examples of progressive assimilation in Amanatun dialect of Uab Meto.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. a. /Au? ?u-mnah/
 1st sg 1st sg.cl-hungry
 I hungry
 <i>I am hungry</i>
 b. /?u-mnah/
 1st sg.cl-hungry
 I hungry | <ol style="list-style-type: none"> 2. a. /Hom mumas/
 2nd sg 2nd sg.cl-beautiful
 You beautiful
 <i>You are beautiful</i>
 b. /mumas/
 2nd sg.cl-beautiful
 You beautiful |
|---|---|

I am hungry

You are beautiful

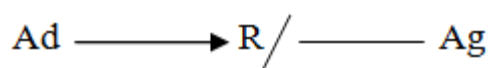
- c. */Au? mnah/
*?mnah
3. a. /**sin** **na?**moko?/
3rd pl 3rd pl.cl-arrogant
They arrogant
They are arrogant
b. /na?moko?/
3rd pl.cl-arrogant
They arrogant
They are arrogant.
c. */sin ?moko?/
*/n?moko?
4. a. /**In** **na?**maet paku?/
3rd sg 3rd sg.cl-switch off lamp
He/She switches off lamp
He/She switches off the lamp
b. /na?maet paku/
3rd sg.cl-switch off lamp
He/She switches off lamp
He/She switches off the lamp
/na?maet paku/
3rd pl.cl-switch off lamp
They switch off lamp
They switches off the lamp
*/in maet paku/
*/nmaet paku
5. a. /**haim** **miskau** ko?/
1st pl 1st pl.cl-carry you
We carry you
We carry you
b. /miskau ko?/
1st pl.cl-carry you
We carry you
We carry you
c. */haim skau ko?/
*/mskau ko?
6. a. /**him** **mihin**/
2nd pl 2nd pl.cl-know
You know
You know
b. /mihin/
2nd pl.cl-know
You know
You know
c. */him hin/
*/mhin/

*= *cannot be accepted grammatically and semantically*

It is seen from the examples that the clitics is created on the following word is based on the sound possessed by the preceding word. This process proves the existence of progressive assimilation in Amanatun dialect of Uab Meto.

Assimilation Based on Distance

The next types of assimilation in Amanatun dialect of Uab Meto are contact assimilation and distance assimilation which are grouped into assimilation based on distance. Contact assimilation is assimilation which occurs between two closed sounds. Below is the paradigm.



In the formula above **Ad** represents the assimilated consonant, **R** represents the result consonant, and **Ag** represents the assimilating consonant. To be clearer, followings are examples of contact assimilation:

1. /Fun bo?es am nua?/ becomes /fum bo?es am nua?/
 Month ten and two Month ten and two
The twelfth month or December *The twelfth month or December*

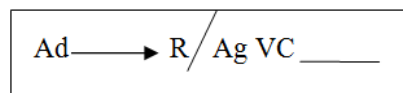
/n/ → /m/ / — /b/ (bilabialization and nazalisation)

2. /in main kun/ becomes /in mainŋ kun/
 3rd sg laugh 3rd sg ref 3rd sg laugh 3rd sg ref
 S/He laugh herself She/He laugh herself
S/He herself laughs *S/He herself laughs*

/n/ → /ŋ/ / — /k/ (velarization)

The examples above are included into contact assimilation because the assimilated consonant and the consonant influences it are close without any border. In the first example voiced alveolar nasal consonant /n/ changes into voiced bilabial nasal consonant /m/ directly before voiced bilabial stop consonant /b/ as assimilating sound. In the second example, voiced alveolar nasal consonant /n/ changes into voiced velar nasal consonant /ŋ/ directly before voiceless velar stop consonant /k/. There is no border between assimilated and assimilating sound. They are not separated by any vowel or consonant. That is why this kind of assimilation is called contact assimilation.

There is also distance assimilation in which the assimilating and assimilated sounds are not close. They are separated by some other consonants and vowels. This happens only on morphophonemic assimilation because there is morphological process. The formula which presents distance assimilation is:



Ad represents assimilated feature, **R** represents result sound, **Ag** represents assimilating sound, **V** represents vowels, and **C** represents consonants. Next are the examples of distance assimilation:

1. /au? nao kuk/
 1st sg go 1st sg refl
 I go my self
I myself go
2. /hom muah kum/
 2nd sg 2nd sg.cl-eat 2nd sg refl
 You eat yourself
You yourself eat

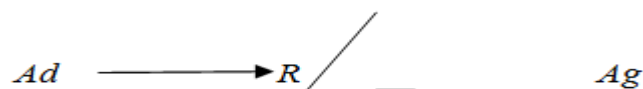
- | | |
|---|---|
| <p>3. /him mimolok kim/
 2nd pl 2nd pl.cl-talk 2nd pl refl
 You talk yourselves
 <i>You yourselves talk</i></p> <p>5. haim mi?tolo? kim/
 1st pl ex 1st pl.cl-hide 1st pl refl
 We hide ourselves
 <i>We ourselves hide</i></p> <p>7. /sin kae kun/
 3rd pl cry 3rd pl refl
 They cry themselves
 <i>They themselves cry</i></p> | <p>4. /in main kun/
 3rd sg 3rd sg.cl-laugh 3rd sg refl
 S/He laugh her/himself
 <i>S/He her/himself laughs</i></p> <p>6. /hit malin kuk/
 1st pl in happy 1st pl refl
 We happy ourselves

 <i>We ourselves are happy</i></p> |
|---|---|

In examples above, the last consonant on every subject pronoun stimulates the forming of the same consonant or other consonant with similar feature at the end of each of the reflexive pronoun. The process on the examples above (on the bold characters) is called distance assimilation because the consonants have no direct contact but they are separated by word boundaries and some other consonants.

Assimilation Based on Position

The next types of assimilation which are group into assimilation based on position are assimilation in word and assimilation at word boundary. Assimilation in word occurs when the assimilated sound and assimilating sound are in the same word. Below is the paradigm:



In the paradigm above, **Ad** represents assimilated sound, **R** represents the result sound, and **Ag** represents assimilating sound. Here are the examples of in word assimilation of Amanatun dialect of Uab Meto

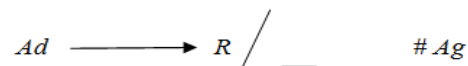
- | | | |
|---------------------|---|------------------|
| 1. / An bi/ | → | / am bi/ |
| <i>in</i> | | <i>in</i> |
| 2. / an bai/ | → | / am bai |
| <i>shout</i> | | <i>shout</i> |
| 3. / an fai/ | → | / am fai/ |
| <i>night</i> | | <i>night</i> |

In examples 1 and 2 voiced alveolar nasal consonant /**n**/ changes into voiced bilabial nasal consonant /**m**/ under the condition after voiced bilabial stop consonant /**b**/ which follows it directly in the same word. The same process also occurs on the third example in which voiced alveolar nasal consonant /**n**/ becomes

voiced bilabial nasal consonant /m/ under the influence of voiceless labiodental fricative consonant /f/.

Assimilation which occurs in the three examples is called assimilation in word because they occur when the assimilated sound and the assimilating sound are in the same word. In addition, assimilation in words in Amanatun dialect only occurs on the three words above.

In contrast, assimilation in word boundary happens to the sounds which are in close position but of two different words. Here is the paradigm:



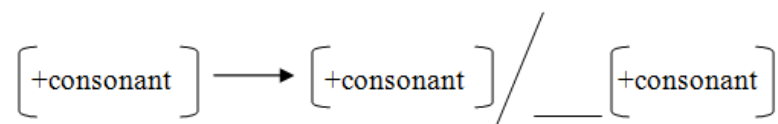
Ad represents assimilated sound, **R** represents the result sound, **Ag** represents assimilating sound, and **#** is word boundary. Below are the examples:

- | | | | |
|----|--|---------|--|
| 1. | /haim fain fe?/ | becomes | /haim faim fe?/ |
| | 3 rd pl go home first | | 3 rd pl go home first |
| | we go home first | | we go home first |
| | <i>We go home first</i> | | <i>We go home first</i> |
| 2. | /in pules kau?/ | becomes | /im pules kau?/ |
| | 3 rd sg praise 1 st sg | | 3 rd sg praise 1 st sg |
| | S/He praise me | | S/He praise me |
| | <i>S/He praises me</i> | | <i>S/He praises me</i> |
| 3. | /au? sen kiu/ | becomes | /au? seŋ kiu/ |
| | 1 st sg plant tamarin | | 1 st sg plant tamarin |
| | I plant tamarin | | I plant tamarin |
| | <i>I plant tamarin</i> | | <i>I plant tamarin</i> |

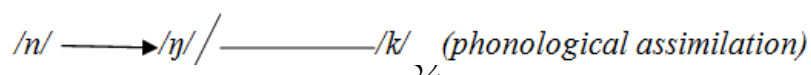
As seen in the examples, the assimilated and assimilating sounds are not in the same word. They are separated by word boundary. However, since they have close point of articulation, assimilation may occur between them.

Assimilation Based on Inventory of Sound

The last types of assimilation in Amanatun dialect of Uab Meto are consonant assimilation and vowel-consonant assimilation which are grouped into assimilation based on inventory of sound. Consonant assimilation occurs when the change happens to a consonant because of the influence of another consonant. This occurs phonologically. Following is the paradigm.



The paradigm shows the process of consonant assimilation in which there is a change of consonant into another consonant because of the effect of a consonant. Here are some examples and explanation dealing with consonant assimilation.



1. /sin ka nen fa/ becomes /siŋ ka nem fa/
 3rd pl do not hear do not 3rd pl do not hear do not
 They do not hear do not they do not hear do not
They do not hear They do not hear

2. /poe kalan-kalan/ becomes /poe kalaŋ-kalan/
 Touch indiscriminately Touch indiscriminately
 Touch indiscriminately Touch indiscriminately
Touch indiscriminately Touch indiscriminately

/n/ → /m/ / _____ /f/

3. /sin ka nen fa/ becomes /siŋ ka nem fa/
 3rd pl do not hear do not 3rd pl do not hear do not
 They do not hear do not they do not hear do not
They do not hear They do not hear

/n/ → /m/ / _____ /p/

4. In pao ko?/ becomes /Im pao ko?/
 3rd sg wait 2nd sg 3rd sg wait 2nd sg
 She/he wait you She/he wait you
She/he waits for you She/he waits for you

/n/ → /m/ / _____ /b/ (phonological assimilation)

5. /Sin boe sin fanu?/ becomes /sim boe sin fanu?/
 3rd pl wash their clothes 3rd pl wash their clothes
 They wash their clothes They wash their clothes
They wash their clothes They wash their clothes

The first and the second examples show that there is change from voiced alveolar nasal consonant /n/ into voiced velar nasal consonant /ŋ/ because of the influence of voiceless velar stop consonant /k/. The third example shows the change from voiced alveolar nasal consonant /n/ into voiced bilabial nasal consonant /m/ under the influence of voiceless labiodental fricative consonant /f/. The fourth example shows that there is a change of voiced alveolar nasal consonant /n/, into voiced bilabial nasal consonant /m/ because of the influence of voiceless bilabial stop consonant /p/. The fifth example shows a change on voiced alveolar nasal consonant /n/ into voiced bilabial nasal consonant /m/ because of the influence of voiced bilabial stop consonant /b/.

Meanwhile vowel-consonant assimilation occurs when the change occurs to a consonant and vowel because of the influence of a consonant and a vowel. This assimilation occurs in morphophonemic process. Below is the paradigm.

$$\emptyset \rightarrow [+vowel] + [+consonant] / ______ [+vowel] + [+consonant]$$

The paradigm shows the role of assimilation in epenthesis and cliticization. Here are the examples:

- | | |
|---|--|
| <p>1. /hom mu-neuk in fanu?/
 2nd pl 2pl cl-loose 3rd sg poss
 shirt
 You loose his/her
 shirt
 <i>You loose his/her shirt</i></p> | <p>2. /In na-mas/
 3rd pl 3rd pl cl-beautiful
 She beautiful
 <i>She is beautiful</i></p> |
| <p>3. /haim mifaun/
 1st pl ex 1st pl.cl-wash our hands
 We wash our hands
 <i>We wash our hands</i></p> | <p>4. /Au? ?uniu?/
 1st sg 1st sg.cl-take a bath
 I take a bath
 <i>I take a bath</i></p> |
| <p>5. /Sin na?ko skol/
 3rd pl 3rd pl.cl from school
 They from school
 <i>They are from school</i></p> | <p>6. /Him mi?sua?/
 2nd pl 2nd pl.cl-naughty
 You naughty
 <i>You are naughty</i></p> |

From the examples it can be seen that vowels and consonants in the subject pronouns affect the forming of vowel and consonant as clitics in the following words. It is proven that there is vowel-consonant assimilation in Uab Meto.

Conclusion

There are ten kinds of assimilation in Amanatun dialect of Uab Meto which are grouped into five classifiers. Those belong to assimilation by form are phonological assimilation and morphophonemic assimilation. Phonological assimilation occurs on consonants especially alveolars, nasals, velars, and labials while morphophonemic assimilation occurs in cliticization covering vowels, labials, nasals, alveolars, and glottal. Those belong to assimilation by direction are regressive and progressive assimilation. Regressive assimilation occurs when labials, velars, alveolars, and nasals change to match their following sound while progressive assimilation occurs when vowels, labials, nasals, alveolars, and glottal change to match their preceding sound. Assimilation by distance are contact assimilation and distance assimilation. Contact assimilation occurs when two closed sounds are produced without any barrier while distance assimilation occurs between two sounds are separated by vowels and consonants. Next, assimilation in word and assimilation at word boundary are classified into assimilation by position. Assimilation in words occurs on the sounds located in the same word.

Assimilation at word boundary occurs in the sounds in different words and the words separated by word boundary. Last, assimilation by sound inventory includes consonant assimilation and vowel-consonant assimilation. Consonant assimilation occurs only on consonants. The assimilated sounds, result sounds, and the assimilating sounds are consonants, while vowel-consonant assimilation occurs between vowels and consonants. The existence of vowel and consonant in the subject pronoun stimulates the forming of similar vowels and consonants as clitic in the word following the subject. Since the current study focuses on classifying the types of assimilation in Uab Meto and their occurrences, it is recommended that the further study may concern on each type of assimilation of Amanatun dialect of Uab Meto for deeper investigation.

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SEBASTIAN RODRIGUES' CHARACTER CHANGES DUE TO JAPANESE SOCIAL POWER IN THE *SILENCE* MOVIE

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Abstract

The present study investigates the changes of the characteristics of Sebastian Rodrigues, a Catholic priest, before and after experiencing the social power in Japan. It also investigates the influences of the Japanese social power on the changes of Sebastian Rodrigues' characteristics in the *Silence* movie. The setting of the movie is the seventeenth century in Japan, on which Christianity was banned. Sociocultural-historical approach was employed to analyze the movie. The results of the analysis shows that Sebastian Rodrigues' characteristics before he experiences Japanese social power include being compassionate, faithful, optimistic, and unconfident. After he experiences the social power, his characteristics change into helpless, despair, oppressed and senseless. The Japanese social power influences Rodrigues' characteristics in five ways, namely forcing him to find the unfairness and violence, catching him, mocking him, making him witness the murder, and forcing him to apostatize. Hence, the power changes Rodrigues' characteristics.

Keywords: Silence movie, social power, characteristics

Introduction

People in society are influenced by social power, which refers to an asymmetric control over valued resources in the social reactions (Galinsky, Gruenfeld & Magee, 2003). The power forces people to obey orders without giving their agreement. It happens because the value in the society supports the social power to exist. The social power fundamentally shapes societies, organizations, and individuals (Fiske and Markus, 2012; Wrong, 1996). As a result, it influences how individuals act according to the value of the society, influencing and changing the characteristics of people in the society. The issue of power and the changes of characteristics due to the power are reflected in literary works.

As one of literary works, movie represents the life of people in society (Spiker, 2012). According to Kellner and Ryan (1988), Hollywood movies from 1960s to present are usually connected to the political movements. Besides, a movie can also reflect the influences of social power on someone's characteristics.

The present study discusses a movie entitled *Silence*. The setting of the movie takes place in the seventeenth century in Japan, a time when Christianity was prohibited. According to Brunce (1955), Christianity arrived at the country in 1549, in the middle of civil war known as the Sengoku period. The first missionaries were Portuguese Jesuits, who were supported by the emerging supreme ruler, namely Oda Nobunaga, and several Christian daimyos, such as Otomo Sorin and Omura Sumitada. They supported Christianity because of two reasons, namely their needs of a new spiritual authority for rising leaders and countering the Buddhist and Shinto sanctions and their needs in making use the Christian missionaries from Spain and Portugal to furnish them with advance in trading. Brunce (1955) also adds that the missionaries became both the lower and high classes of society. They could adapt easily to Japanese people through charity and medical care. However, the supreme powers did not care about the new religion, but their needs. After Nobunaga died, Protestant Christian organizations started appearing in Japan. They tried to replace the Catholic Jesuits position.

In July 1587, Oda Nobunaga's successor, Toyotomi Hideyoshi, ordered to banish the Christian missionaries (Urakawa, 1927; Watsuji, 1963). In September 1591, the decree of prohibiting Christianity was issued. The decree declared that Christianity failed to conform the syncretistic religious tradition that protected the order of the country. Since then, all of Japanese Christians had to stay hidden from governmental purges. They became the "hidden Christians" or kakure kirishitan of Japan and had to live their spiritual life underground (Brooke, 2003). Hideyoshi declared his edict that the Christians converted the whole population of Japan forcibly by eradicating the native culture and destroying Shinto shrines and relics. The Japanese hidden Christians or kakure kirishitan were isolated from the actual holy texts and the goods of Christianity. Their isolation made them blend Christianity, Shinto, and Buddhism together.

The *Silence* movie depicts that a character can be affected by social power. Power gives someone an ability to control society and to influence someone's traits, behavior and characteristics (Yang et al., 2015). Sebastian Rodrigues in the *Silence* movie is a victim of social power which existed in Japan at the persecution era (Montevecchio, 2017). This study aims to analyze the changes of Sebastian Rodrigues' characteristics before and after experiencing the Japanese social power. Furthermore, it seeks to investigate how the power influences his characteristics.

Method

The Silence Movie

The *Silence* movie takes the setting of time in the seventeenth century, telling about two Portuguese Jesuit priests who visit Japan, namely Sebastian Rodrigues and Fransisco Garupe. Their mission is to find their lost spiritual teacher, i.e. Jesuit Father Ferreira. Ferreira is sent to Japan in order to spread Christianity. Father Rodrigues and Father Garupe are sent to the country to find the words of him. Unfortunately, they find the fact that Ferreira has renounced his faith in Japan after being tortured by the super power. That news provokes Rodrigues and Garupe to ask Father Valignano, the head priest in their college, to travel to Japan. They go to Japan by the guidance of Kichijiro. In Japan, Father Garupe and Father

Rodrigues find the unfairness and violence against Christians. Christianity is prohibited in Japan. There are thousands of Christians who pray in silence. People cannot pray and join the mass freely because there is no priest left. The Inquisitor usually checks the people's faith to make sure there is no Christians in Japan. Christian people who are caught by the Inquisitor will have a deadly torture.

Rodrigues and Garupe live in silence in the middle of forest. They come to villagers' house silently to celebrate a mass. They decide to separate in order to find Father Ferreira. In their separation, Rodrigues is caught by the Inquisitor because of the betrayal of Kichijiro. The Inquisitor forces Rodrigues to apostatize. However, his faith is very strong. One day, the Interpreter of Inoe-sama brings Rodrigues to see Garupe and some Christian prisoners at the beach. They decide to be drowned rather than to apostatize. The faith of Rodrigues starts to be decreased because of the silence of God.

The violence against Christians, most of whom are people from the low class, changes Rodrigues' characteristics. He gives up with the condition. He decides to apostatize because he does not want other people who helped him to be killed. After he apostatizes, Rodrigues and Ferreira work for the Inquisitor to check all the goods which come from other countries. All Christianity signs are prohibited. They work for the inquisitor until they are passed away. He does not talk about his faith to the world until he passes away. However, Rodrigues has a big faith to Jesus as God's son in his deepest heart.

Approach of the Study

The researchers employed sociocultural-historical approach to discover how Japanese social power which was portrayed in Silence movie influences Sebastian Rodrigues' characteristics. According to Rohrberger and Woods (1971), a sociocultural-historical approach is used in order to find an idea by emphasizing the culture which exists in civilization. Rohrberger and Woods (1971) mention that social and historical condition of an author can impact the literary works. The story, setting, and characters in a literary work can be influenced by the historical and social aspects.

Findings and Discussion

Sebastian Rodrigues' Characteristics before and after Experiencing Japanese Social Power

Sebastian Rodrigues has five characteristics which appear quite often before he experiences Japanese social power, namely compassionate, faithful, optimistic, brave, but unconfident. However, his compassionate characteristic changes into the oppressed and helpless feelings after experiencing Japanese social power.

Rodrigues' compassionate characteristic enables him to feel others' suffers. However, the Japanese social power makes him lack of power. As a result, he feels oppressed and helpless. He cannot do anything in order to help others in suffers.

A scene which bears out the compassionate characteristic of Sebastian Rodrigues showing his helpless feeling is when he finds that the prisoners and Garupe are going to be drowned.

Interpreter : "I should tell you, these Christians already trampled and denied their faith at the Inquisitor's office."

Rodrigues : “If they did what you wanted, then let them go. Let them go. They did what you wanted. So let them go. Please. Please! Please! Please! Let them go!”
(01:51:39-01:51:55)

The conversation shows his compassionate characteristic through his reaction in finding others’ suffer. He focuses on the prisoners’ life. This conversation shows Sebastian Rodrigues’ helpless feeling to make the prisoners free.

The faithful characteristic of Sebastian Rodrigues turns into the senseless. Rodrigues has proved his loyalty to Father Ferreira through his speech, reaction, and thoughts. However, after he decides to apostatize because of his love to others, he does not show his loyalty to Father Ferreira, even to Jesus Christ as his God. His faithful characteristic contrasts with his senseless characteristic.

His optimistic and brave characteristics also turn into despair feeling. Despair feeling refers to the condition of someone who cannot bear the burden and suffer. The person who feels despair does not see any possibilities in solving the problems. His optimism changes into his desperate feeling.

The Influence of Japanese Social Power on Sebastian Rodrigues’ Characteristics

Inoe-sama is the elite power in this movie. He has the power to rule society because he works in government. He is the governor of Chikugo (01:29:32-01:29:35) and also The Inquisitor (01:29:36-01:29:39) who orders the persecution of Christians. He has an unlimited power in this regency. There is no one who can deny his order. This reality is supported by the traditional social action in Japan which puts the highest power in the leaders. It relates to Japanese custom and tradition which believe in god of the sun. They believe their leaders have been chosen by the god.

Inoe-sama’s order to do the persecution towards Christians is also supported by many other people because of the value-rational social action. Most of Japanese are Buddhists and they believe that other religions are not appropriate with Buddhists’ value. It is obvious in the conversation between The Interpreter and Rodrigues before Rodrigues is brought to the prison.

The Interpreter : “We have our own religion, Padre. Pity you did not know this yet.”
Rodrigues : “No. No, no. We just think a different way.”
The Interpreter : “True. You believe our Buddhists are only men. Just human beings.”
Rodrigues : “Even a Buddha dies. Like all men. He is not the Creator.”
The Interpreter : “You are ignorant. Padre, only a Christian would see Buddhists simply as men. Our Buddha is a being which men can become. Something greater than himself if he can overcome all his illusions. But you cling to your illusions and call them faith.”
(01:20:39-01:21:18)

From the conversation, the researchers find that Japanese people believe in Buddhism. This form of social action supports the regulation of *Inoe-sama*. Additionally, it gives *Inoe-sama* a high power to insist people to obey his order.

Power and authority becomes two different things. *Inoe-sama* can be regarded to have both of power and authority. For Japanese Christians, *Inoe-sama* is regarded to have the power to force them to apostatize and to deny their faith toward *Deus* as seen in the conversation among Jisama, Mokichi, Garupe, and Rodrigues. Jisama and Mokichi inform the power of The Inquisitor to banish Christianity in Japan.

Jisama : “Other villages are so dangerous. You do not know who to trust. Everyone fears the Inquisitor, Inoue-sama.”

Mokichi: “Inform on Christian, and they give you 100 pieces of silver.”

Jisama : “200 for a Christian brother. And for a priest, 300.”
(00:19:55-00:20:20)

As the elite power, *Inoe-sama* can do everything in order to devastate Christianity and force the Christians to deny his faith by apostatizing. There is a routine test in every villages in order to find hidden Christians. People must step on Jesus' pictures and deny the faith of Christianity. The one who rejects or fails in the test will be punished. They will be killed in the cross like Jesus. This regulation of *Inoe-sama* is a coercive action. Hence, *Inoe-sama* is regarded to have the power to force people to do his commands. The violence also happens in order to banish Christianity in Japan.

However, in most of Japanese non-Christian people's opinion, *Inoe-sama* has the authority to do the persecution towards Japanese Christians and the priests. According to Weber (1968), *Inoe-sama* has the traditional authority. Most of Japanese people believe that as a leader of Chikago, *Inoe-sama* has a traditional and legitimate right to exercise an authority. It also relates to the social reaction towards the value that supports *Inoe-sama*'s regulation.

Most of Japanese people also agree with *Inoe-sama*. They think that Christianity brings the danger to Japan. According to Brunce (1955), Christianity arrived in Japan in 1549 and it was supported by Oda Nobunaga at the first time. Oda Nobunaga supported Christianity because of the political reasons. He wanted to look for the new spiritual authority for rising leaders and also for countering the Buddhist and Shinto sanction of the traditional powers. The two reasons that were used by Oda Nobunaga succeed to change some people's mind and supported him in the political area. However, after the death of Oda Nobunaga, Hideyoshi ordered the Christian missionaries to be banished. He thought that Christianity was a danger. Not only that, the existence of Christian forced people to eradicate native culture and destroying Shinto shrines and relics. For that reason, the edict in 1614 was made. It stated that people were illegal to be a Christian or attempt to change people into Christian.

The letter from Father Ferreira is written in 1633. That letter provokes Rodrigues and Garupe to travel to Japan in 1640, almost 30 years after the edict exists. Therefore, the edict and the traditional authority of *Inoe-sama* support him to have a strong right to do the persecution towards Christians although it violates human rights. *Inoe-sama* also states his view about Christianity in Japan. There are thoughts that believe Christianity is danger. It is also mentioned in the movie.

It is mentioned in the conversation between *Inoe-sama* and Rodrigues with the help of The Interpreter.

***Inoe-sama*:** “In that case, the *daimyo*'s concubines were all jealous and they fought and fought without end. So the *daimyo* of Hirado drove them away from his castle, and peace came into his life again. Do you think this story has a lesson?”

Rodrigues: “Yes. That this was a very wise man.”

***Inoe-sama*:** “I'm glad. That means you understand the *daimyo* is like Japan, and these concubines are Spain, Portugal, Holland, England. Each trying to gain the advantage against the other and destroy the house in the process! Since you say this man is wise you will understand why we must outlaw the Christian.”

(01:43:08-01:44:06)

From the dialogue of *Inoe-sama*, the researchers find the similarity between *Inoe-sama*'s and Hideyoshi's thoughts. It shows the thoughts about Christianity as a danger is the value-rational form of social action among Japanese people. Moreover, the existence of the edict which is the regulation in Japan at that time improves the power and authority of *Inoe-sama*. As the result, the social power creates the lack of power for Christians. Thus, it influences the characteristic of Sebastian Rodrigues as the priest in the *Silence* movie.

The Influence of Japanese Social Power on Sebastian Rodrigues' Characteristics

The characteristics of Sebastian Rodrigues before he experiences Japanese social power are compassionate, faithful, and optimistic. However, his unconfident characteristic frequently appears. The doctrines, pressures, and violence which are used by the Inquisitor change some characteristics of Rodrigues. He faces the change in his characteristics before and after experiencing Japanese social power. The social power influences Rodrigues' characteristics. It changes his characteristics by forcing him to find the unfairness and violence, catching him, mocking him, making him to witness the murders and forcing him to apostatize.

Forcing Him to Find the Unfairness and Violence

During the mission in Japan, Rodrigues serves people in Tomogi and Goto. In Tomogi, he serves Christians with his partner, Garupe. However, he serves Christians by himself in Goto.

When Rodrigues serves in Goto, he is picked up to go back to Tomogi because The Inquisitor has already known that the priests came to Japan. The Inquisitor and the guards do the unfairness and violence toward the villagers in order to insist them to show they are not Christians. Three villagers of Tomogi are caught in order to do the test and they are failed. Then, they face the punishment which deliver them to the death.

Rodrigues sees the process of killing action and his unconfident characteristic appears. He cannot stand the suffer of others. The death of three villagers influences his characteristic. After the death of three villagers, Rodrigues and

Garupe decide to separate. Rodrigues goes back to Goto and finds no one there. His unconfident feeling appears and becomes stronger by reason of the Japanese social power that he faces.

The researchers find out that the unconfident characteristics of Sebastian Rodrigues becomes stronger through his thoughts. In his thoughts, he asks Father Valignano for giving him the support in order to face the reality.

Rodrigues: “Father Valignano, you will say that their death is not meaningless. Surely God heard their prayers as they died. But did He hear their screams?”

(01:01:03-01:01:14),

Rodrigues: “How can I explain His silence to these people who have endured so much? I need all my strength to understand it myself.”

(01:01:15-01:01:24)

The destroyed Goto also represents the Japanese social power to Sebastian Rodrigues. The strengths of social power in Japan gives a right to destroy a village and kill all of the villagers. His unconfident characteristic becomes worse. He thinks that he has brought the misery to the Christians in Goto. Sebastian Rodrigues’ thoughts deliver his guilty feeling directly.

Rodrigues: “I’m just a foreigner who brought disaster, and that’s what they think of me now.”

(01:03:38-01:03:44)

The unfairness and violence which he finds in Japan bring about his guilty feeling and trigger his unconfident characteristic becomes stronger. The influences of Japanese social power on his characteristics start from here.

Catching Him

In his being desperate and lonely, Rodrigues meets Kichijiro in Goto. He feels afraid of Kichijiro since he has denied his faith in Tomogi. However, Kichijiro shows his hospitality and treats him well. He begins to trust Kichijiro anymore and they walk together until he feels thirsty. When Rodrigues drinks and washes his face at the river, the guards catch him.

He is brought to a place with some Christian villagers who are caught like him. There is a conversation between Rodrigues and Monica, one of the prisoners. In accordance with the conversation, the unconfident characteristic of him grows into the despair. The despair feeling appears in his reaction as shown below.

Monica : “He wanted his name to be like our priest, Juan. Who died in Unzen.”

Rodrigues : “There will be many more joining him. You understand? Why are you looking at me like that? Why are you so calm? We are all about to die. Like that.”

(01:13:49-01:14:20)

After being caught, Rodrigues shows his unconfident characteristic slowly turns into oppressed, helpless, and despair feelings.

Mocking Him

Sebastian Rodrigues is paraded through the villages in Nagasaki after he is caught. He is brought to the Inquisitor. In his way, a lot of people look angrily at him. He prays to God in his heart to give him spirit in facing the reality. One of villagers also throws the rock to him. Moreover, the guards who open the gate and prepare the prison also show their glower toward him and other prisoners. Sebastian Rodrigues realizes his powerless in Japan. It triggers him to feel helpless, oppressed, and despair.

Making Him to Witness the Murders

In the prison, Sebastian Rodrigues is treated well. The Inquisitor gives him and all of prisoners the foods three times a day. During his arrestment, the Inquisitor and all of his people attempt to insist Rodrigues to do apostasy. They attempt to have a discussion with him. However, his faithful characteristic makes him does not change his mind.

Since the discussion cannot change Sebastian Rodrigues' mind, *Inoe-sama* orders his people to do the other ways in order to insist Rodrigues. The executor kills one of prisoners in front of others. Juan's head is cut by the executor. This fact is shocking Rodrigues as well. He screams and tries to open the door (01:39:06-01:40:06).

After seeing the killing action in front of his eyes, he feels despair. It becomes worse after he is brought to a beach and finds Garupe and all of other prisoners are drowned to the sea. According to the Interpreter, they are drowned because Rodrigues rejects to apostatize. The main purpose of the Inquisitor is making the *Padres* to deny the faith. The Interpreter states it directly to Rodrigues.

Interpreter: "We want the Padre to deny, and be an example to them."

(01:52:03-01:52:07)

The struggle of *Inoe-sama* as the Inquisitor in forcing Rodrigues to apostatize does not finish there. The Inquisitor orders his people to bring him to meet Father Ferreira by the guidance of the Interpreter. Ferreira is not a priest anymore. He has apostatised and changes his identity becomes Sawano Chūan. *Inoe-sama* uses Sawano Chūan to insist Rodrigues to apostatize.

At the night when there are some prisoners are hung in the pit, Rodrigues is forced to apostatize. Sawano Chūan encourages Rodrigues to apostatize. He tells Rodrigues that the prisoners are hung because of Rodrigues' fault. The Inquisitor is going to free them as soon as Rodrigues apostatizes.

Rodrigues : "No."

Father Ferreira : "You can spare them. They call out for help just as you call to God. He is silent, but you do not have to be."

Rodrigues : "They should apostatize. Apostatize! God help me. Apostatize! Korobu! Korobu!"

Father Ferreira : "But they have apostatized. Many times over. They're here for you, Rodrigues. As long as you don't apostatize, they cannot be saved. A priest should act in imitation of Christ. If Christ were here... If Christ were

here, He would've acted. Apostatized for their sake.”

(02:15:12-02:16:04)

The power of *Inoe-sama* and the support from society is too strong to be opposed. Rodrigues' love to others is also very strong. Finally, Sebastian Rodrigues agrees to apostatize.

Forcing Him to Apostatize

The Japanese social power forces him to apostatize. After his apostasy, Sebastian Rodrigues' faithful characteristic changes into senseless. He cannot feel anything about faith anymore and does not give his loyalty to anyone else. He states it directly in his speech to Sawano Chūan. *Inoe-sama* also gives him a new identity. He becomes Okada San'emon, the man who has already passed away and left a wife and a son. In his new identity, Rodrigues or Okada San'emon does not say anything about his faith due to his being powerless in Japan. The Japanese social power has changed a good priest with compassionate, optimistic, and faithful characteristics into one with oppressed, helpless, despair and senseless characteristics. His unconfident characteristic before experiencing the Japanese social power also triggers him to be powerless

Conclusion

After analyzing movie, the researchers draw two conclusions. First, Sebastian Rodrigues is a dynamic character. Before he experiences the Japanese social power, he is compassionate, optimistic, faithful, and unconfident. After experiencing the Japanese social power, he becomes oppressed, despair, helpless, and senseless.

The way Rodrigues reacts to the violence and unfair conditions in the Japanese society proves that he has a strong compassion as a Jesuit priest. However, his unconfident characteristic usually appears when he finds the hard occasion. After he experiences Japanese social power, the characteristics of Sebastian Rodrigues turn into oppressed, helpless, despair, and senseless. His oppressed and despair feeling are getting worse when he has to confront the violence and others' suffer. His low position makes him feel helpless. He cannot do anything to defend. As a result, he becomes senseless. His faithful characteristic changes into the depriving of the feeling.

Second, Sebastian Rodrigues comes to Japan when the edict of extermination of Christianity occurs. The value-rational and traditional social action in Japanese society provoke *Inoe-sama's* power and authority as the Inquisitor and the governor of Chikugo become very strong. Some of his characteristics change because of the social action and social power in Japan. Sebastian Rodrigues feels oppressed, despair, unconfident, and helpless. The Japanese social power influences Sebastian Rodrigues' characteristics by making him find unfairness and violence, catching him, mocking him, forcing him to witness the murders, and finally forcing him to apostatize.

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BERTA'S FOOD STORY: THE CASE OF A SMALL SCALE GREEN BUSINESS IN YOGYAKARTA

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Abstract

This study seeks to examine the extent to which micro small and medium scale enterprises (MSMEs) apply Environmental Ethics in their business praxis. The data sources were field observations and in-depth interviews with one catering business in Yogyakarta known for its use of locally-sourced food and zero preservatives. This qualitative narrative research aims to answer how and why this selected MSME has demonstrated environmental awareness. The study looks further at the implications of this business practice toward the sustainability thereof. The data analysis reveals that, first, the business owner, driven by internal motivation, used environmentally friendly products to care for customers' satisfaction and need of healthy food. Secondly, the business, however, did not adhere to such external motivation as cutting no trees for fuelwood. Regardless of its damage for the environment, the use of fuelwood reduced production cost and no prohibition for cutting trees was thus far enacted. This study concludes that more efforts should be made to cultivate ecological concerns as the core of sustainable entrepreneurial skills.

Keywords: MSMEs, environmental ethics, green entrepreneurship

Introduction

The Indonesian government has currently given all firms including micro small and medium scale enterprises (MSMEs) to develop. According to the report of the National Team for the Acceleration of Poverty Reduction, MSMEs make up an integral part of Indonesian economy with approximately 99% firms in total which contribute 97% to the country's employment (Burger, N., Chazali, C., Gaduh, A., Rothenberg, A. D., Tjandraningsih, I., & Weilant, S. , 2015, p. 8). Given the importance of MSMEs, there are a number of policies made by the government to support the development thereof, including those related to taxes for MSMEs. For example, the Minister of Home Affairs Regulation No. 13 of 2006 regulates taxes for restaurants, cafes, canteens and catering, and other catering services. Next is the Regulation Number 23 of 2018 which legalizes the imposition of income tax on MSMEs. After the issuance of the regulation, MSME entrepreneurs only pay a tax of 0.5% of their gross income. With this newer

regulation, the business owners can save costs for tax payment with which they may earn more to develop their business further.

The Yogyakarta Province has the largest proportion of MSMEs among large companies. This is in line with the economic development of the region whereby lower middle class companies are dominant. Central Bureau of Statistics of Yogyakarta Province shows that the growth of MSMEs production in the second quarter of 2018 increased by 6.54% from the second quarter of 2017. This means that the development of MSMEs in Yogyakarta is quite promising. According to their business sectors, types of MSMEs are divided into 7, namely trade and services (52.85%), culinary (27.4%), fashion (8.91%), automotive (5.58%), agribusiness (3.93%), information technology (1.16%), and education (0.17%). As part of trading and service businesses, food catering is one of the business groups with the largest percentage. Catering business is quite attractive to entrepreneurs because the market potential is still wide open as shown by a number of researches on catering business in Yogyakarta areas (Vidianingtyas & Putri, 2014; Sulistyaningsih, Arifin, & Nurhaedi, 2016; Wijaya, Nurhadi, & Kuncoro, 2017).

Despite the tax revenue and ample opportunities brought about by MSMEs, in this case, catering business, sustainability is an important issue to address herein. Catering business is an activity reportedly contributes to the decrease in soil quality resulting from its waste production. Soil pollution causes a decrease in water quality which is a necessity for human life. The sustainability of the groundwater must be pursued indefinitely for which reason the use of water must not result in risks of all kinds – ecologically, economically, and socially (Paradewari, et al, 2018). Some cases related to environmental pollution include toxic waste from the inflight catering service ACS, a subsidiary of the Indonesian aviation company PT Angkasa Pura in 2016 (e.g. Sondakh, et al., 2014). Pollution done by MSMEs is not less worrying (e.g. Anggadwita, G., & Mustafid, Q. Y., 2014; Mariam, S. T., Roma, B., Sorsa, S., Worku, S., & Erosie, L., 2000); and worse still, such environmental damage is often left unreported. To compare, a study of wine firms in rural Africa shows that in the absence of state regulation, the role of managers with environmental responsibility is important in sustainable business in reducing the ecological risks (Hamann, R., Smith, J., Tashman, P., & Marshall, R. S., 2017). Indeed, the waste produced by catering services, to mention but one impact, will cause increased levels of BOD (Biochemical Oxygen Demand), COD (Chemical Oxygen Demand), and phosphorus in water. When water is polluted, the need for oxygen for the life of the microorganisms increases to break down the organic matter in the water. If the oxygen demand is not sufficient, the microorganisms in the water will perish. One study reports that although food waste is only a small part of biodegradable waste, this waste is the most likely contaminating other wastes and has become a major contributor in producing methane in a landfill (Gomez, M. G. C., Grimes, S. M., & Moore, D., 2008, p. 19). As a result, the catering business's waste cannot be decomposed.

The above conditions prove that the catering entrepreneurs' hardly show environmental concerns that help aggravate the pollution problems. The entrepreneurs should realize that their business' waste products have caused detriment to the environment. In addition, the use of chemically processed food materials also causes health problems in the long run. As such, the catering entrepreneurs need to provide wholesome products that are environmentally

friendly whilst preserving the environment. It is thus interesting to find out to what extent the MSME observed in this study shows its commitment to Green Business. By “Green Business”, it means an organization committed to environmental sustainability by way of its operation, use of renewable resources and efforts in minimizing environmental threats to future generation (Čekanavičius, L., Bazytė, R., & Dičmonaitė, A., 2014, p. 76). Meanwhile, the concept of Environmental Ethics used in this research is of transformative kind as proposed by Öhman (2008). It integrates ethical dimension in sustainable development and democratic responsibility characteristic of Education for Sustainable Education (Öhman, 2008, p. 27). This study, therefore, aims to examine Bertha Catering owner’s perception of Green Business by specifically addressing two questions as follows.

1. Is Bertha Catering aware of environmental conservation in doing business?
2. What are the impacts of this business to the environment?

Method

Used as data sources were field observation and interviews conducted in Bertha Catering located in Ngentak VIII RT 006/RW 019, Sendangagung, Minggir, Sleman, Yogyakarta. Data collection was done intermittently between May to July 2019, 2 to 3 hours per visit, by making use of video camera and tape recorder to bring the data together. The main research participant was Ms. Cicilia Rita Estrihartanti (henceforth Ms. Rita), 50 years of age, owner of Bertha Catering whose willingness to participate in this project had been duly authorized. According to Laws of the Republic Indonesia Number 20 of 2008 about Micro Small and Medium Enterprises, Article 6, Paragraph 2 (b), Small Enterprise has annual sales of more than Rp 300,000,000.00 (three hundred million rupiahs) up to a maximum of Rp 2,500,000,000.00 (two billion five hundred million rupiahs). Bertha Catering fits in this category.

Mindful of the fact that culture almost always influence entrepreneurs, non-quantitative ethnographic case study was used as research strategy (Dana, L. P., & Dana, T. E. , 2005) by observing closely the research participant and conducting in-depth interviews (IDI). Here the researchers also acted as observing participants in order to grasp better understanding of the business praxis in question. A set of preliminary questions was prepared to trigger further questions during IDI. The questions include activities related to production, waste management process, and attention to healthy food products (green products). To analyse and report the findings, this study applied naturalistic procedures (Schwandt, T. A., Lincoln, Y. S., & Guba, E. G. , 2007) with which several themes emerged that help the researches to draw conclusion on the business owner’s perception of environmental ethics.

Finding and Discussion

The findings obtained from answers to the research questions, namely the business’ awareness of environmental conservation and its impacts to the environment make up 3 emerging themes, i.e. 1) motivation for entrepreneurship, 2) challenges in entrepreneurship and 3) opportunities in green entrepreneurship.

Theme 1: Motivation for Entrepreneurship

Gast, Gundolf and Cesinger define entrepreneurship as the process of opportunity in innovation, creation and exploitation that involve functions, activities, and actions with which business is based and acted upon. As a result, their delineation of ecological sustainable entrepreneurship includes the whole process of identifying, evaluating, and seizing business opportunities that reduce its impact on the natural environment whilst generating societal and communal welfare (Gast, J., Gundolf, K. & Cesinger, B., 2017).

When Ms. Rita started her business in 2005, this school teacher began with getting food orders for office meetings of her circles of friends and/or colleagues. Luckily, many people enjoyed the food she prepared from which her intention to make a side business started to grow. Ever more customers ordered her nutritious food due to its use of local foodstuffs with no preservatives, although no promotions had then been made until she later put a label onto the snack boxes she catered for her customers. She said the following:

At first it didn't occur to me to become an entrepreneur but rather to go home to accompany my parents while waiting for permanent post as a teacher at the Marsudirini Yogyakarta Foundation. After waiting for so long, I decided to become an elementary teacher in the village and nurture my hobby in cooking.

Ms. Rita's statement partly exemplifies what it means to become an entrepreneur who is quick to respond to any business opportunity while catering to society's need of (healthy) food. From the interviews, it was revealed that the business has taken orders from several institutions through words of mouth, especially in recognition of the food's natural scrumptiousness. Among the customers to this day are RS Klepu, the nearby hospital, and staff from PT Pertanian who often order lunch boxes for their training participants and related events.

Ms. Rita's use of "Berta Catering" label to the snack boxes was more than a small innovation. It helped improve product marketing to the wider community so that her catering gradually grew to its fame. In addition to introducing more products to the public, the label was a necessity in a consumption report to account for BOS (short for *bantuan operasional sekolah*), the funds poured out by the government to advance secondary schools in Indonesia. Since then, the business has become so developed and overwhelming to handle by Ms. Rita all by herself. Having talked over the issue, Ms. Rita and her husband, Mr. Didit, decided that Mr. Didit give up his job to help advance and run a better catering business in 2006 to the present. Besides, Ms. Rita was already appointed as a civil servant and leaving her post as a teacher would not have been advisable.

From the field observation, Berta Catering is quite promising as it has also provided living for the local people. The business sprawls on a land of around 2,000 m² with a building area of around 700 m². There is an asphalt road to Berta Catering which is located near a stretch of rice fields which makes the air fresh. There is also a small ditch on the edge of the house that flows throughout the year and a pond of *gurameh*, small, brightly colored Asian labyrinth fish, to keep fish supply. Two vans are available to buy raw materials and send orders. The average

daily order is 150 boxes priced at @ Rp 20,000. The business employs 5 workers who work every day and get overtime pay. Berta Catering has a legal entity shown by TDP, Company Registration Certificate, and NPWP Daerah, Regional Taxpayer Registration Number. Here we see that Berta Catering has undergone the process of identifying, evaluating and seizing business opportunity as proposed above (Gast, J., Gundolf, K.& Cesinger, B., 2017). While business acumen and societal demand give a boost to the business owner's motivation, environmental concerns are yet to see. The growth of Berta Catering, like any other MSMEs, lends itself to challenges and opportunities to which the discussion now turns.

Theme 2: Challenges in Entrepreneurship

As business grows, the work must be increasingly professional. However, employees cannot always work together professionally. Investigating differing motivations in becoming an entrepreneur, a similar study in Ethiopia concludes that added to their own ambitions, entrepreneurs require family members, friends and personality inclined to entrepreneurial carriers (Krishna, 2013). This is to say the success of an entrepreneur is often contingent on who she or he works with.

Like most MSMEs, Berta Catering employs close neighbors. However, they sometimes have difficulty in finding professional staff. Those who have expertise and skills do not necessarily have discipline in work. This problem has discouraged Ms. Rita to accept large orders. From IDI, it is obvious that she experienced difficulties in dealing with co-worker neighbors who were not committed to the chores because of personal needs such as going to functions, helping out relatives in their family events, to name but two. There are times when the co-worker is of stubborn, smart-alecky type, hence refusing to listen to Ms. Rita's instruction. Another worker is fond of chit-chatting as to slow down the work while more works need to be done. Indeed, Berta Catering has a lot to do for sometimes it takes care of 3 to 4 orders of 50 to 150 rice boxes in a day. (The largest order as culled from this study's early June interview was 1,000 boxes).

In addition to problems with poor quality employees, capital is also another anxiety in business development. At the beginning of the business, Berta Catering did not have catering equipment but it rented from party equipment rentals. Ms. Rita recommended her customers to order in the form of *nasi kotak*, "rice box", because it does not require any tableware for serving. Reservations in the form of a buffet would reduce profits because they had to pay the cost of renting equipment which was then quite expensive, approximately Rp 6,000 per set. Gradually Berta Catering managed to buy cutlery from savings. This small entrepreneur set aside their income to save with the aim of buying tableware so they did not need to rent anymore. Initially there was a thought of borrowing funds from the bank but Ms. Rita and her husband decided not to continue with the plan due to various considerations. This reluctance to increase the capital has also caused Berta Catering to grow unhurriedly.

Another problem related to funding is uncollectible receivables. This happens because many of Berta Catering customers have family relationships so they cannot be billed like most businesses. Expressing her concern about friends or relatives who failed to pay their orders in due course, Ms. Rita, smiling, had this to say: "That's it. Sometimes I don't have the heart [to ask them to pay]. Sometimes we asked them to pay but never come back to pay, 5 million, 3.6

million, 2.4 million. Two hundred thousand unpaid bills are the most frequent to happen.” This then has made Berta Catering’s business capital slow to increase.

Theme 3: Opportunities in Green Entrepreneurship

There are three main issues related to environmental problems, namely internalization of environmental management practices, environmental innovation, and knowledge management (Robertson, J.L. & Barling, J., 2015, pp. 15-16). In the meantime, orientation in becoming green entrepreneurs may be as varied as inherent motivation including emotional attachment, market thrust, and social responsiveness (Jiang, W., Chai, H., Shao, J., & Feng, T., 2018) and therefore becoming a green entrepreneur is not easy to get done (Sonenshein, S., Decelles, K. A., & Dutton, J. E., 2014). Using the above theorization, the data analysis revealed the third theme, that is, Berta Catering’s potentials to continue taking on green entrepreneurship way of life.

In terms of food materials supply, Berta Catering relies on the traditional market, the closet being the Godean Market that stays open for 24 hours selling vegetables, fruit, fish, meat, poultry, spices, and many more. Ms. Rita has made use of the main raw materials from vegetables, meat, and fish to spices and flavorings. No chemicals for food coloring are used as all ingredients are natural dyes, for example, mixture of teak leaves for color, and brown sugar for sweeteners, not to mention other herbs of different flavor and aroma. She said that the quality of food with natural ingredients was wholesome while naming Klepu hospital as one loyal customer who ordered from Berta Catering for almost every single event. Instead of using artificial preservatives, such natural ingredient as lime juice is useful to add to rice or vegetables to be cooked to prevent the materials from being stale far too soon.

Excepting for gourami, other fish and meats are easy to obtain from the market or retailers; hence there is no necessity to be self-sufficient for these raw materials. Speaking of sustainability, the couple entrepreneur’ neighbors raise ducks and chicken fed by Berta Catering’s leftovers and food scraps. Mr. Didit used to recycle eggshell as bites for mouse trap but it did not last long because mice breed so fast compared to those trapped. What can be inferred here is that Berta Catering finds no difficulty in trashing out the production waste. The question here is: Is the waste disposal system environmentally friendly? When pursued further about waste water, the owners quickly pointed out the ditch running behind the house. They throw away greasy water waste onto a heap of ashes in the backyard. It was only in the researchers’ next visit that a waste oil disposal container was later provided. Apparently, environmental management can only be carried out by implementing policies, codes of ethics, and industrial ecological actions. It is right to say that it takes external motivation to become resolutely ecologically inclined entrepreneurs (e.g. Jiang, W., Chai, H., Shao, J., & Feng, T., 2018; Robertson, J. L. & Barling, J., 2015; Wei, L. K., Omar, R., & Sa'ari, J. R., 2015)

The analysis of data gleaned from both field observation and IDI shows that in terms of production (cooking process), Berta Catering has sooner or later faced ecological problems for its use of fuelwood in reducing the production cost. Berta Catering uses fuelwood to cook food; this means that it has the potential to cause environmental damage because many trees will be cut down for this purpose. According to the Environmental Protection Agency (EPA), “pollution prevention

is reducing or eliminating waste at the source by modifying production processes, promoting the use of non-toxic or less toxic substances, implementing conservation techniques, and re-using materials rather than putting them into the waste stream” (Robertson, J. L. & Barling, J., 2015, p. 15).

Here, Berta Catering stakeholders (owner and customers) argue that cooking using fuelwood will produce more delicious dishes than using an oil stove or gas stove. This is the reason why to date Berta Catering continues to use fuelwood taken from Melinjo tree (*Gnetum gnemon Linn.*) Mr. Didit decided on the use of Melinjo wood because it does not cause much smoke; besides, the wood can still burn when wet, thanks to its oleaginous contents. Ms. Rita and her husband explained that they cut the large trees of which the trunks were also in use by the handicraft and kitchen utensil home-industry to make *parut*, coconut grater. They claimed that their business did not produce waste which could pollute the environment. The smoke generated from the cooking process was reportedly discharged into the air through traditionally made chimneys. They believed that their neighbors did not feel disturbed by the smoke. They once asked one neighbor and the latter declared that they did not feel disturbed. This means that living together in the environment can still be maintained even though every day there is smoke arising from the food processing. The fact that Berta Catering lies on the outskirts of the village seems to lessen the practical problem often occurs among neighbors.

To sum up, Berta Catering has the potentials to operate green business in terms of societal beliefs. Given its current location in Ngentak, one prospective village in Yogyakarta, the spirit of cooperation and harmonious neighboring life easily fit in with environmental ethics practiced within democratic and pluralistic milieu (Öhman, 2008).

Conclusion

This research limited itself on examining Berta Catering as the research participant to find out what factors motivate the entrepreneur to produce environmentally friendly products. Ms. Rita and her husband Mr. Didit as owners of Berta Catering have the motivation to continue serving dishes prepared with natural ingredients because they feel that in so doing they produce meals desirable to their consumers. For this reason, the owners will continue to maintain the business quality.

The results of the study have shown that in the production process, the business stakeholders hardly perceived that Berta Catering disturb the neighbors and their daily activities because of its location by the village near the rice fields, hence fairly far from the settlement. Berta Catering has no concern about production waste either because they recycle the unconsumed food to give to the neighbors for poultry feed. However, the business owners have not had enough information on procuring fuelwood which has the potential to damage the environment.

It has also been shown that driven by internal motivation, Berta Catering owners offer environmentally friendly products to maintain the consumers’ trust that they provide healthy and yummy food without chemically processed ingredients. Meanwhile, such an external motivation as adherence to

environmental and social norms has not been taken into thoughtful consideration because there are no regulations that prohibit people from cutting down trees.

This study recommends 5 ideas for Berta Catering to have a go: (1) continually preparing locally-sourced groceries for the menu while using recyclable tablewares not the disposable ones (2) always updating culinary techniques/skills using sustainable sources or supplies; (3) minimizing the use of plastic bags of all kinds and sizes by replacing them with banana leaves or other innovative, hygienic, and ecofriendly modes of packaging (4) reducing the use of fuelwood to opt for environmentally friendly alternative fuels; and (5) upgrading the workers' professionalism by participating in relevant trainings.

As a final point, it would seem mandatory to have regulations made to reward good ecological practices and to penalize any breach of regulation so that MSMEs may inevitably transform into sustainable business. The success of tax policy enactment on MSMEs as to boost the business growth cited in the beginning of this article is a good example to implement on environmental code of practice for any business.

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POETRY TRANSLATION ACCEPTABILITY ON *THE TRIALS OF APOLLO: THE HIDDEN ORACLE* NOVEL

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Abstract

This study aims to find out the extent of the acceptability of the poetry translation in the novel. One research question is formulated: To what extent is the poetry translations in *The Trials of Apollo: The Hidden Oracle* acceptable based on Larson's criteria of an acceptable translation. Qualitative research by using the text analysis was conducted. The data of this research were taken from both the English and Indonesian version of *The Trials of Apollo: The Hidden Oracle* novel. In order to answer the research question, the researchers compared the translation between the English and Indonesian poetry using the theory of acceptability by Larson. The results show that there are 36 poetry translations which are categorized as acceptable and three poetry translation which are unacceptable. The 36 poetry translations incorporate at least two out of the three poetry translations acceptability criteria, while the three poetry only fulfil one poetry translation acceptability criterion.

Keywords: poetry translation, acceptability, *The Trials of Apollo: The Hidden Oracle*

Introduction

Translation does not merely mean changing the source language into the target language, especially in literary works (Newmark, 1988). Some aspects need to be considered in order to have an acceptable translation. An acceptable translation will make the readers not only understand the meaning, but also obtain the appropriate meaning of the literary works. The form of an acceptable literary work translation, especially poetry, has not been exposed clearly because some experts even believed that poetry cannot be translated. Therefore, poetry translation needs to be analyzed.

Poetry is the freest type of literature works whose words have powerful meaning (Newmark, 1988). Since the words have powerful meaning, poetry is more difficult to understand compared to other literary works. In order to make poetry easier to be understood, poetry should be translated. However, translators cannot simply translate poetry. It is due to the 'powerful words', which are often being represented in the form of morpheme or idiom. In translating, the source

language meaning and style should be able to be delivered into the target language as natural as possible (Nida, 1974, p. 12). It means that the translators should be able to find the same ‘powerful words’ with the context of the target language.

Novel translation is the second most difficult literary works to be translated after poetry because it has lots of metaphors and idioms (Newmark, 1988). Metaphors and idioms cannot be translated word-for-word. Translators should know the equivalent metaphors and idioms in order to make the translation acceptable. Hence, when translating poetry in a novel, someone should consider more aspects rather than translating a poem or a novel alone. Thus, this study is expected to be able to explore more about translating poetry in a novel.

The Trials of Apollo: The Hidden Oracle novel was chosen because the poetry translation in that book is different from the translation of poetry in an anthology book. The poetry in that novel has restricted context. The poetry is written in every chapter, under the chapter number. It is a summary of the story in the books. In an anthology book, the poetry translation acceptability can be analyzed directly, but in this novel we should read the chapter first before we can determine whether the translation of the poetry is acceptable or not. Therefore, the poetry translation in this novel needs to be analyzed.

The Trials of Apollo: The Hidden Oracle

The Trials of Apollo: The Hidden Oracle is the first part of pentalogy novel, The Trials of Apollo, by Rick Riordan. This novel was first published in 2016 in the United States by Disney Hyperion and in Great Britain by Puffin Books. The Indonesian version was first published in 2017 by Penerbit Naura Books. This novel contains 39 chapters. In the beginning of every chapter, there is a poem which summarizes the events that happen in that chapter.

Translation Acceptability

Translation acceptability is the measurement of whether a translation can be categorized as a good translation or not. According to Larson (1984), a translation should firstly, use the natural form of the target language, which means the translation is not stiff. In other words, it uses the daily language of the target language. Secondly, it should deliver the same meaning from the source language into the target language, which means it does not change the meaning or lose its’ essential meaning (p. 6). Lastly, it should maintain the dynamic of the original source language text, which means that the translation can give the same feeling to the receptor in the target language with the receptor in the source language (Larson, 1984, p. 6). Related to the theory of translation acceptability, a poem should focus more on the meaning of the word rather than focusing to find the same word. It means some words may be very different after being translated into the target language. In other words, to get an acceptable translation, translators should prioritize some things over the others. According to Nida (1974), “Contextual consistency has priority over verbal consistency, dynamic equivalence has priority over formal correspondence, the aural form of language has priority over the written form, and forms that are used by and acceptable to the audience for which a translation is intended have priority over forms that may be traditionally more prestigious” (p. 14).

Method

This study used the text analysis method. A text analysis method is a type of content analysis in which the researcher analyzes and interprets documents to give voice and meaning around an assessment topic (Neuendorf, 2002). The type of this research data was literary works. The data were 39 poems from the English version of *The Trials of Apollo: The Hidden Oracle* novel and 39 poems from the Indonesian version. Purposive sampling was used because only the poetry in the beginning of the chapter were analysed. The poetry inside the chapter were not analyzed because they have different forms from the poetry in the beginning of the chapter. The poetry in the beginning of the chapter is haiku, while the poetry inside the chapter are free poems, limerick, and pantun.

The instrument used was a checklist on poetry translation acceptability. It consisted of two parts, namely the theory of poetry translation acceptability by Larson and the poetry in the beginning of each chapter inside the book. The data were analysed in three steps as proposed by Ary, Jacobs, and Sorensen (2010) namely organizing and familiarizing, coding and reducing, and interpreting and representing (p. 481). In the first step, the literal and connotative meaning of each word or phrase used in the poetry were identified and organized by listing them from chapter one until chapter 39. The second step was coding every line of the poetry depending on the existence of metaphors. The last step was interpreting and representing, which was conducted by comparing the English with the Indonesian version to find out whether the translation was acceptable or not based on Larson's theory of an acceptable translation in the checklist. The poem is considered as acceptable if there are at least two criteria of acceptability translation by Larson present. After that, the results were presented using a pie chart.

Findings and Discussion

Acceptable Poetry Translation in The Trials of Apollo: The Hidden Oracle

Referring to Larson's translation acceptability theory (1984), a translation should use the natural form of the target language, deliver the same meaning to the target language, and maintain the dynamic of the source language (p. 6). There are 36 poetry translations which are categorized acceptable. The first example of acceptable poetry translation is found in Chapter 1, which is presented in Table 1 below.

Table 1. Acceptable Poetry Translation in Chapter 1

Line	Code	Meaning in Indonesian	Code
Hoodlums punch my face	E1.L1	<i>Mukaku kena hajar</i>	I1.L1
I would smite them if I could	E1.L2	<i>Si preman pantas binasa</i>	I1.L2
Mortality blows	E1.L3	<i>Nahasnya aku fana</i>	I1.L3

If the first line is translated literally, it will be *Preman menghajar mukaku*. Meanwhile, the second line will be *Aku akan menghantam mereka jika aku bisa*, and the third line will be *Kefanaan meniup*. However, as shown in Table 1, the translation of E1.L1, E1.L2, and E1.L3 are not literal. In I1.L1, the word "Hoodlums" is not translated. It is put on the second line. It is similar to the translation of E1.L2. The subject "I" is not translated on the second line.

However, if it is read as one unity, it delivers the same meaning that is Apollo wants to take revenge for the hoodlums. It is not translated literally because the translator wants to maintain the dynamic of the source language. Thus, the translator uses the word *preman* in the second line and the word “I” which should become a subject is changed into clitics *-ku*, which has a role as possessive pronoun, in the first line. E1.L3 is also not literally translated because in the second word there is a metaphor, that is “blows”. The word “blows” in that context means *mengacaukannya* not *meniup*. After finding the appropriate meaning of the metaphor, the translator paraphrases the phrase to make the translation become more natural in the target language. It is not translated as *kefanaan mengacaukannya* but *nahasnya aku fana*.

Table 2. Acceptable Poetry Translation in Chapter 2

Line	Code	Meaning in Indonesian	Code
A girl from nowhere	E2.L1	<i>Anak perempuan entah dari mana</i>	I2.L1
Completes my embarrassment	E2.L2	<i>Menggenapkan aibku</i>	I2.L2
Stupid bananas	E2.L3	<i>Dasar pisang celaka</i>	I2.L3

The second example of acceptable poetry translation is found in Chapter 2. In this poetry, the first line is translated literally, which becomes *Anak perempuan entah dari mana*. The second line has the same case. However, the third line is quite different. When E2.L3 is translated literally, it becomes *Pisang bodoh*. Though it is not translated literally, “stupid bananas” is not a metaphor. It is weak swear words. Hence, in order to make the translation of the swear words becomes natural in Indonesian, it becomes *Pisang celaka*.

The third example of the acceptable poetry translation is also not translated literally. The first line is a Spanish phrase which means *Rumah Jackson*. However, it is translated into *Di Istana Jackson*. The Spanish phrase is actually a slang which is derived from borrowed words. Apollo uses Spanish language as a slang because he wants to make a glorious image of Percy Jackson’s house which is actually a sarcasm. Therefore, it is translated into *istana*. The second line is translated literally, but it is simplified. The word *tiada* replaces the words *tidak ada* and the word *emas* is deleted. Hence, instead of writing *tidak ada takhta berlapis emas untuk tamu*, it is translated into *Tiada takhta emas untuk tamu*. The last line is also not translated literally because it is slang. The word “dude” means *bung* in Indonesian. The word “dude” also has the equivalent one in Indonesian that is *bro*. Thus, when it is translated literally, it becomes *Yang benar saja, bung?* or if the slang wants to be kept, it can be translated as *Yang benar saja, bro?* However, both options do not maintain the dynamic of the source language as well as *Terlalu!* Therefore, to fulfil the three criteria of acceptable poetry translation, E4.L3 is translated into *Terlalu!* The complete list is presented in Table 3 below.

Table 3. Acceptable Poetry Translation in Chapter 4

Line	Code	Meaning in Indonesian	Code
Casa de Jackson	E4.L1	<i>Di Istana Jackson</i>	I4.L1
No gold-plated throne for guests	E4.L2	<i>Tiada takhta emas untuk tamu</i>	I4.L2
Seriously, dude?	E4.L3	<i>Terlalu!</i>	I4.L3

The last example has a slang which is modified into someone's nickname. The nickname is "Hunk Muffin". Literally, hunk means *bongkahan*. In slang dictionary hunk (hunk of a man) means a well-built, sexually attractive man. Muffin refers to a kind of small cake. In Indonesian, muffin is still named muffin, but it will be added *kue* as modifier, so it becomes *kue muffin*. Some also removes one of the "f", so it becomes *kue mufin*. Hence, when it is translated literally, the third line becomes *bongkahan kue muffin*, or when it is translated using the slang definition it becomes *laki-laki seksi yang seperti kue muffin*. It can be seen that "Hunk Muffin" does not has an equivalent word in Indonesia. Therefore, the translator should make a new nickname which can represent "Hunk Muffin". In order to do that, the translator should think of the person who obtain this title, Leo. Leo is a small but attractive boy. The word *kakanda* is used to call a brother in a kingdom or a lover sweetly. It means that the one who is called *kakanda* is charming like a prince or a boyfriend. Meanwhile, the word *imut* is the same with "cute" in "Peter is cute, isn't he?" Hence, *Kakanda Imut* could represent Leo and give the same vibes with "Hunk Muffin", which is a small but attractive boy. The next phrase "earned" is quite literal. It only specifies the "it". It in E39.L3 refers to the word "hit" in E39.L1. The second line and the first line are also literal. However, in I39.L1, there is a word *katamu*. The addition of this word does not change the meaning at all. It is only used to make the translation more natural. Table 4 describes the content clearly.

Table 4. Acceptable Poetry Translation in Chapter 39

Line	Code	Meaning in Indonesian	Code
Want to hit Leo?	E39.L1	<i>Ingin memukul Leo, katamu?</i>	I39.L1
That is understandable	E39.L2	<i>Bisa dimaklumi</i>	I39.L2
Hunk Muffin earned it	E39.L3	<i>Kakanda Imut patut ditinjau</i>	I39.L3

Unacceptable Poetry Translation in The Trials of Apollo: The Hidden Oracle

There are three poetry translations which are categorized as unacceptable. These poetry translations are unacceptable because the meaning and dynamic of the source language, which are included as the second and third criteria of acceptable poetry translation, are changed. The first example of unacceptable poetry translation is found in Chapter 3. When the first line is translated literally, it is good. It uses the natural language of the target language, delivers the same meaning from the source language, and maintains the dynamic of the source language. However, the second line does not maintain the dynamic of the source language because the diction in I3.L2 is just the core of the E3.L2. It does not deliver the sadness Apollo feels. When E3.L2 is literally translated, it becomes *Sekarang di tengah kota merasa sedih*. It is definitely not natural, so the translator decides to take the substance of the line which is Apollo is very sad. *Merana* is

equivalent to “very sad”. It means that it delivers the meaning of the content from the source language. The translator could simply say *merana* instead of *sekarang di tengah kota merasa sedih*. However, if he or she just uses the word *merana*, it makes the source language loses its feeling. Therefore, the translator should have made a new sentence which is poetic enough to deliver the sorrow Apollo feels. The third line also does not deliver the same meaning and does not maintain the dynamic of the source language. Of course “Bah, haiku don’t rhyme” could not be translated literally because it will become unnatural in the target language. Therefore, the translator decides to take the core of line and change the diction. However, the translator may get the meaning wrong. Poetry which is not rhymed is bad. In Indonesian, “bad” is *payah*. Hence, it is translated into *Ah, payah*. However, haiku is not necessarily rhymed. In fact, most haiku are not rhymed. *Ah, payah* is more natural and be easier to understand than *Ah, tak berima*, which fulfils the first and second criterion of acceptable translation. However, the meaning is distorted. Though Nida (1974) states that a good translation should be easily understood, but it is useless if the meaning misleads the reader (p. 173). Moreover, this poetry translation only uses the correct punctuation principle. Hence, this translation is unacceptable because it only preserves the natural form of the target language and ignores the other aspects and principles. The details are presented in Table 5 below.

Table 5. Unacceptable Poetry Translation in Chapter 3

Line	Code	Meaning in Indonesian	Code
Used to be goddy	E3.L1	<i>Dahulu dewa</i>	I3.L1
Now uptown feeling shoddy	E3.L2	<i>Sekarang merana</i>	I3.L2
Bah, haiku don’t rhyme	E3.L3	<i>Ah, payah</i>	I3.L3

In the second example of unacceptable poetry translation, E7.L1 and E7.L2 have been translated into I7.L1, I7.L2, and I7.L3. It is translated literally and naturally into the target language because it does not contain any metaphor. The problem is the last line is missing or not translated. It is different from the seventh example. The seventh example also has a line which does not exist in the other language, but the missing one is the line in target language. However, in this translation the missing one is the line in the source language or deletion. Addition is better than deletion if the addition does not change the core of the source language such as in the poetry chapter 22. On the other hand, deletion is not acceptable because it eliminates the meaning and may influence the dynamic of the source language. In this example, “Have fun with that, LOL” is a sarcasm for the Apollo’s condition. In that condition, Apollo is desperate but he does not look miserable. Instead, he is still able to make fun of them. It changes the meaning and the dynamic of the source language when the line is deleted because it makes Apollo seem miserable. In addition, this poetry translation only uses the first principle; correct punctuation. Hence, this poetry translation is unacceptable because it only fulfils one criterion and uses only the correct punctuation principle. The analysis of the poetry is presented in the following table.

Table 6. Unacceptable Poetry Translation in Chapter 7

Line	Code	Meaning in Indonesian	Code
Tag with plague spirits	E7.L1	<i>Kejar-kejaran dengan roh wabah penyakit</i>	I39.L1
You're it, and you're infectious	E7.L2	<i>Jangan sampai tertangkap</i>	I39.L2
Have fun with that, LOL	E7.L3	<i>Kalau tidak mau sakit</i>	I39.L3

In the third and last example of unacceptable poetry translation, only E14.L1 which is translated properly in I14.L2. E14.L2 and E14.L3 are nowhere to be found. As a consequence, I14.L1 and I14.L3 also do not exist in the source language when it is back-translated. When E14.L2 is translated literally, it becomes *Hei, sialan, apa yang baru saja terjadi?* or, if it is changed into a more natural form, it becomes *Apa? Sial. Apa yang terjadi sih?* However, as mentioned before, there is no sentence similar to that in the Indonesian version. The last line has a similar case. When E14.L3 is translated literally, it becomes *Aku kehabisan ka-*. There is no similar sentence existing in the Indonesian version. This is the thing that should not be done by the translator. The translator should have translated it literally if there is no metaphor. Moreover, these lines can easily look natural when it is translated literally. As mentioned above, the translator takes the core and remakes the lines. It is in line with what Newmark (1988) suggested about translating a poem by taking the core and then making a new poem (p. 70). However, it does not need to be done if it changes the meaning rather than translating it word-for-word. It is different from the poetry in Chapter 17. In chapter 17, the translator also only takes the core but it is necessary to be done because it contains metaphors which do not have equivalence in Indonesian. Moreover, this poetry translation does not use any principle. Hence, this poetry translation is also unacceptable because it completely changes the meaning and the dynamic of the source language and does not use any poetry translation principle. The details are presented in the following table.

Table 7. Unacceptable Poetry Translation in Chapter 14

Line	Code	Meaning in Indonesian	Code
You've got to be kid-	E14.L1	<i>Kamu anak siapa?</i>	I14.L1
Well, crud, what just happened there?	E14.L2	<i>Apa, bercanda, ya?!</i>	I14.L2
I ran out of syl-	E14.L3	<i>Wah, gawat ini</i>	I14.L3

Conclusion

There are four points that can be concluded from the study. First, to decide the acceptability of the poetry, the interpretation method should be used to find the core of the poetry. Second, the poetry translation is influenced by the content of the chapter or the context. Third, syllable does not influence the acceptability because Indonesian tends to have more syllables than English. In other words, preserving the meaning is more important than following the syllable rule. Fourth, to get an acceptable poetry translation, translators do not always need to follow the poetry translation principles but still need to consider the poetry translation principles.

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ALADDIN AS AN IMMORAL ETHICIST IN ALADDIN AND THE MAGIC LAMP

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Abstract

This study delves into the tale *Aladdin and the Magic Lamp* as the excerpt of the Middle Eastern folk tales collection *One Thousand and One Nights* rather than the popular Disney version. It problematizes the figure of Aladdin and rebrands him as an immoral ethicist as opposed to the Disney hero who seeks strength within himself and the other text versions of him as a “changed” man. This problematizing essentially entails a critique of the Westernized moral figure and its basic ‘universal lesson’ in the text to argue his being immoral. To do this, the methodology of the paper follows from a philosophical reading that subjectivizes the protagonist into the question of ethics. Specifically, it takes from Žižek’s elaboration of the Nietzschean version of an immoral ethics that remains consistent with the fidelity to one’s desire. Such Žižekian standpoint differs from Said’s orientalist reading and antagonizes Jung’s archetypal critical reading in literature. The novelty of the paper shows how the plot critiques the Aladdin figure as an archetype and reveals Aladdin’s immoral ethics, which is founded on strength and constant activity but presupposing the voluntary knowledge and cleverness of his existential choice. To back this, the study finds three distinct features, namely: 1) disregard to authority, 2) love beyond good and evil, and 3) negative will to power.

Keywords: Aladdin, immoral ethics, Nietzsche, Žižek

Introduction

With the recent remake of the film *Aladdin* (Lin, Eirich, & Ritchie, 2019), it is becoming more crucial to revisit its content in terms of the tale’s universal lesson. To do this, however, Elturki and Shaman (2013) point out that “Aladdin’s Disney is not recommended because it is extremely westernized, and it does not preserve the essence of the cultural features of Arabic folktales” (p. 132). The story of *Aladdin and the Wonderful Lamp* can be contextualized as part of the collection of the Arabic Folktale *One Thousand and One Nights* popularly known in English as *The Arabian Nights* in its first English edition in 1706 (Rahayu, Abdullah, & Udasmoro, 2015). The *One Thousand and One Nights* book allegedly originated from a popular story of a king by the name of Shahryar who, due to his past experience of being betrayed by her former wife’s infidelity, marries a new wife every night only to execute her. Knowing this dismal fate, Scheherazade, the new married queen, decides to tell exciting stories to the king in order to postpone her death. Whenever she is done telling a story, she begins

with another one and this makes the king curious about the new conclusion. This resulted in her stalling her death, lasting for 1001 nights. It was believed that the stories told by Scheherazade vary from love stories, tragedies, comedies, and poems, all of which depict different places, events, and magicians (Erturki & Shaman, 2013, p. 116). Among the collection of stories, poems and so on, in the 1001 Nights, the famous story of Aladdin and the magic lamp was added in the eighteenth century (Spielvogel, 2009). From Scheherazade's task of entertainment, one sees the importance of Aladdin and the stories in *Thousand and One Nights* in their contribution of "amusement and delight of every succeeding generation" (Weber, 1812, as cited by Caracciolo, 1988).

There are many versions, adaptations, and translations of the famous Arabic folklore, *Aladdin and the Wonderful Lamp*. Sabir Badal Khan (2004) discussed the Balochi versions from the two narrators Swali and Jangyan in relation to the themes and motifs of the Arabian Nights. His study pointed out that the oral versions of the narrators retained the basic plot and structure but when it comes to the details, each varies accordingly from the written source. As such, "the Balochi variants evidently derive from the text included in the Arabian Nights. As they constitute orally learned and transmitted versions, the narrators do not intend to produce verbatim renderings of their source text but have both added and omitted details" (Khan, 2004, p. 218). The analysis of Khan is similar to a study cited by Kapchan (1996) stating that "the stories told in the Moroccan marketplace today may well come from an Arabic translation of Galland's *Mille et une nuits* [*One Thousand and One Nights*]... which itself may enter the written tradition when collected and documented." Basing then from Antoine Galland's version, whose Aladdin text according to his diary can be traced from an added story told to him by a certain Hannah Diyab, the Balochi oral narrators have developed the source text (Arabian Nights) independently by drawing creative motifs and having some embellishments to suit the text to their local narrative traditions.

Elturki and Shaman (2013) critically analyzed the western version of *Aladdin and the Wonderful Lamp* from its Arabic versions. Based on the themes that have emerged, they found out that, in comparison to the Arabic version of Aladdin and the Wonderful Lamp, the Disney variety is considered very Americanized in terms of characters, appearances, names, and events: "through looking at the settings, the characters, and the events as well as the cultural characteristics presented in the books, we found that most of the English versions were not faithful to the Arabic version" (Elturki & Shaman, 2013, p. 115). It was further elaborated that Arabic culture was misrepresented in terms of attire and personality for they were far-off from the Arabic version as well as the general cultural characteristics of the Arabic folktale.

Rahayu et al. (2015) also analyzed the Arabian Night's version of Aladdin and the Disney adaptation. It was found that the movie was adapted from the Arabian Night's version by changing many important parts, from the setting of the place, name of the characters, characterization, and the plot which builds a different discourse from the original text. Disney has successfully omitted the Islamic messages and values that exist in the tales of Aladdin in Arabian Nights. That is to say, Disney completely removed the Islamic language, messages as well as Islamic values and changed them into 'American values' such as freedom and the imaginary formula "happily forever after" which supports the initial claim of

Elturki and Shaman (2013) that “the Disney version of Aladdin and the Wonderful Lamp is very Americanized” (p. 117). It was also stressed that the change in discourse presented the idea of Arab barbarism through the practice of stereotyping such as labelling the Arab people as barbaric, bad, silly, and wicked; hence depicting a dangerous and negative image (Rahayu et al., 2015, p. 24).

One of the most common differences noted in the analysis of the Arabian Night’s version of Aladdin and Disney’s adaptation is the characterization especially of the main character, Aladdin. Rahayu (2016) pointed out that “Disney’s Aladdin constructs the identity that is completely different from the folktale of Aladdin.” Aladdin’s identity in the folktale is embedded in the cultural traditions of Muslims in the 10th-century Chinese cultural setting, while the constructed identification found in Disney’s animated film is set within an Arabic background but with the American values of freedom and heroism.

Nope (2016) analyzed how Disney reconstructed the traditional men roles through Aladdin’s character. Aladdin in Disney is “constructed as the hero who has light skin color and American look with the design of his figure is after a popular and handsome Hollywood actor in 1990s, Tom Cruise” (Rahayu et al., 2015, p. 29). The issue of masculinity also factors in: Tyson (2006) mentioned that men are traditionally cast as ‘rational, strong, protective, and decisive’ but somehow, Disney’s description of Aladdin’s character contradicts the ideal “traditional man” and depicts it as a New Male which is defined by Braught (2010) as “a strong male protagonist with hard-bodied, alpha male qualities as well as to advance a sensitive, romantic side.” This conception proved to be an answer to the second wave of feminist movements which influence middle-class intellectual males to be more caring, sensitive and share domestic responsibility (Beynon, 2002), a kind of “campaign” of “the new face of masculinity... as an image of men who are more coveted by women” (Nope, 2016, p. 42).

A quick glance of the introduction part of some versions show, moreover, that Aladdin is ‘poor’, ‘lazy’, and a ‘trouble maker’ (Pullman, 2005; Kerven, 1998; Eastman, 1996) but in the end shows “change,” a metanoia that is supposed to be translated as the basic ‘universal lesson’ of the tale. While these recent studies picture Aladdin as a figure who is bound within the panoply of societal and cultural values, they picture nonetheless an agent who struggles to fit altogether a moral character by later on submitting to the norms of his cult and finding a traditional conception of power within oneself. In summing up the sparse texts reviewed above, it can be seen how even with the other text versions, Aladdin is still thought as an archetypal hero who succeeds to tell a morale of the story.

In the light of such background, this study problematizes this caricature of Aladdin as this individual who distances himself with external power and manages to find the power within him. This can be based on the elements that do not add up, especially in the text version, where his attitude shows otherwise. Against such a picture, this problematizing offers a critique that essentially portrays Aladdin as an immoral ethicist. However, the manner of critique in this paper does not conform to well-defined critical standpoints in literature (e.g. feminist, Marxist, Psychoanalyst, etc.). What it follows instead is the uncanny style which Žižek uses as literary criticism and theory. In *Everything You Always Wanted to Know about Literature but Were Afraid to Ask Žižek*, Sbriglia (2017) explains how Žižek works as a critic from a ‘post-theory era’ or as part of the

‘theorists without theory’ together with Judith Butler, Giorgio Agamben, and Alain Badiou. Following from Nicholas Birns, Sbriglia states that “whereas the 1970s saw the Yale School of deconstruction grow out of the work of Jacques Derrida, and the 1980s saw the New Historicism grow out of the work of Michel Foucault, from the 1990s onward theory” remains “broken up” (p. 3). If there is a similitude that this critique likens itself, it is the antagonism of Carl Jung’s description of the archetypal hero. Accordingly, the archetype is “a figure...that repeats itself in the course of history wherever creative fantasy is fully manifested” (Jung as cited by Doble, 2011, p. 62). Notable examples are Jesus Christ and Clark Kent whose exemplarity resounds. Quite the anti-thesis of the archetypal hero, the manner of reading here reflects Žižek’s understanding of an immoral hero. And yet even if the paper leans towards Žižek’s manner of literary criticism, his position again dismisses any kind of structuring that makes his theory solid *as a theory*. In which case, this critical stand also differs from Edward Said’s explication of orientalism which views the East – including Arab culture – within the “eccentricities of Oriental life, with its odd calendars, its exotic spatial configurations, its hopelessly strange languages, its seemingly perverse morality” (Said, 2003, p. 166). Albeit it sets the backdrop in an Arabic setting as a way of illustrating the text, the paper merely focuses on the hero, Aladdin, by presenting him as a unique archetype of a hero that can be framed within an immoral ethicist standpoint.

What remains new in this paper, therefore, is not only a critique of Aladdin as an archetypal figure but also a new introduction of Aladdin as a unique archetype with distinct immoral ethicist features. The following section expounds more on immoral ethics as the theoretical framework based from Nietzsche and Žižek’s Archetypes.

Literature Review

Immoral Ethics, Nietzsche, and Žižek’s Archetypes

Nietzsche, Žižek says, is the philosopher of immoral ethics par excellence. The masterpiece with which this can be gleaned from lies in Nietzsche’s title *Genealogie der Moral, not der Ethik*, where ethics deals precisely with the consistency to one’s fidelity of desire (Žižek, 2009). Such an ethics is fundamentally opposed to the concept of morality. Morality deals, on the contrary, with one’s relation with the ‘other’, which is to say that if one’s choice is consistent in its self-reference and in disregard to the ‘other,’ then it strictly veers towards the direction of its opposite – immorality. This ethical immorality (in its commutation) means that the existential choice that surrounds one’s life-world is already void of a divine guarantor (Nietzsche, 1974): namely, that God is dead, its objective moral standing and the conventions upon which such an idea is hinged in the instrumentalities of cultural constructs. Immoral ethics, in this sense, abandons the idea of an authority, which in the case of the Christian ideal is a ‘celestial dictator who would wish punishment for his creation’ (Varghese & Idiculla, 2014, p. 51) and caters for a new freedom where one’s choices are left to one’s own – a vow of the self (Kahambing, 2014).

Žižek’s first archetype of this immortal ethics, or ethical immorality, is Mozart’s *Don Giovanni*. He recalls the life of Don Giovanni in Mozart’s last act where the young and promiscuous hero is confronted with a choice. He is

Mozart's arrogant figure who is "utterly immoral" (Kitcher & Schacht, 2006, p. 176). With all his wrongdoings, he was asked before his death if he would show remorse and ask forgiveness. The choice befalls him, an existential one, where redemption is at stake. If he remains adamant, however, he will suffer eternal damnation. The ethical heroic act of Don Giovanni here is the insistence of his choice not to renounce what he did despite the crucial offer. But in no way did he persist with the rationale of wealth or pleasure. As Žižek says:

The only explanation is his utmost fidelity to the dissolute life he has chosen. This is a clear case of immoral ethics. Don Giovanni's life is undoubtedly immoral. However, as his fidelity to himself demonstrates, he was immoral not for pleasure or profit but out of principle: acting the way he did as part of a fundamental existential choice. (Žižek, 2009)

Taking a feminine example from opera again, Žižek's second archetype is George Bizet's *Carmen*. Carmen also succeeds in living an immoral life: she ruins the lives of men, she destroys families and so on (Steen, 2003). But this is also a case of immoral ethics: "truly ethical, faithful to her chosen path to the end even if this means certain death" (Žižek, 2009). It is no wonder that Nietzsche becomes a great admirer of Carmen. Nietzsche says that he became a better person in engaging with Bizet's works (Nietzsche, 2008). Says Nietzsche: "as a matter of fact, each time I heard *Carmen* it seemed to me that I was more of a philosopher, a better philosopher than at other times" (Nietzsche, 2008, p. 19).

The third and perfect archetype of this ethics for Žižek is Stalin. Žižek recounts how Stalin, before his death, wrote at the back of Lenin's *Materialism and Empiriocriticism* found in his bedroom the following notes: "First, weakness. Second, idleness. Third, stupidity. These are the only things that can be called vices. Everything else in the absence of the aforementioned is undoubtedly virtue... That's I think immoral ethics at its purest" (Žižek, n.d.). The heroic figure of an immoral ethicist in this regard shuns inactivity and considers such vapid disposition of idleness as both a weakness and is unwise. The direct opposite then of this figure is someone who considers himself weak against circumstances, who is not clever enough to critically assess situations and remains static. In short, an unethical morality, as opposed to immoral ethics, is the invalid commutation that presents its figure of a weak individual who is full of, in Nietzsche's terms, *ressentiment*.

Method

This paper rereads *Aladdin and the Magic Lamp* in the context of immoral ethics. The study first relies on the Transedition Books version of the story retold and illustrated by Martin (1994), since in its retelling, important features are uncovered, as well as depicted with crucial openings. For better backing, however, the paper proceeds to cross-check other sources such as that of Burton (2009; 2000) and Lang (2016) whose structure and image finds similitude to Martin's. Burton retains the Old English language used in the translation, making it closer to the original reading in Galland. Lang's version also presents an uncanny structure, however different to Martin (but the same with Burton) in terms of added side stories such as Aladdin's father at the beginning and the brother of the magician at the end. This is to follow Lechner (2007) who advised

that ‘no single book should be relied on as the sole source of information about any country or culture,’ (p. 1), while at the same time not overlapping with the study of Elturki & Shaman (2013) who already contrasted the other different versions albeit without Burton and Lang’s. The focus is then shifted towards the readings on the sources which were not found in previous studies. Within such a backdrop, it puts the protagonist, Aladdin, in question, specifically his existential choice. Through Žižek’s critical standpoint, following from the theoretical construct above, the paper extracts the features that make him an immoral ethicist and how these coalesce into a unique archetypal figure.

Findings and Discussion

From Stalin’s three vices, as presented by Žižek, one can surmise that any other acts qualify as virtuous ethical acts as long as they are not part of the three. Further, one can but highlight the important good note: “NB! If a man is 1) strong (spiritually), 2) active, 3) clever (or capable), then he is good, regardless of any other ‘vices’! 1) plus 3) make 2) (Stalin, 1994; Rayfield, 2004, as cited by Žižek, n.d.; Žižek, 2009).” Following from such equation: “strength of self plus cleverness/capability equals activity,” the protagonist, Aladdin, is subjectivized as an agent that embodies an immoral ethical framework of action. The features of Aladdin’s immoral ethics that this study finds are the following: disregard to authority, love beyond good and evil, and negative will to power.

Disregard to authority

Aladdin’s immoral ethics is founded on his consistent existential choice: he wanted to have power but without responsibility. The fundamental drive that shows the whole time is the fidelity to this desire, an existential consistency that proves to be the general motif of the narrative. With his dispositional choice, Aladdin reveals his immorality by neglecting the figures of authority subjecting him to the societal and cultural status quo: he disregards the figures of the ‘other’ and prefers his desire. This can be shown in three major instances: his disregard to the authority of his father and mother, and his mistrust to the magician himself.

In Burton’s *Aladdin; Or, The Wonderful Lamp* (2000), Aladdin refuses to learn the craft of his father. He prefers to expend his days playing. When Aladdin reached the age of ten, his father thought of bringing him to the shop to teach him a trade that would be his profession so he could provide for himself in the future: “But, as Aladdin was a scapegrace and a ne’er-do-well and wont to play at all times with the gutter boys of the quarter, he would not sit in the shop for a single day ... Such was his case— counsel and castigation were of no avail, nor would he obey either parent in aught or learn any trade” (Burton, 2000, p. 190). This refusal and consequent insistence of his desire were maintained even until his poor father got sick and died. In Lang’s *Aladdin and the Wonderful Lamp* (2016), Aladdin’s disregard for the authority of his father is the very cause of his death: “This so grieved the father that he died” (p. 1).

In Martin’s version, Aladdin already lost his father and the choice of enjoyment is propagated even more without regard to his mother. His mother often asks him to “work to earn” a living and the response is a zealous mockery: “But Aladdin laughed [...] ‘I’d rather enjoy myself!’ (Martin, p. 273).” There were many occasions that Aladdin values more of his decisions driven by his desire and neglected his mother’s requests without considering the authority she holds as his

mother. Lang narrated that after the death of his poor father, his mother continued to persuade him to secure a profession “...yet, *in spite of his mother’s tears and prayers*, Aladdin did not mend his ways” (2016, p. 1; Italics mine). He continued with his actions. During the first appearance of the lamp Genie before his mother, she (his mother) immediately commanded him to throw/ sell the lamp and the ring for they should not “interact” with the works of the devil but Aladdin refused and at once acknowledged the things he could do as a virtuous agent of immoral ethics: “‘No,’ said Aladdin, ‘since chance hath made us aware of its virtues, we will use it, and the ring likewise, which I shall always wear on my finger’ (Lang, p. 3). During the time when Aladdin wanted to court the princess and ask for her hand, he commanded his mother to do his bidding: “Through whom shall I ask it, O my mother, when thou art present? And who is there fonder and more faithful to me than thyself? So my design is that thou thyself shalt proffer this my petition” (Burton, p. 204). In fact, the manner that Aladdin treats his mother is often this entitled plea of attending to his desires: “I be thy son and thou truly love me, that thou grant me this favor. Otherwise, thou wilt destroy me, and present death hovereth over my head except I win my will of heart’s dearling” (Burton, p. 204). In this sense, Aladdin’s rhetoric is always crafted as a wish to secure his own happiness. He remains a spoiled lad who insists on his desire: “And now, O my mother, thou hast no excuse, so compose thy thoughts and arise. Take thou this bowl, and away with it to the palace” (Burton, p. 205). Ali and Tehseem’s (2016) analysis, moreover, examined the anti-romantic feature of Aladdin’s relationship to his mother: “He let her do all the hard work.”

A final instance that shows his consistency can be shown in his reply to the magician. In Burton and Lang’s versions, this magician presented himself as Aladdin’s uncle, brother to his deceased father, who directed him a way to become rich: “He [the magician] said to the boy, ‘Would you like to become rich?’ ‘Of course!’ said Aladdin. ‘But one has to work to earn money, and I prefer to play.’ (Martin, p. 274). With some persuasive words that catered to Aladdin’s desire, he “trusted the magician and went with him” as if his master (Martin, p. 274). However, when he was about to hand over the lamp, he showed signs of cleverness that catered to his mistrust to the magician’s authority: “Aladdin saw the man’s eyes light up with such greed that he did not trust him” (Martin, p. 280) – a clear disregard to the master who showed him a way to achieve his desires.

It must be noted, most importantly, that this breaking away from authority relies on the consistency of Aladdin’s existential choice in such a way that the alterations of his attitude can only happen if they would always reflect his desire. When he acts on his choice, he fervently shows signs of the strength of will and cleverness. He was not stupid and idle: along the lines of his pursuits, he learns “the art of distinguishing glass from diamond” (Martin, p. 285). His disregard to authority in order to follow his desire is shown quite earnestly in his disobedience to the command of the Sultan to go back to their homes and continued to watch the princess when she is about to take a bath (Burton, 2000, p. 213).

Love beyond Good and Evil

One of Nietzsche’s aphorisms highlights another crucial factor in the immoral ethicist framework – love. Someone who is in love does not necessarily conform to a moral constitution: “Whatever is done out of love takes place beyond good and evil” (Nietzsche, 2002, p. 70). In this sense, love bypasses being a moral

sentiment and breaks away from norms. This directly connects Aladdin's disregard to the mandate of the Sultan despite the harsh societal prohibition that anyone who does not retire to one's home will be met or punished by death. When Aladdin cleverly peeked to see the princess who is about to take a bath, that is, "when the princess lifted up her veil the young man saw the most beautiful face he had ever seen. The next second he had fallen in love with her!" (Martin, p. 287). As the narration showed, Aladdin experienced "Love at first sight", "Stuck by her [the princess'] great beauty" and "fell in love with her on the spot." Her name in Martin's version is Badroulboudour the eldest daughter of the sultan and a princess of high rank (p. 286). When Aladdin saw her, "his strength was struck down from the moment [...] and his thoughts were distraught. His gaze was dazed, the love of her got hold of the whole of his heart" (Burton, p. 203).

It has to be known in this regard that this love has a deep connection to his choice and the paradox of its desire will always point back to it, that is, Aladdin does everything out of Badroulboudour because she is *his* love. Consequently, Aladdin's love in the story traverses precedent norms: his personal desire grows stronger when he immediately professed that he wants to marry the princess. This desire is supported with proving a lavish dowry stemming from a love that would do anything. As Aladdin says: "I would do a great deal more than that for the Princess" (Lang, p. 5). Doing everything out of love, bestowing every demand with his persistent strength of will and knowledge, he finally got the approval of both the Sultan and the princess: "The sultan welcomed him. He was not disappointed with the look of his future son-in-law and neither was Badroulboudour. She looked at Aladdin from behind some screens and fell immediately in love with him." (Martin, p. 296).

What makes this love essentially immoral is precisely its transgressing element – that it does everything for its sake – seen when Aladdin commits murder, i.e. when he begins to kill out of love. In this sense, love truly functions as that which goes beyond good and evil. When the magician was able to find out of Aladdin's sudden rise to royalty and was able to successfully snatch the lamp to transport the kingdom to his region, the resolution of the narrative portrays Aladdin and the princess as callously amenable to killing him. "'At the moment the magician is not here,' she said. 'As soon as he comes back, you must hide. Tonight I will put poison in his drink that the servant has brought for me. After that, it will be up to you to find us a way home again'" (Martin, p. 306). After the execution of this murder, Aladdin "cried out with relief. The magician lay dead on the floor and the magic lamp stood next to him!" (Martin, p. 309). And this is expressed with no feeling of remorse whatsoever: "'Now we are saved!' cried Aladdin" and having rubbed the lamp and wished for the genie, said "'We want to return to our beautiful country!' cried the happy young man" (Martin, p. 309). This was Aladdin's happiness, but contrary to virtue ethics which deems happiness as a product of good habits, the utmost quality of human flourishing or excellence that figures the ultimate end of man, the heroic ethical act was to return to *their* beautiful country. And this was done in an immoral sense: out of the death of his former master, or the killing of the other.

This was, however, not the end: in Burton and Lang's version, Aladdin killed another person after this. In what may have been the clearest or explicit portrayal of murder, Aladdin slain the magician's brother who pretended to be a holy

woman: “when the magician came near, Aladdin, seizing his dagger, pierced him to the heart” (Lang, 2016, p. 10), or in Burton’s words, he “seized him with a forceful grip and, wrenching the dagger from his grasp, plunged it deep into his heart” (2000, p. 233). The princess showed initial disapproval of this: “‘What have you done?’ cried the Princess. ‘You have killed the holy woman!’ (Lang, p. 10)” But upon knowing that it was the magician’s brother, the shock and condemnation suddenly dissipated.

Aladdin’s love then is a clear case of immoral ethics, which can be capped perfectly through the words of Aladdin’s mother when she was talking to the Sultan: “she then told him of her son’s *violent love* for the Princess” (Lang, 2016, p. 3; Italics mine). What does this violent love constitute? Is this not the same Shakespearean adage that says: ‘these violent delights have violent ends?’ Such *violent love* is shown once more in the extra portions found in Lang and Burton’s version. During the time of courting, the Sultan granted the Vizier’s wish to withhold the acceptance of marriage for three months. And this is where Aladdin fitted the virtues of an immoral ethicist quite seamlessly: showing signs of strength of will, he “waited patiently for three months” (Lang, p. 3), and when the Sultan broke his promise “for nearly three months” by letting the son of the Grand Vizier marry the princess, showed signs of cleverness/capacity by wishing that he creepily replace the Vizier’s son in bed at night while the latter is put “outside in the cold” until daybreak. Completely satisfied with this wish, Aladdin “lay down beside her and slept soundly” while the princess “was too *frightened* to speak, and passed the *most miserable night* of her life” (Lang, p. 4, Italics mine). This was to the discouragement of the Vizier’s son who one day confessed about everything and asked for a separation, that is, that he would “rather die than go through another such fearful night” (Lang, p. 4).

Negative Will to Power

It is difficult to imagine how this figure passes as something moral, and yet a final feature that adds to his immorality is Aladdin’s will to power. It is important to note that in Nietzsche’s early conceptions before *Thus Spoke Zarathustra*, the will to power can be taken both positively and negatively. As a negative drive, the will to power is “the negative motive which would make us avoid something”, while as a positive drive, it is “the positive motive which would make us strive for something” (Kaufmann, 1974, p. 190). Upon delving into the text, a close reading suggests that the whole backdrop of the story becomes immoral in the sense that Aladdin was, following from his disregard to authority and love beyond good and evil, operating on a negative will to power: Aladdin’s whole motive was simply to avoid becoming subsumed into the whole normativity of values and cultural constructs of his life-world. This is best accompanied by the power of the two genies in the ring and the lamp. There was no limitation of this power and this boosts the desire of Aladdin. His will is subsumed into this state of potency that he can now avoid the working class fate of toiling for riches: throughout the narrative, Aladdin has “found a way to earn their living without getting tired!” (Martin, 1994, p. 285).

All the things that Aladdin did, even in fact the positive ones that would explain his improvements in a manner that is reflective of a positive drive, instead support his case of ‘negative will to power.’ This was his recurrent existential choice, retained in the end by the immoral features. The immoral ethicist features

add up in his character: strength of will plus cleverness equals activity. And he fought for this constant instigation to activity to avoid his father and mother's fate. In Ali and Tehseem (2016), one of the features of Aladdin's character is "a Leader and Fighter" through the following keywords found in the narrative: "Overcome with anguish", "I command you", "Made a plan", "Hid himself behind some curtains", "Snatched the lamp from the Magician's bosom", "Ascended the throne." Against virtue ethics, which is character-based in its activity, the activity found in Aladdin stems from his choice, backed by the recesses of power – and the story could not have proceeded to such linearity had it not been for the power that he possesses. In contrast then to the moral configurations that portray power as a 'power within', Aladdin's negative will to power proves that the story would not go on if not for external power. The loss of a guarantor itself, the void of authority and responsibility, replete with the desire to avoid something fills Aladdin's lack of positive agency.

In a clever way of filling in this void, "he would await his father's leaving it for some purpose, such as to meet a creditor, when he would run off at once and fare forth to the gardens with the other scapegraces and low companions, his fellows" (Burton, 2000, p. 190). The changes that accompany this negativity are but mere cover-ups to hide the fundamental drive of the plot: Aladdin is simply a boy who grew up, acquired accidental power, fell in love, murdered, and strangely enough, lived with it – all in avoidance to the normal course of his situation in life.

Conclusion

Following Stalin's three vices of weakness, idleness, and stupidity, Aladdin's case shows virtues that can no way be classified as vices. He is a boy who grew up to be a celebrated man and did his work in strength of will, activity, and cleverness. However, his fidelity to his desire from the start is reflective of an immoral ethicist: he shows disregard to authority or the 'other', he loved beyond conventions, and his actions point to an original avoidance that was sustained until the end of the narrative. These are supported by the text versions of the story, which are laden with crucial openings and points for discussion apart from the simplified and Westernized version of the film. So, disregard to the other, love beyond good and evil, and negative will to power – with such three features, this study finds through the texts, that in *Aladdin and the Magic Lamp*, the hero is not a moral character but an immoral one, ready to pay the price for his existential choice.

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AMERICAN DREAM AS REFLECTED IN DAVID MAMET'S *GLENGARRY GLEN ROSS*

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Abstract

David Mamet is one of the greatest modern American playwrights whose works have dominated the stages during the twentieth century. His work entitled *Glengarry Glen Ross* is a great echo of the world about the businessmen in the United States. This study is devoted to the analysis of David Mamet's *Glengarry Glen Ross* based on Marxism point of view, in which it focuses on the power praxis portrayed within its story. By so, this study scrutinizes how American Dream creates unethical and immoral American corrupted society in Mamet's *Glengarry Glen Ross* and how the notion of American Dream is being challenged. The findings of this study show that the salesmen's choices, preferences, wants and desires are affected by ideological practices. These ideological practices represent the production of corrupted ideology for the notion of American Dream is being reduced and merely a utopian notion. Thus, eventually, David Mamet's *Glengarry Glen Ross* displays a deeper conception that the salesmen or working class people in general, are the subjects of the capitalism.

Keywords: Marxism, American Dream, Capitalism

Introduction

The notion of American Dream is as old as the very foundation of America itself. It also becomes the belief that leads the innumerable immigrants to America who expected a better life as American Dream itself claims "*that all men are created equal that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness* (Jefferson, 1776, p. 1)". As they feel exhausted from the tyrannies and muffling limitations of the old world, thought of the new continent offers a land of opportunities and redemption for their dreams. But from the very beginning, the ignorance, prejudice and greed inherited in human nature starting to deter the true meaning of the dream, thus turning it into a nightmare. Thus, one might claim that American Dream has been reduced for it is corrupted since the outset, despite the fact that there has always been a controversy over whether it was corrupted originally or diverged and reduced from its true essence and eventually become corrupted.

Realizing this phenomenon, some authors express their criticism and cynicism toward American Dream. Such criticism and cynicism can be seen from F. Scott Fitzgerald's *The Great Gatsby* (1925), Arthur Miller's *Death of a Salesman* (1949), John Steinbeck's *The Grapes of Wrath* (1962), and David Mamet's *Glengarry Glen Ross* (1984). All of these literary works revolve around the reduced and corrupted notion of the American Dream during the period of The Great Depression in 1920s till 1930s. This period witnesses the decline of America's great power leading to the state where America deals with a wave of suspicious and corruption emerged among its people. Being affected by this condition, everyone simply only cares about his/her own interest, regardless of all normal communal issues. Each individual looks for the fulfillment of his/her aspirations and hopes regardless to their values, ethics, and other people's desires.

It is said that the source of the corruption of the notion of American Dream is none than the ideology of American system itself. Given such issues, David Mamet as one of the important playwright who experienced these social problems, wrote his work entitled *Glengarry Glen Ross*. Mamet's play reflects his extreme engagement with some of the American unresolved concerns. Mamet shows his views to be as anti-capitalist playwright. Mamet's *Glengarry Glen Ross* is deemed as the awareness of the ideology of the dominant class in which the issue of struggle for life in the bossiness is evident. It is a portrait of a battle for survival as well as struggle in which the salesmen long for a dream of being free. In addition to that, *Glengarry Glen Ross* are also full of businessmen deprived of any human warmth and compassion and are constantly steeped in an atmosphere of fear, greed, and ruthlessness. In other words, the higher the pressure, the lower the ethics are. His play, then, is said to able to express his concerns regarding this matter by giving such valuable criticism of materialism and greed that echo in American society.

David Mamet's *Glengarry Glen Ross* is a play telling the story of real estate salesmen in America. The play is considered as Mamet's most noticeable work for it has win three Obies, a New York Drama Critics Award, the Outer Critics Award for Distinguished Playwrighting, a Joseph Jefferson Award, the Society of West End Theatres Award, the Pulitzer Prize, also some numerous nominations for Academy Awards for screenwriting. Thus, David Mamet is also deemed as a "seminal figure in contemporary American drama whose gift for acute social observation, depth of moral vision, and continuing productivity account for his broad critical respect" (Begley, 2004, p. 4). Moreover, as Bigsby (2004) suggests, that in a utopian society such as America, only the past and the future offer a true form. In between, is a provisional world in decline, reaching for a perfection beyond immediate reach, existing between impure nostalgia and importunate hope. Therefore, Mamet's *Glengarry Glen Ross* can be said as the embodiment of a preoccupation with rootlessness which feels both as discontinuity with the past and the failure of connection with the present.

Glengarry Glen Ross depicts the essential role of the business ethic in shaping American values. Thus, as a result, moral dilemma becomes the main issue in this play, for people are trapped between their desire to possess the land or gain from its sale and their longing for old value systems. This condition give the illusion of the glorious past and a utopian future, compared to the devastating

conditions of the present time, functions as a defense mechanism, employed to avoid the confrontation of the horrifying reality of their existence.

Given this premise, this study attempts to analyze David Mamet's *Glengarry Glen Ross* in the light of power praxis and its relation to the American Dream using Marxism theory. By doing so, the corrupted and reduced notion of the American Dream and its principles express a contradiction between reality and what befalls. The enchantment of the American Dream, then, comes to the extent that they the splendid dreams of the past are juxtaposed with the utopian future promised by the American Dream.

Literature Review

Marxism theory was founded by Karl Marx, a German Philosopher and Friedrich Engels, a German sociologist. In the beginning, this economic theory is called as 'Communism' rather than 'Marxism.' This theory was first introduced in *Communist Manifesto* on 1848. Its aim is to bring about a classless society based on the common ownership of the means of production, distribution, and exchange. While other philosophies seek to understand the world, Marxism seeks to change it. Marxism sees progress as coming about through the struggle for power between different social classes. It views history as something 'motored' by the competition for economics, social, and political advantage rather than succession of power or gradual process. It is also believed that

. . . society suddenly finds itself put back into a state of monetary barbarism; it appears as if a famine, a universal war of destruction has cut off the supply of every means of subsistence; industry and commerce seem to be destroyed. And why? Because there is too much civilisation, too much means of subsistence, too much industry, too much commerce. The productive forces at the disposal of society no longer tend to further the development of the conditions of Bourgeois property; on the contrary they have become too powerful for these conditions by which they are fettered, and so as soon as they overcome these fetters, they bring disorder into the whole of Bourgeois society, endanger the existence of Bourgeois property (Marx & Engels, 1985, p. 86).

Marxist theory also argues that the way ones think and experience the world around is either wholly or largely conditioned by the way the economy is organized. Under a medieval, feudal regime people will have thought and felt differently from the way that we think and feel now, in a capitalist economy that is, an economy in which goods are produced, the 'mode of production', by large concentrations of capital and then sold in a free, competitive, market.

What Marx believes, then, is developed into the Marxist model of society which sees society constituted by a *base* or material means of production, distribution, and exchange and a *superstructure* consisting 'cultural' world of ideas, art, religion, law, etc. By such notion, Marxism also pays attention to the exploitation of one social class by another, seen especially in modern industrial capitalism. The result of this exploitation is *alienation* which is the state which comes about when the worker is 'de-skilled' and made to perform fragmented, repetitive tasks. Along with this fact, Marx adds that "*for exploitation, veiled by*

religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation.” His statement, then, can be said to justify that the capitalist goals and questions of profit and loss are paramount. Workers are also bereft of their full humanity and in other words, become things.

Method

In order to obtain a comprehensive overview of the research problem, this study utilizes Marxism approach. This approach embodies the notion that a society consists of two classes namely base and superstructure. Thus, to examine the two mentioned society classes, the main method of data analysis called the method of thick description was employed. The thick description method was originally presented by Geertz (1998, pp. 1253-1278) to examine the cultural ideas behind a cultural phenomenon. This method is used to compensate for the close reading method developed by New Criticism by linking the cultural codes in the text analyzed by reconstructing the various practical and socio-cultural structures surrounding the text, which is not explicitly referred to by the text (Budianta, 2006, pp. 10-11).

Analysis of research data is also reinforced by the Hermeneutic method developed by Paul Ricoeur (Klemm, 1983, pp. 74-108). Ricoeur’s notion on Hermeneutic theory, suggests that the ultimate goal of an interpretation is to understand the nature of the discourse, the aspects relating to the text, the process of textual understanding, and the subjective conditions in the understanding of the text. With regard to these points, interpretation is said to achieve adequate results.

Findings and Discussion

A Brief Review on Marxism

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. . . society suddenly finds itself put back into a state of monetary barbarism; it appears as if a famine, a universal war of destruction has cut off the supply of every means of subsistence; industry and commerce seem to be destroyed. And why? Because there is too much civilisation, too much means of subsistence, too much industry, too much commerce. The productive forces at the disposal of society no longer tend to further the development of the conditions of Bourgeois property; on the contrary they have become too powerful for these conditions by which they are fettered, and so as soon as they overcome these fetters, they bring disorder into the whole of Bourgeois society, endanger the existence of Bourgeois property (Marx & Engels, 1985, p. 86).

Marxist theory also argues that the way ones think and experience the world around is either wholly or largely conditioned by the way the economy is organized. Under a medieval, feudal regime people will have thought and felt differently from the way that we think and feel now, in a capitalist economy that is, an economy in which goods are produced, the ‘mode of production’, by large concentrations of capital and then sold in a free, competitive, market.

What Marx believes, then, is developed into the Marxist model of society which sees society constituted by a *base* or material means of production, distribution, and exchange and a *superstructure* consisting ‘cultural’ world of ideas, art, religion, law, etc. By such notion, Marxism also pays attention to the exploitation of one social class by another, seen especially in modern industrial capitalism. The result of this exploitation is *alienation* which is the state which comes about when the worker is ‘de-skilled’ and made to perform fragmented, repetitive tasks. Along with this fact, Marx adds that “*for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation.*” His statement, then, can be said to justify that the capitalist goals and questions of profit and loss are paramount. Workers are also bereft of their full humanity and in other words, become things.

Summary of David Mamet’s Glengarry Glenn Ross

The first act of the play consists of three scenes all taking the place setting at a Chinese restaurant. The flamboyant atmosphere of the Chinese restaurant is significant since it ironically represents that the corrupt base of business hides under its delicate surface. Glengarry Glen Ross begins with Shelly Levene, the oldest of the salesmen, trying to convince Williamson to give him premium leads. In fact, it might be odd for the readers, at their first confrontation with the words like lead and sit, to determine what these words actually refer to. Yet, Mamet gradually reveals in the course of the play that a lead is an appointment with a prospective client, that a sit is the actual confrontation and that the board is the office salesmen’s graph charting the four salesmen’s relative success. Moreover, it becomes clear that there are two sets of leads which include premium leads that are more likely to win and non-premium or ordinary leads that are almost worthless and most probably fail. As Levene’s flattering and then threatening of Williamson come to no conclusion, he grabs at bribing him as a last resort which of course fails since he cannot afford it.

Following the first scene, the second scene represents Moss and Aaronow discussing the unfairness of Mitch and Murray towards them after all their honest services for the company. In the following Moss suggests that they should break into the office, steal the leads and sell them to Jerry Graff who directs a rival company. Jon Tuttle explains coveting the power and income of Mitch and Murray, who reap the profits of others’ labor and admiring the savvy of Jerry Graff, who went into business for himself. Thus, it is safe to say that on this scene Moss actually casts himself in the role of executive and doles out the dirty work of breaking into the office to whoever is desperate enough to be his minion. Moss’ act is said to prove that the salesmen not only swindle the gullible clients, but also they cheat on each other whenever they get a chance. Moss cunningly tries to persuade Aaronow to commit the break-in and when he does not give up to his temptation, Moss threatens that Aaronow would be an accomplice, willy-nilly, since he listened to the plot.

In the third scene, Roma delivers a confusing monolog to a total stranger, named Lingk, sitting in the next booth, in order to inveigle him into buying worthless land. Roma philosophizes about the freedom of the individual and creates the illusion that the individual must be a risk-taker. Then, he subtly connects the freedom of the individual, the capability of taking risks and security to buying land. It clearly anticipates that Lingk will be duped into buying a little worth property. It is quite evident from the way he builds on conviction in the power of the individual to achieve his goal which is selling worthless land. This act is simply intended to coax and disorient Lingk, or in short, to trap him. By subtly distorts the meaning of the individual that Lingkt has in mind and equates taking risks with being independent, Roma pretends that he is totally indifferent to selling land. Yet, he implicitly points out that buying the land he offers is the first step to be independent. His statement, however, is inherently paradoxical since whereas he asks Lingk to believe in himself, Roma urges him to put his trust in him and let Roma decide for him.

The second act of the play shows the ransacked office the morning after the break-in. Baylen, a police detective, is present in the office to interrogate the staff. As Roma anxiously enters the office and asks about the stolen contracts, it becomes clear that he has closed the sale to Lingk in the previous act and is now worried about his documents. However, Williamson assures him that his contract has been filed and sent to downtown. Meanwhile, Levene enters the office jubilantly announcing that he has just closed a deal with the Nyborgs. Having been interrogated by the detective, Moss furiously humiliates Levene while Roma applauds his recent success.

Then, Roma all of a sudden sees Lingk outside the office and immediately enlists Levene to improvise a show to distract Lingk from cancelling the contract. However, the improvisation fails because Williamson intervenes and assures Lingk that his check has been cashed. Thus in the end, Lingk escapes the trap and Roma furiously turns at Williamson and warns him that he owes him a Cadillac. Levene inadvertently, through a lapse of tongue, reveals to Williamson that he is the one who ransacked the office. Moreover, the worse comes to the worst when Williamson viciously tells Levene that the deal with the Nyborgs is dead since they are “nuts”. As Levene leaves to be interrogated by the detective, Roma tells Williamson that he and Levene work together as a team and from that time on he keeps his commissions plus fifty percent of Levene’s commissions. The play ends as Roma heads out to the restaurant to hook another gullible customer.

American Dream as Reflected in David Mamet’s Glengarry Glen Ross

At the beginning, the play dramatizes four desperate salesmen who work with a real estate office in Chicago which is supervised by a cold manager, Williamson, who hands them out leads and sends them out to persuade gullible customers to buy worthless land in Florida. As the story progress, the play also demonstrates how for these men all human relationships are narrowed down to business transactions and how their lack of morality drives them to commit robbery under the guise of free enterprise. With the idea that the difference between robbery and Chicago salesmanship is only a difference of degree, these hardboiled real-estate salesmen have no moral consciences. What they are selling has no value tracts of undeveloped land which cannot be developed. The only commodity that has value for them is the “lead,” the contact with the potential

buyer. Some leads are valueless, the value of the lead depending on the wealth and gullibility of the client.

LEVENE: I'll tell you why I'm out. I'm out, you're giving me toilet paper. John. I've seen those leads. I saw them when I was at Homestead, we pitched those cocksuckers Rio Rancho nineteen sixty-nine they wouldn't buy. They couldn't buy a fucking toaster. They're broke, John. They're cold. They're deadbeats, you can't judge on that. Even so. Even so. Alright. Fine. Fine. Even so. I go in, FOUR FUCKING LEADS they got their money in a sock. They're fucking Polacks, John. Four leads. I close two. Two. Fifty per...

...

LEVENE: Moss, Jerry Graff, Mitch himself...Those guys lived on the business I brought in. They lived on it...and so did Murray, John. You were here you'd of benefited from it too. And now I'm saying this. Do I want charity? Do I want pity? I want sits. I want leads that don't come right out of a phone book. Give me a lead hotter than that, I'll go in and close it. Give me a chance. That's all I want. I'm going to get up on that fucking board and all I want is a chance. It's a streak and I'm going to turn it around. *(Pause)* I need your help.

(Pause).

WILLIAMSON: I can't do it, Shelly.

(Pause).

LEVENE: Why?

WILLIAMSON: The leads are assigned randomly...

LEVENE: Bullshit, bullshit, you assign them... What are you telling me?

WILLIAMSON: Apart from the top men on the contest board (Mamet, 1984, 1.1.84-103).

However, despite their impoverished morality, from the beginning of the play, it is clearly perceived that the salesmen are under severe pressure more than any other time since half of them are on the verge of failing the selling target. In order to encourage the salesmen to work harder, Mitch and Murray, as the heads of the company, have declared a sales contest according to which the top seller wins a Cadillac, the runner-up wins a set of steak knives, while the other two will get fired. Little did these salesmen know, the competition is just a disguise to gain profit as much as they can, thus, driving these salesmen crazy.

MOSS: To say “I'm going on my own.” ‘Cause what you do, George, let me tell you what you do: you find yourself in thrall to someone else. And we enslave ourselves. To please. To win some fucking toaster...to...to... and the guy who got there first made up those [rules].

...

MOSS: Something. To pay them back. (*Pause*). Someone, someone should hurt them. Murray and Mitch . . . Someone should rob the office.

AARONOW: Huh.

MOSS: That's what I'm saying. We were, if we were that kind of guys, to knock it off, and trash the joint, it looks like robbery, and take the fuckin' leads out of the files...go to Jerry Graff

(*Long pause*).

AARONOW: What could somebody get for them?

MOSS: What could we get for them? I don't know. Buck a throw...buck-a-half a throw...I don't know...Hey, who knows what they're worth, what do they pay for them? All told...must be, I'd... three bucks a throw...I don't know.

AARONOW: How many leads have we got?

MOSS: The Glengarry...the premium leads...? I'd say we got five thousand. Five. Five thousand leads.

AARONOW: And you're saying a fella could take and sell these leads to Jerry Graff.

MOSS: Yes (Mamet, 1984, 1.2.114; 147-162).

The way these salesmen behave under the so called “lead” illustrates that capitalism is indeed entangled in the highly competitive atmosphere which revolves around ones’ survival. These salesmen are left with no other choice except to privilege their own self-interest over the failure of others. Furthermore, it is mandatory to pay attention even though the system encourages these salesmen to act independently, not all of them experience the similar degree of freedom. In fact, they are nothing but a machine.

ROMA: I swear it's not a world of men it's not a world of men, Machine it's a world of clock watchers, bureaucrats, officeholders what it is, it's a fucked up world there's no adventure to it. (*Pause.*) Dying breed. Yes it is. (*Pause.*) We are the members of a dying breed (Mamet, 1984, 2.1.432).

Such exploitation on Mamet’s *Glengarry Glen Ross*, then, indicates how business is elevated to the level of a sacred ritual under capitalism. When business transactions are all that matter, greed and avarice permeating the life of these salesmen, hence force them to be always closing through fabricating false stories

and deceiving their clients in order to secure their top place on the board and more importantly, to win the Cadillac which is the prize to their so called 'survival'.

The four salesmen depicted in *Glengarry Glen Ross* put their faith in the American Dream and as they struggle to push each other away, through selling more pieces of worthless land, they unconsciously sell themselves to the dream. Thus, in selling not only land, but also their souls, they become self-interested individuals who discard all moral consciences. This dehumanized salesmen, as explained by Roma is called as a queer, a condition in which a justification of wrong acts are considered as something ordinary.

ROMA: You think you're queer...? I'm going to tell you something: we're all queer. You think that you're a thief? So what? You get befuddled by a middle-class morality...? Get shut of it. Shut it out. You cheated on your wife...? You did it, live with it. (*Pause*). You fuck little girls, so be it. There's an absolute morality? May be. And then what? If you think there is, then be that thing. Bad people go to hell? I don't think so. If you think that, act that way. A hell exists on earth? Yes. I won't live in it. That's me. You ever take a dump made you feel you'd just slept for twelve hours...?

LINGK: Did I...?

ROMA: Yes.

LINGK: I don't know (Mamet, 1984, 1.3.1-12).

What Mamet portrays in his play, then, indicates that there are privileged individuals. To put it another words, the capitalist system hypocritically announces that all individuals share the same degree of freedom and have the equal chance to get successful while in fact the holders of capital usually escape the law which is supposed to punish the law-breaker. Under such a system, in which there is not such a thing as fixed morality, each individual learns to adopt the kind of morality that is in accordance with his or her interests. As a result, it is not morality that checks the behavior of the individual, but greed and the dictates of business transactions that shape and define morality.

While American Dream clearly states that it is

. . . a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position (Adams, 1931, p. 216).

Somehow, this notion is no longer reflected in *Glengarry Glen Ross*. This situation tragically reflecting the failures of American society which no longer encourages situation ethics and relativistic morality as stated in American Dream. It is inevitable that the myth of the American Dream clearly alters the salesmen's ethic and morals, for they no longer hold the belief that playing fair will save them from getting the steak knives. It is precisely because of their conviction in the

fairness of unrestricted competition that the salesmen in *Glengarry Glen Ross* behave unscrupulously and justify it as a mean of marketing skill. *Glengarry Glen Ross*, eventually, is deemed as a criticism toward the reduced and corrupted American Dream for its cynicism is delivered passionately through its characters. The four salesmen, though, try hard to win by cheating, proved that what they have done are merely futile attempts to rebel against system, in this case capitalism, for they have no power against the superstructure elements manifested in the characters namely Mitch and Murray, the bosses of the real estate agency.

Conclusion

The American Dream is an ideology among the infinite ideologies dominating Americans' ways of life. American Dream is also an example of a well-constructed notion for it exists from the very beginning of America and yet withered with the passage of time. Though, it aims at the weak point of the human nature that is a dream of better life, the concept of the American Dream in David Mamet's *Glengarry Glen Ross* exposes the ways American Dream as an ideology tie itself to Americans' real existence and subvert reality in less suspected ways. In Mamet's *Glengarry Glen Ross*, American Dream tend to offer itself as the reality and despite the fact that one cannot escape the influence of it entirely, American Dream is nothing but an the hinders of logical thinking and thereby leads to scheming acts. By such findings, it is safe to say that American Dream, as reflected in *Glengarry Glen Ross*, is a reduced and corrupted ideology.

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COMPLIMENTS IN THE EDUCATIONAL INSTITUTION: COMPLIMENTS AMONG INDONESIAN STUDENTS OF ENGLISH DEPARTMENT

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Abstract

This paper investigated how Indonesian people give compliment to others in English to find the formula of the compliment the students use. The subject of the research is 27 Indonesian students of English Department from three universities. The data are collected by giving questionnaire to the students using the Discourse Completion Task. Students are asked to complete the sentences for giving compliment. The compliments requested are about appearance which consists of hairstyle, dress and figure; and ability and performance which consists of test result, getting the scholar and cooking ability. The result shows that for appearance, the most used formula is by using the word *look* then the use of *be+adj*. For ability and performance, students use the word *congratulation* and *be+adj* for cooking ability. However, some students give compliment based on Bahasa Indonesia form, not English form by giving some statements which are not related to the context. It is affirmed that compliment is influenced by the language that the people use and it is different from one culture to another.

Keywords: dicsourse completion task, compliment, compliment formula

Introduction

Compliment is a remark that says something good about someone or something (Merriem-Webster dictionary). People tend to compliment other people in their daily conversation. Compliment is sometimes considered as a way to establish a communication. It is a speaker's expression of a positive stance toward some referent attributable to her/his addressed recipient (Pillet-Shore, 2015). However, compliment is not always expressed in verbal communication. It can also be an action which expresses admiration or approval (Merriem-Webster dictionary). Holmes argues that 'a compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some "good" (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer', and she also asserts that 'compliments are generally regarded as the paradigm of a positive politeness strategy' (Holmes, 1986, cited in Holmes, 2015:117). It is a type of speech acts which maintain good feeling for the hearer. A genuine compliment always makes

others feel good. It can reduce the social distance between the speaker and hearer (Holmes, 2015).

When conducting her research in New Zealand, Holmes even found that women do compliments more than men. They use compliments to maintain the solidity and solidarity between the speaker and hearer. Oppositely, amongst men, compliments are mostly face threatening. They use mock insulting and sparring to cement their friendships. Looking at this situation, Coates even says that complimenting is one of the women's linguistic behaviour beside apologizing and it is a part of our communicative competence (2013:86).

Manes and Wolfson (1981), cited by Aijmer (2014), show that compliments can be used to begin a conversation. It can function as a greeting. The response of the compliment can be used to continue the communication. Even when the interlocutors just meet for the first time. Compliment on the neutral subject can engage to a continuation when it is responded. It can even continue to come to an agreement or appointment.

Further, Manes and Wolfson explain that compliments can be used as thanking. When a person says 'You are such a good man.', he sometimes says it as an expression of thanking. Compliment is mostly used for new things, such as new car, dress or even a hairdo. It can also be used to reestablish the friendship when two friends meet after long time of being separated.

Complimenting, as other speech acts, is contextually dependent. It very much depends on the context. People sometimes find themselves different in expressing compliment. Some people, like Americans, use verbal compliment more often than other people, such as Japanese. On the contrary, Japanese sometimes feel more comfortable to express their feeling through action than verbal utterance including in complimenting others (Takahashi, 2009). People are using compliments more and more in their daily life. Compliments can be produced, in some extent, anywhere, anytime, and by anyone. It can in school or universities (Danziger, 2018), or in the workplace (Holmes and Stubbe, 2015), or even in the social media (Eslami et al., 2019). In some circumstances, compliment shows the respect to the addressee (Alfonzetti, 2013: 280).

As it can be produced by anyone, therefore, compliment is considered as an interesting topic to conduct research. There are some researches on compliments conducted on different languages, such as Italian (Alfonzetti, 2013), Jordanian Arabic (Al-Batayneh, 2019), Indonesian (Indah and Rifana, 2018), Mexican Spanish and Irish English (Flores-Salgado and Witten, 2018), Iranian (Eslami et al., 2017, 2019), Javanese (Kumuda and Wrihatni, 2018), Israeli Hebrew (Danziger, 2018), American English (Placencia and Lower, 2018), and Chinese (Chen and Yang, 2010); or on non-native English learners (Valkova, 2013; Duan, 2011) to mention. Again, it is because compliment is a part of communication which people always do in their daily life, when they are getting along with other people.

Compliments, then, are becoming routinized. Since it is routinized, it becomes formulaic especially in English. There are hundreds of compliment formula used by people as investigated by Manes and Wolfson. Eventhough Manes and Wolfson's research is arguable since it is based on the field note, the fact that there are a lot of compliment formula used by people is still considerable as confirmed by Jucker (2009). They found that the majority of compliments

contain one of a highly restricted, set of adjectives and verbs. Adjectives *nice* and *good* are the most common. Others use adverbs and verbs like *really* and *love* (Manes and Wolfson cited by Aijmer, 2014). That is why it is common to see such compliment like:

a. It is a nice book.

b. Your car looks good.

Wolfson and Manes further stated in their research that there are some semantic patterns for the compliments produced by people (Aijmer, 2013: 13-14).

a. NP {is/looks} (really) ADJ

Ex. Your belt looks nice

This is really good.

b. I really {like/love} NP

Ex. I love your shoes.

I really like those spectacles.

c. PRO is {really} an ADJ NP

Ex. That's a nice piece of essay

That was really a great performance.

They also found some compliments which were rarely used like:

a. You are driving well.

b. Peter, you are so intelligent.

Holmes (2015), on the other hand, also proposes some formulae of the compliment based on her research in New Zealand and America. There are some syntactic formulae that they use.

a. NP BE INT ADJ

Ex. Your car is really great

b. BE LOOKING

Ex. You are stunning

c. I (INT) LIKE NP

Ex. I simply like that coat.

d. PRO BE a (INT) ADJ NP

Ex. That's a very nice blouse

e. PRO BE (INT) (a) ADJ NP

Ex. That's really great.

f. (INT) ADJ (NP)

Ex. Really cool short.

People over the world use compliment to begin a conversation. The response of the compliments is used as the means of engagement which sometimes can lead them to an appointment. It can also be used to establish a relationship when the interlocutors who meet for the first time talk about the neutral subject. When people talk about something new, like car, appearance, or even hairdo, they make a compliment. If it is produced for old thing, it can be inferred as an indication of jealousy (Holmes, 2015).

Indonesians, as other people, also make a compliment for something new. They also produce a compliment for some achievement that people gain. In addition, they also make a compliment to begin a conversation. Compliment is a good way to create a good situation to begin a conversation because compliment

is believed as the best way to start a communication in which people can mitigate the face threatening.

This research is aimed at finding the formula of English compliment produced by Indonesian learners (students) of English. It also tries to find the reasons why such pattern occurs in the compliment.

Method

Subjects of Research

The subjects of the research are 37 students of University. They have been studying English since Elementary School. They are now studying English in the university. The length of their study in the university ranges from 1 year to 3 years. Since they are all studying in the English program, it is assumed that they are at least in the intermediate advanced level of English.

Instrument

The data are collected using a questionnaire based on the Discourse Completion Task (DCT). Discourse completion task (DCT) itself is a type of production questionnaire in which speech acts are elicited in the written form by some kind of situational description (Billmyer&Varghese, 2000 in Sweeney & Zhu, 2016). In this case, students are given a text complete with the context and they are asked to answer the answer based on the context provided. The questionnaire for this research is available in the appendix.

As said, students were asked to complete the DCT based questionnaire. There are 2 situations in the DCT with 3 sub-situations in every situation.

Table 1. Situation for DCT

NO.	SITUATION	SUB-SITUATION
1	Appearance	1. Hairstyle 2. Dress 3. Figure
2	Ability and Performance	1. Test result 2. Getting the scholar 3. Cooking ability

All the situations are about their friends in their institution. Therefore, the respondents can adapt their answer based on the reality that they face every day. They are not asked to pretend to be somebody else but themselves. When the DCT is related or close to the reality, it is hoped that the answers on the DCT is as natural as it can be.

Data Analysis

The data are analyzed based on the formula of the compliments proposed by Manes and Wolfson (1980 in Coates 2013) and Holmes (1986 in Holmes 2015). They, then, are analyzed to find the reasons why such compliment or compliments occur, also to find the object and the interpretation of the compliment (Chen, 2010).

Findings and Discussion

The results are managed based on each situation in the questionnaire. So, there are four situations with each sub-situations which are described in this session.

Situation 1: Compliment on the appearance

a. Compliment on the hairdo

Most, even all, of the compliments addressed to the hearer about the hairdo. Of course, since it is about the hairdo, all the compliments must be about it. However, in some sub-situations, Indonesians are giving compliments not only about the person but also on the thing while the compliment is supposed to be addressed to the hearer about his/her performance.

Since it is about the thing, most of compliments use the word *look*. More than 50% of the respondents use that word. The next formula that is mostly used by the students is *be + adj*. The adjective mostly used by the speakers is *beautiful* which is used by 16 respondents then followed by *nice*. Not only using the above formula, students also use the *wh + adj* when expressing their compliments. Beside the general adjectives like *beautiful* and *nice*, they also use more specific adjectives like *gorgeous* and *awesome*.

Indonesians, when asked to express their compliment on the new thing, sometimes express their feeling of being surprised. Therefore, the exclamation word is sometimes used when they give their compliment about the new thing. They are not used to express the compliment on a new thing without giving the exclamation. Exclamation is considered as an expression of intimacy or attention on someone's appearance. The words *wow* and *whoa* are mostly used by the speakers who use the exclamation. Intensifiers, *so* and *really*, are also used to emphasize the compliment.

The following are the examples of the compliment expressed by the students when they are asked to express their compliment on the hairdo of their friend's. Example:

1. Whoa, you look so beautiful today.
2. Wow, how beautiful you are.
3. You are really awesome today.
4. Awesome.

Some students not only give compliment but also give comments following their compliment. Even some of them give the comment before giving the compliment as seen in the example below.

1. Your hairstyle is so cool, and *it makes you beautiful*.
2. Wow, you are so beautiful today, *you should keep this hairstyle*.
3. *New hairstyle, huh?* It looks beautiful.
4. *Why do you change your hairstyle?* But I like it.

For Indonesians, especially Javanese, the society where almost all of the respondents come from, comments are considered as an expression of intimacy. The more comment they give, the more attention they pour to the hearer. Most of the speakers give short comments as stated above. However, there is one respondent who gives long comments which in reality nearly impossible to occur. Or, if it happens in the reality, the hearer will feel awkward to respond the compliment because the respondent, who is accidentally a male, gives a long and repeated compliment. It is strange since among Indonesians, women are

considered as the ones who always give more compliment than men. Most women are more talkative than men. This is the prejudice that occurs among Indonesians.

Wow, how beautiful you are. You look so beautiful with your new hair style. I really love your hairstyle. It's good. And it would be better if you always come to campus with this new hairstyle."

The above compliment and the comment might happen when the speaker and hearer are having a conversation. Or, they stop for a while and chit-chat while stopping before continuing their activity. For some Indonesians, it is common to stop for a while and have a conversation especially when one of the interlocutors has something new. And, it is also common for Indonesians women, and sometimes men especially when they are close friends, to talk and give more comment on that new thing and also to suggest the hearer to

One of the respondents does not give compliment on the hairdo. When asked to give compliment, she writes as seen below.

"Is this a special moment to celebrate?"

Indonesians are familiar with such question while in some culture, the question can be considered as a privacy breaker. This such question is common to show the intimacy and it is accepted since among Indonesians this question shows that the speaker pays and gives attention on the new thing.

b. Compliment on the dress

Almost the same as the compliment on the hairdo, compliment on the dress mostly uses *look* as the verb which is mostly used by the speaker. More than 50% of the respondents use that verb. The formula *be + adj* is also used by few students, about 6 respondents. Formula *Wh + adj N* is also used by four respondents. The respondents give compliments not only on the thing (cloth/jacket) but also on the person wearing the cloth. Therefore, *nice*, which is a general adjective, and *handsome*, which is specifically used for specific term, are commonly used by the respondents.

As stated, Indonesians are used to giving an exclamation when they give compliment to somebody or something. They use the exclamation word *wow*. Ten respondents are using the word *wow*. Below are examples of the compliment. Almost all respondents give compliment on the person. One respondent gives compliment on the thing. Only one respondent gives compliment on the thing, and followed by giving compliment on the person (thing, then person). Others are giving compliment on the person then followed by giving compliment on the thing. Below are examples of the compliment.

1. Wow, look at you now, you are very different from the old one.
2. I never thought you would be such a dashing while wearing a wedding dress.
3. Wow, nice suit dude. You have changed a lot.
4. Wow, how handsome you are with your dress.
5. You look cool.

As stated, Indonesians like to give comments on the compliment. The comments are sometimes short, sometimes a little bit long. They put the comment

before or after the compliment. Even some of the respondents put their comment both before and after the compliment.

1. You're so perfect today. *Do you enjoy your style?*
2. Wow, *this is the real side of you, huh?* What a handsome man.
3. Hey, *is it you?* you look so different. *I think it's better for you to wear clothes tidily like this everyday.*

One of the respondents shows his compliment in the form of the expression of surprise as seen in the example below.

"How come? I can't believe my eyes."

Meanwhile, another respondent gives a unique compliment because it also shows how the speaker is feeling about the way the hearer dresses. The expression shows how close their relationship is and in some sense, it shows how much the speaker (a girl) shows her love to the hearer.

"Why you make me feel happy to see you?"

The above statement also expresses that the hearer rarely uses tidy cloth or rarely looks tidy.

As it is stated, one respondent gives a compliment on the thing. However, his compliment seems awkward for English native since it is a long compliment. Nevertheless, for Indonesians, that such compliment is common for women and men who are close each other. They can even give compliment again and again on the same thing.

"Nice. I absolutely like on what you are wearing especially your jacket. That jacket and tie are suit with you. It looks really nice as well as perfect on you."

Basically, when asked to give compliment on the dress, the respondents use either general or specific adjective. Some of the respondents use both general and specific adjectives on their compliments. However, one of the respondents gives a compliment in a strange way.

"Nice to look you like that."

c. Compliment on the figure

When giving compliment on the body, most respondents (19 persons) use the word *look*, and 11 persons use *be + adj*. There is no dominant adjective which is used by the respondents. Most of them use general adjectives like *good* (by 5 persons), *fantastic* and *perfect* (by 4 persons each). Even the adjective *beautiful* which seems inappropriate since the hearer is a boy is also used by 4 persons. Only two persons use the specific adjective *handsome*.

To start a compliment, the respondents use an exclamation word to show that they are surprised and also to show their attention to the hearer. Again, the word *wow* is used by the respondents to show their surprise. Instead of using exclamation word, the respondents also use intensifier to emphasize their

compliment. They use *so*, *really* and *very* to intensify their compliment. Examples of the compliment are exposed below.

1. Wow, you look so good now.
2. You look so different. You look fantastic.
3. You look more beautiful.*
4. Wow, your body is good now.

As other Indonesians who like to give comment on compliment, the respondents also give comment on their compliment. Some of the comments are also the compliment when they are seen from the meaning. The comments which show their attention to the hearer are sometimes in the form of questions which do not need to answer.

1. Wow, your change is amazing. *How often do you do sport in week?*
2. *How often do you do exercise?* You look so perfect.
3. *Wow, I don't believe it's you.* You are so perfect, much better than before.
4. *Glad to see you like that.*

One of the respondents gives a compliment and a comment at the same time. Her compliment is longer than the others and it shows how close her relationship to her friend. She is proud of him. Based on her compliment and comment, it seems that she does not expect him to change so much. She might have challenged him before and she is surprised to see how different he is now.

"I'm really proud of you. You become different in the best way. Your body is proportional now and it is good for you."

However, if they do not have close relationship, this such compliment and comment might not be appropriate to utter.

Another respondent also produces the similar comment. His comment seems to show that he challenged his friend in the past before they meet.

"See, you look fantastic with your body now. It's totally different since I haven't seen you 5 years. For the first time I see you again, I almost don't recognize that it is you. You look very handsome with your well-built body that you have now"

In reality, those two comments rarely happen. Even if we have a close relationship, it is not appropriate to say how proud we are. It is not such a competition or an achievement. We do not know what happens to him. When we meet after long time, it is not good to say 'see' as if we challenged him to lose his weight. When the word *see* is not used, the expression will be appropriate.

Situation 2: Compliment on the ability and performance

a. Compliment on the test result

There is not any dominant formula produced by students in this case. Only *PRO V* in which the verbs are not stick to a particular verb. Most of the verb used is *do* which is variously used to show a congratulating action. The adjective that is mostly used is *great* and of course exclamation word is also used to show their surprise toward the achievement. They did not expect him to pass the test since he said that he did not have any hope to pass the test. Therefore, when he passes the

exam, they are surprised and they express their surprise together with their compliment. And of course, most of the respondents use *congratulations* for this case.

1. Wow, you did it well.
2. Wow, you get good score. Congratulations.
3. Congratulations for your hard work.

Since almost all respondents congratulate, the phrase *good job* and *well done* are used by the respondents. They appreciate the hard work that the hearer has done.

1. Good job.
2. Good job. You did it.
3. Well done, my friend.

They give a compliment not only on the person as stated above but also on the thing or the result. The statements are common in Bahasa Indonesia, the language that all respondents use in their daily life. However, in some cases, the statements might express an underestimating expression that the hearer can do by himself.

1. Wow, that's a great score.
2. That's amazing result.
3. That's gift from your effort.

And from the compliments produced by the respondents, it seems that they do not use the semantic formula that most people do. They use various expressions which in some cases they seem not related to the compliment.

1. How can you do it?
2. Can you teach me how to do it? Can we study together?
3. It's miracle.

One of the respondents even writes the expression which is widely used in the television. However, this expression does seem appropriate to be expressed to a friend. He writes *'That's my boy'*. In many movies, this expression is used as a compliment but it is not used as a compliment to a friend who has the same status. This expression is patronizing, which is used by a father or a person who has higher status than the hearer.

Some of the respondents even give comments which support the hearer to keep the achievement. They also say that they are proud of the achievement that the hearer gains. These expressions of support show that the speaker has a close relationship with the hearer. The expressions also show how big the attention that the speaker gives to the hearer.

1. Well, congratulations because you've got a satisfactory result. You've worked hard and kept trying. You also never give up, and here's the result you got. Very impressive.
2. Excellent. I believe that you can pass on the final exam test. Your test result is good even you also got a satisfying score. I appreciate on you hard work. Good job and you are excellent. Keep your score.
3. Congratulations. You do a good job. I am proud of you.

As seen above, there is no dominant formula. Even some respondents use the Indonesian expressions but they express them in English. They still deliver Indonesian pragmatic expressions within the English language.

b. Compliment on the scholar

Almost similar to the previous situation, most of the respondents congratulate the hearer. The congratulating expression is followed by comment as most Indonesians do. 14 respondents use the word *congratulation* and followed by some comments. Surprisingly, not many respondents use exclamation. Only 1 respondent use the exclamation *wow*. For some respondents, being chosen as a scholar is a luck. Therefore, instead of congratulating, the respondents give a compliment on his luck.

1. Congratulations. How lucky you are.
2. You're so lucky, keep spirit to reach your dream.
3. What a lucky boy.
4. So lucky are you!

However, being chosen a scholar is not only a luck. It needs a hard work. The respondents realize that getting a scholar is not easy. They have to study and work hard, even much harder than before. So, when they get the scholar, all the hard work is paid off. The scholar is like an award for given to them. It is an award for their hard work.

1. You have the right to get it.
2. That's a good achievement. I know your effort, and this is the result. Good job.
3. Congratulations for your hard work.
4. Hard work always pays off.

Getting a scholar is sometimes considered as an achievement. Those who get a scholar must be smart people. They must have worked hard. Therefore, they must be smart since they study hard to get the scholar.

1. You are so smart. The school is not wrong giving you scholarship. Congratulations.
2. How smart you are. I'm really proud of you.

Getting a scholar can make everyone happy. Not only the getter who is happy, but also their friends. They also feel happy and proud when one of their friends gets it. The expression of being proud '*proud of you*' is expressed again and again by ten respondents.

1. Glad to hear that.
2. I'm proud of you.
3. Congratulations. I'm proud of you.
4. Amazing, man. Finally, you get the scholarship. I am proud of you.

However, they know that it is not the end of their study. Getting a scholar is just the beginning of their future study. They must study hard to keep the scholarship. Otherwise, the school will withdraw the scholarship.

1. Congratulations for your scholarship. You must keep it and keep your study.
2. I am proud of you. congratulations, your effort is not useless. Good luck for your next education.

Some of the respondents (7 person) do not give a compliment. They say something which is not directly connected to the compliment. They just give comment on the achievement.

1. I never expected.
2. Well deserved.
3. As long as you work hard, nothing is impossible.

As stated before, Indonesians always give comment on something, even on the achievement like the scholarship. For them, giving comment and advice means that they get involved on somebody's life. It, further, means that they are still having a relationship, close relation. He combines all the compliment stated above.

You are very lucky. You can get a scholarship to continue your study. It is not easy. I am proud of you. congratulations. I say to you for on what you have got. I admire you as well."

c. Compliment on the cooking ability

Actually, this situation is about to compliment the ability of a person in cooking. However, since it is also related to food, many respondents give a compliment on the food. Therefore, the construction *be + adj* is dominant in this situation, produced by 20 respondents. Consequently, the specific adjective which is related to food, *delicious*, is also used by 19 respondents. In this situation, the respondents also use exclamation word, either using *wow* or adjectives used as exclamation, like *great*, *good*, and *terrific*. Some respondents also use *wh* construction to show their surprise. Some examples can be seen below.

1. Wow, it's delicious.
2. What a delicious food.
3. Love your cook so much. What a food.
4. Wow, your food is so delicious, yummy.

Given delicious food, some respondents thank the hearer. Besides, they also give compliment on the food that they receive.

1. That was delicious food. Thanks for the delicious food.
2. It's really delicious food. Thank you.
3. It's good food. Thank you.

Besides giving compliment merely on the food, some respondents give compliment on the ability of the person without giving compliment on the food. They do not know that their friend can cook. So, they are surprised when she gives some food to them, and they give the compliment to their friend without giving a compliment to her food. And dealing with the person, adjective *talented* is used by 10 respondents.

1. You're talented.
2. I'm surprised you can cook so good. You are so talented.
3. You're a very talented cook.
4. You're a great chef dude.

The other respondents give compliment on the food and on the person. Some of the compliments on the person seem like a comment to show surprise. However, some show that they do not give comment, but they truly comment on the person.

1. It is very delicious food that I have tasted. *I think you are the good chef in your home.*
2. *I didn't know you have a good hand to cook.* It's nice.
3. It tastes good. I think you can be a chef.

Even one of the respondents shows his exaggerated feeling. He not only gives comment but also gives compliment and expresses his happiness.

Terrific! Evidently, you are great in cooking. I can't believe this first but it's real. You have great cooking ability. I am so happy to know it.

Conclusion

Compliments among Indonesian students of English are pragmatically based on Bahasa Indonesia, their language. It can be understood since they are all Indonesians and none has ever been in an English speaking country. However, some of the respondents imitate English natives in giving compliment with wrong target like in 'That's my boy' which seems patronizing while they are complimenting their friends not their sub status.

This phenomenon, complimenting using English with their native pragmatic context, confirms the theory that native language influences persons in complimenting and that complimenting differ from society to society even though they use the similar language (Chen, 2010). Therefore, there are some compliments that are not using the formula of compliments uttered by English natives.

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THE POWER OF TRUTH OF PARRHESIA AND PARRHESIASIST IN THE POETRY COLLECTION OF ARAKIAN BALLAD

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Abstract

According to “power” of their “truth”, poets have a responsibility in expressing the truth through their works. Therefore, the personal relationship between poets and their works is an absolute thing that can be examined from both personal and cultural point of view. This paper analyzes it through the poetry collection of Ballada Arakian (Arakian Ballad) (2014) written by Yoseph Yapi Taum (Yapi) with the main issue of how are the actual forms of personal relationship between Yapi and Arakian Ballad? This paper was written by using expressive approach to answer the issue. The theory used was the theory of power and truth by emphasizing parrhesia (fearless speech) and parrhesiasist (the one who uses parrhesia) according to M. Foucault. The method used was literature review and written interview to the poet. The result shows that the power and the truth owned by Yapi in the parrhesia implementation in his poetry collection, Arakian Ballad, express general themes about humanisms, religious, and reflection based on parrhesia: the poet’s personal relationship and the truth, the risk he faced in conveying the truth, and the poet’s responsibility as the parrhesiasist.

Keywords: parrhesia, parrhesiasist, expressive approach

Introduction

In poetry writing, the concept of *licentia poetica* is known, which means the freedom of poets to use words, dictions, and even violate the language structure rules for the sake of the aesthetic purposes of poetry. Do poets (and writers in general) also have the freedom to decide and express the meaning of their works? The answer is yes! In fact, it is not only freedom but also responsibility because their authority is the full “power” to convey various realities of life and values of truth offered through their works even though the criteria of truth itself is never be the same.

The criteria of truth are determined by connoisseurs of literature that generally connect various conflicts and series of events in literary works with realities of daily life. Literary works will deal with various interpretations especially about the truth. The interpretation of truth according to A is not necessarily the same as the interpretation of truth according to B. There are various interpretations of similar literary work. Different interpretations indicate

different point of view about values of truth expressed by poets through their works (Banda, 2016:...).

Responding multiple interpretations about the power of truth in literary works is an interesting thing because it is related to responsibility. According to the “power” the poets have, they are responsible to reveal the truth through their works. Foucault states the concept of truth with Parrhesia (frankness speech) and Parrhesiastes or Parrhesiasist which means the person who practices parrhesia; the person who speaks the truth or truth teller (Banda, 2016:...).

The poem of Ballada Arakian (Arakian Ballad) from Buku Satu Ballada Arakian (Book One: Arakian Ballad), in the poetry collection of Arakian Ballad, for example, reveals the pride inherited “Ama Lera Wulan Ina Tana Ekan” (Lord of Heaven and Earth in Lamaholot Language) which has signaled before the murder of Oa Dona, Arakian’s wife, occurred. By the diction of Ama Lera Wulan Ina Tana Ekan, Yapi Taum expresses a deep understanding and belief about signs of nature and an existence of ancestors through the implementation of parrhesia expressed by the poet who is the parrhesiasist (the one who use parrhesia) in his poems.

There are 82 poems distributed through three different books, Buku Satu Ballada Arakian (Book One: Arakian Ballad), Buku Dua Kota Perbatasan (Book Two: Border City), and Buku Tiga Sang Pencari Lobster (Book Three: The Lobster Seeker) in the poetry collections of Arakian Ballad (Taum, 2014). Yapi’s parrhesia ability can be identified by how he clearly states the reasons of writing related to his past that is familiar with fairy tales, legends, fables, and myths defined as human endeavors in responding questions about nature as an effort to give the meaning to life.

In the poetry creation process, this kind of point of view is one of the important parts of Yapi’s personal side who understands local genius as the spirit of modern literature. Yapi believes that in the creation of poetry, personal identity and cultural identity are integrated in the poem itself, created by the poet. Personal identity, such as preference to diction, metrum, syntax and semantic constructions, language style, theme choices, and message to be conveyed. Cultural identity expresses dreams, hopes, goals, values, and local genius (Taum, 2014). Cultural identity adopts various themes that are the manifestation of cultural values (local genius) as Baker explained that an identity is entirely born (exist) based on its cultural representation or acculturation (Barker, 2005:170-171). Both of these identities are the aspect of parrhesia in which the practical form is in the work written, while the aspect of parrhesiasist is Yapi as the poet.

The implementation of parrhesia in this case is all the experience and knowledge owned by poets revealed or written through their poems. With courage and freedom, poets convey the truth born within themselves as the parrhesiasist. In a nutshell, the implementation of parrhesia is the poetry collection of Arakian Ballad and the parrhesiasist is the poet.

The implementation of parrhesia in the poetry collection of Arakian Ballad and its relationship with the poet as the parrhesiasist is interesting to study further with the following problem formulations. First, what are the themes and the meanings of parrhesia implemented in the Arakian Ballad poetry? Second, how is

the relationship between the power of truth of parrhesia and the poet as the parrhesiasist?

Literature Review

Theory used in this paper is the power of truth theory according to Michel Foucault, specifically related to parrhesia and parrhesiasist. Things related to both theoretical concepts and methods are explained as follows.

Definition

Parrhesia is frankness speech. Meanwhile, parrhesiastes or parrhesiasist is the one who uses parrhesia; the person who speaks the truth or truth teller (Kebung, 1997: Banda, 2016:....). The two concepts of this theory stated by Foucault are related to issues concerning ethics.

Parrhesia is a verbal activity in which the speakers express their personal relationship with the truth and they are ready to take the risk because they realize that telling the truth is a kind of duty to develop and help others (or themselves). In parrhesia, the speakers use their freedom. It means that they prefer frank over persuasive, truth over falsehood or silence, risk of death over live and security, critic over lies, and moral virtues over self-interest and moral apathy (Foucault, as cited in Kebung, 1997:13).

According to Foucault, there are three main things to consider in the implementation of parrhesia in conveying the truth. First, personal relationship with the truth. Second, risks faced in conveying the truth. Third, responsibility of parrhesia toward truth, frankness, accepting risks, facing criticism, and moral virtues. Therefore, there are three main themes of Foucault that can be separated each other, namely: 1) truth; 2) power, knowledge, and authority; 3) moral virtues (Banda, 2016:....).

Poets implement parrhesia through their works. Therefore, they should have personal relationship with truth; dare to take risks; be responsible for their freedom in telling about the truth through their works. As the parrhesiasist, they have the power of truth expressed through works they write. They have knowledge, power, conviction and authority as the truth teller expressed through their works as the form of parrhesia implementation. Poets are the parrhesiasist who represent the truth through their works, involving the relationship of power and knowledge in which the form of power is involved with the production of subjectivity (Barker, 2010 153). Poets subjectively have knowledge, power, belief, and authority as the truth teller expressed through their works.

Expressive Approach

“The Power of Truth of Parrhesia and Parrhesiasist in of Poetry Collection of Arakian Ballad” underlines the relationship of the poet and his works. This paper used expressive approach emphasizing the poet’s point of view of aesthetic moments in his life: a) moments (obedience, time), when the mentality is in the aesthetic scope of ‘beauty’; b) cognitive (thought) or morality; c) a power in touching situations (based on sensory perception); and d) intellectualism which is

reflected through art works and academic works. These four things are believed to lead us to knowledge or practical follow-up efforts (Krieger, 1976:11).

In an expressive approach, local genius is one of the poets' main strengths in character building of their poems from the point of view of setting of place, time, and socio-cultural background. Aesthetic moments have huge influence on creative follow-up such as poetry, short stories, novels or other literary works. Aesthetic moments are related to the imagination and the strength or creativity of the subject (poet) and his work through mentality processes.

In the creation of poetry, mentality processes depend on what Yapi calls "a pleasant or unpleasant event of life, that has thrilled the heart, either through deep thought, restless contemplation, wild desire, or peaceful feeling that combines into feeling" (Taum, 2015:6). This argument was also stated by Yapi previously in which poetry is a combination of the meaning of life that comes from experiences and encounter of humans with themselves, others, the universe, and the God (Taum, 2014:2). This perspective is in line with the implementation of parrhesia mentioned before: 1) personal relationship with the truth, 2) risks faced in conveying the truth, 3) responsibility of parrhesia toward truth, frankness, accepting risks, facing criticism, and moral virtues.

Reading Process

The poetry collections of Arakian Ballad (2015) consist of three parts namely: Buku Satu Balada Arakian (Book One: Arakian Ballad); page 1-66, Buku Dua Kota Perbatasan (Book Two: Border City); page 67-106, and Buku Tiga Sang Pencari Lobster (Book Three: The Lobster Seeker); page 107-149. This poetry collections are studied through reading process of decontextualization and re-contextualization, determining themes, and comprehension (interpretation) meanings. decontextualization treats texts autonomously to understand the meaning of texts freely through sociological or psychological point of view. Meanwhile, re-contextualization is about returning texts to its contexts and open up to it (Sumaryono, 1999:108-109).

Decontextualization process in the poetry collections of Arakian Ballad occurs when each poem is associated with the implementation of parrhesia interpreted based on the poet's intention, cultural situations and social conditions of creations (text creations), as well as for whom the text was written (Idem, 2019). The comprehension of decontextualization of poems in Arakian Ballad is the recording of the poet's memories of aesthetic moments in life; life events that become poetry; in order to give the meaning to life.

Furthermore, re-contextualization process occurs when placing texts toward the possibility to be widely read. It means that the comprehension done is not an absolute closed comprehension but an opened comprehension to be interpreted to find themes as a series of meanings. Decontextualization and re-contextualization reading are carried out simultaneously by using three steps of meaning comprehension according to Racœur, namely: denotative comprehension, reflective comprehension, and connotative comprehension.

The Implementation of Parrhesia and Parrhesiasist in the Poetry Collection of Arakian Ballad

Parrhesia and Parrhesiasist were explained specifically by Mikhel Foucault in his last six lectures in University of California, Berkeley, in October until November 1983. The six Foucault lectures were edited by Joseph Pearson in 1985 based on notes made by his auditor (Banda, 2016:...). In those lectures, Foucault talked about “Discourse and Truth” as the problematization of parrhesia. the truth is perceived as an activity or an action. For this purpose, sufficient requirements must be prepared to show that we are justified in believing in a preposition (or a sentences or belief, etc.) (Kirkham, 2013:38-39).

In the main framework of parrhesia, it is explained that the truth is not found in ideas, but it is found in opened implementation toward new problems that stimulate actions and others’ attitude (Kebung, 2015: 85; Banda, 2016:....) that explain poets’ responsibilities: 1) knowledge and comprehension that explain the harmony between parrhesia and parrhesiasist; 2) moral and spiritual responsibilities that explain personal relationship and works; 3) responsibility for the universe (macro and micro); 4) responsibility for ancestors; and 5) responsibility for God Almighty.

In the process of creation, writers implement parrhesia through their works, such as poems, short stories, novels, romance, drama, scenarios, and others. The writers’ responsibility and intervention greatly influence the works they create (Banda, 2016:....); the reality narrated in literary works is determined by writers’ thought (Junus, 1986:8). There are three kinds of relationship among people in the implementation of parrhesia, namely: living together in a community, life of common society, and personal relationship among people (Kebung, 1997:31). Characters of the relationship are related to 1) relationship with ourselves; 2) relationship with others; 3) relationship with the universe (Banda, 2015). These three characters of relationship convince writers (poets) who have the power to convey the truth as the parrhesiasist in the implementation of parrhesia as follows:

The Implementation of Parrhesia in Book One: Arakian Ballad

Book One: Arakian Ballad consists of 30 poetry titles which in total reveal the implementation of parrhesia about humanism. The theme of this poetry is directly readable in the title (as the content) of Arakian Ballad. Ballad can be perceived as heroism stories of ordinary people who are also greater than the epic stories of world’s great figures (Manneke, 2015:xi). Yapi (the poet) describes it through his belief in ancestral power, social justice, and historical memories.

1. Ancestral Power

Arakian is willing to face death for the sake of his wife’s dignity, Oa Dona. This ballad is intended for Fabianus Tibo who was shot in the Poso Tragedy several years ago. By the diction “Ama Lera Wulan Ina Tana Ekan” (Lord of Heaven and Earth in Lamaholot Language), Yapi Taum expresses his belief in signs of nature, Lia Wato cave, and the existence of ancestors who thrilled the entire Arakian’s soul with the courage to defend the dignity.

The first sign, “a flock of crows is crossing the village”, which means that bad news or something bad will happen. A herd of cursed people sent by the

landlord enter the village to grab Oa Dona's dignity. She lay dead on the bed beside her husband. "Challenging injustice" that was what Arakian, Oa Dona's husband, done with the belief that the ancestors give him that faith. Arakian challenged the herd in front of Lia Wato Cave, the hiding place for killing the whole herd. They snatched and tortured Arakian until she is battered and bleeding.

However, Arakian's face kept raised. "By puffing out his chest, Arakian welcomed a bullet that tore his heart". In the fragment "This is the celebration of my body and blood – the blood of the new war covenant - Till the trumpets sound." The poet explains how Arakian returns to his ancestors. The innocent man, who defended his wife's dignity, was willing to die with blood pouring from his heart.

The setting of local genius about Ama Lera Wulan Ina Tana Ekan ensures that one thousand and one of Oa Dona and one thousand and one of Arakian who remain upright rely on the strength of all the contents of nature, the ancestors, and the God Almighty. The body may die with the ground, but the spirit of life will rise again and remain forever.

2. Social Justice

The spirit of local genius was also revealed in *Tidak Ada Mimpi di Negeri Ini* (There are No Dreams in This Country) is intended for Sondang Hutagalung. *Seenggok Tubuh Renta* (A Vulnerable Body) is intended for Indra Azwan, *Perempuan Bermata Dendam* (Woman with Vengeful Eye), *Ia Membuat Tungku di Kaki Merapi* (She Makes Fireplace in Merapi's Foothills), and *Maut Merah di KM Lambelu* (Red Death in KM Lambelu) are intended for Fasikum, Purbalingga. In these five poems, external factors become Yapi's aesthetic moments that cannot be hidden. Sondang Hutagalung, a young man who died burning himself in..... as a form of protest against various injustices in this country. As the nation that often loses historical memories, who cares for Sondang? What does it mean to kill yourself? What for? For whose sake? Even there is no place for dreaming in this country? Is Sondang's effort important to make this country realize about the ongoing injustice? This poem tries to convey sadness without hope. However, "the tone contained is not entirely grim, because this poem also conveys the power and belief (Manneke, 2015:ix) as implied in "...at the horizon, raindrops fall on the Ferris Wheel-give her a little dream...(p. 3)

Similar to *Maut Merah di KM Lambelu* (Red Death in KM Lambelu) (p. 52-53). The tears of a miserable man who hurt by injustice. Already fight! Already survive! Finally give up! But giving up doesn't mean losing. "The heart of his man beats – the dagger removed, the power of an arrogant is broken down – his spirit is challenging the sky" (p. 53). It takes confidence to make fireplace in Merapi's foothills. It takes faith to keep passionate to survive for Indra Azwan who keep walking to "the end of the world" for the sake of justice for his child who killed by security force's motorcycle. Similarly, *Perempuan Bermata Dendam* (Woman with Vengeful Eye) who sobbed in the dark with her six children in her arms. She mourns the loss of his husband, the honor of the family who died because trying to defend injustice. The spirit must exist in order to survive and escape from fear "here, at Merapi's foothills, fire and magma keep heating the restless soul" (p. 41).

3. Historical Memories

Book One also presents the poetry with G30S PKI story background. Ballada Mawar Putih (White Rose Ballad) (pp. 10-11), Di Tepi Kali Brantas (At the Edge of Brantas River) (pp. 24-45), ... “just remember, our grandchildren have recorded it” (pp. 25). Di Persimpangan Jalan (At the Crossroads) (pp. 36-37). Lampu Minyak Masih Menyala (Oil Lamp is Still On) (pp. 56-57). Tembang Gadis Pari (The song of Pari Girl) (pp. 26-27) intended for Umar Kayam (He also wrote Sri Sumarah and Bawuk with the G30S PKI story background). Pram (08), Pantai Namlea (Namlea Beach) (09). Misery in “Don’t Go Home Yet”... and don’t go yet in Munir. Koloni Lepa (Leprosy Colonies) (pp. 38-39) intended for Pramodya Ananta Toer.

The way the poet thinks as the parrhesiasist is read in this Book One. The history has moving feeling demanding an answer. In the novel entitled RABET, Runtuhnya Jerman Timur (RABET, the Collapse of East Germany) (Jamkovsky, 2009), for example, it is explained that feeling is “a person” who know the most about tragic history of Ben (the protagonist in the novel) who lost his wife Gesa, his daughter Sophie and his country East Germany (Banda, 2019:204-205). Jamkovsky has deep knowledge and understanding about East Germany as well as Yapi also conducted in-depth research for his dissertation entitled Sastra dan Politik Representasi Tragedi 1965 dalam Negara Orde Baru (Literary and Political Representation of the 1965 Tragedy in the New Order State) (Taum, 2015). In the implementation of parrhesia, the spirit has an explicit life through its presence in Jejak Langkah (Footsteps) and Rumah Kaca (Glass House) is “a Ferris Wheel that blooms more fragrant through place, space, and time in Bumi Manusia (Human Earth), which was born from a shady soul” (pp. 39). Things underlying Yapi’s religious attitude is in Di Tepi Danau Kelimutu (At the Edge of Kelimutu Lake), Ratapan di Batas Kota (Lamentations at The Outskirt) (pp. 58-61), Perjamuan Darah (Supper of Blood) (pp. 62-63) and Dismas di Puncak Kalvari (Dismas at the Summit of Calavary) (pp. 64-65).

The poetry that is able to have the whole theme and meaning in the implementation of parrhesia of Buku Satu Ballada Arakian (Book One: Arakian Ballad), which is about a belief in ancestors, social justice, and historical memories is the poem of Jangan Pulang Dulu (Don’t Go Home Yet) (pp. 16-17). This poem is filled with questions, fear, anxiety, prayer, hope, and tears that never stop dripping from the motherland, homeland, and spilled blood in which in the end, we must be sincere (not surrender) to break up the grandchildren of this country. The implementation of parrhesia in the form of prayer, hope, and local genius about a country that is safe and peaceful, have social justice and before that country’s hope exists; and the courage of the parrhesiasist in Jangan Pulang Dulu (Don’t Go Home Yet).

*Anakku, jangan pulang dulu!
Sudah cukupkah para ibu kehilangan anaknya
Pertaruhan nyawanya untuk kebenaran negeri ini.
Biarlah dukaku teronggok dalam relung doa!*

*Biakah ketakutanku menjadi mazmur pujian!
Biarlah gelisahku membubung ke langit malam,
Menjadi persembahan bagi keselamatan jiwamu
Di bumi dan di akhirat
(Jangan Pulang Dulu (Don't Go Home Yet, p. 17)).*

The series of meanings of humanism themes are in ancestral power, social justice, and historical memories. As the parrhesiasist, Yapi succeeds in managing the implementation of parrhesia in this Book One. It is not easy to dare to speak the truth intended at the same time to commemorate Tibo, et al., Sondang Hutagalung, Fasikum, and Indra Azwan. Although Yapi has never been compared to Wiji Tukul in the implementation of parrhesia, history can always bring together a communal relationship to the substance of humanism voiced, even though no one pretends not to hear.

The Aspect of Parrhesia and Parrhesiasist in Book Two: Border City

Buku Dua Kota Perbatasan (Book Two: Border City) consists of 25 poems which in total reveal the implementation of parrhesia about religiosity. The theme of Book Two is directly read in the title (as the content) Kota Perbatasan (Border City). Border means an imaginary line that separates one region from another. The poet, Yapi, as the parrhesiasist, describes it through his belief in meeting and separation, loss and longing, as well as agape (love).

1. Meeting and Separation

In this poetry, the border is divider, the border city is the last meeting area that can no longer be crossed by each other as implied in the following implementation of parrhesia. “On the other side, the boat is waiting for you. Although there is a tent at the crossroads waiting patiently, it has meaningless wait, because “When I leave the tent, you will have no time to wave.”

Manneke explains that the city that becomes the border city is never really clear, therefore, Yapi’ emotion is more personal, abstract, controlled (Manneke, 2015: xv). This is easy to understand because of the poet’s agreement as a parrhesiasist with himself to build awareness that how wild people’s imagination are, they must have their own limit to stop it. This poetry is reminiscent of a fragment of the song *Senja di Batas Kota* (Twilight in the Border City): *senja di batas kota - selalu teringat padamu - saat kita kan berisah - entah untuk berapa lama. Walau senja telah berganti - wajahmu selalu terbayang - waktu engkau kulepaskan - berdebar hati di dada (twilight in the border city – always remembering you – when we were apart – for some time. Even though the twilight has changed – your face is always imagined – when you let go – throbbing in my chest)* (the lyrics are popularized by Erni Djohan in 1970 -1980s). Kota Perbatasan is a kind of temporary stop to return or to be left behind again. Kota Perbatasan is a symbol to sincerely let something go or have something or even have nothing.

2. Loss and Longing

Is the border city Ataili, Yapi's hometown? (pp. 95-95). There is a painting about a village located in a height. Lamarera Sea beneath, Labalekan Mountain, large boulders, Kesambi branch near the abyss where the placenta of newborn babies are hung. The local genius setting explains a strong foundation of birth, life (including emigration), and the universe. Kota Perbatasan also covers Yogyakarta dalam Hujan Pertama (Yogyakarta in the First Rain) (pp. 68), Laut Parangtritis (Parangtritis Sea) (p. 69), Kaliurang (p. 70), Malam Pantai Karang (Karang Beach Night) (p. 73), Senandung Anak Rantau (Emigrants' humming) (pp. 80-81), Sarangan (pp.92-93), Canberra (p. 103).

In the Border City and whenever we are and try to grasp the signs, feel them with the accuracy of the ethical moments that occur due to external and internal touches, leading to the fact that time passes and throughout this life journey, there will always be a limit. Until in Kutambatkan Hatiku (I Tethered My Heart) (pp. 90-91) as well as Kota Pebatasan in which how strong the ownership of everything will end up in loss or longing. The boundary between being and nothing can only be left by the deepest sense of the start of journey from Ataili to Yogyakarta and other imaginary places that make the poetry exist.

3. Agape (Love)

As written in Ratapan di Batas Kota (Lamentations at the Outskirt) (pp. 58-61), Perjamuan Darah (The Supper of Blood), Dismas di Puncak Kalvari (Dismas at the Summit of Kalvari) (pp. 64-65) in Buku Satu Ballada Arakian and Buku Dua Kota Perbatasan also contain connotative words and dictions with symbols explained in Ile Ape dalam Meditasi (Ile Ape in Meditation) (pp. 98-99). There is an internal vibration related to personal aesthetic moments those who have a deep devotion about the Virgin Mary Maria "salve, Regina, Mater Misericordiae - vita dulcedo, et spes nostra, salve... O clemens, O pia, O dulcis Virgo Maria." Also, a strong belief in Jesus Christ in the history of his salvation as a proclaimer of eternal truth.

Aesthetic moments, about faith that is personal and can be owned together, are expressed in Kunamakan Puisi, Seruling, dan, Malam Pantai karang (I call them Poem, Flute and Karang Beach Night) (pp.71-74); Kulihat Ia Bersujud (I Saw Him Lying Down) (pp.82), Perjalanan Malam (Night Journey) (pp.83), Pertanyaan Ilalang (Thatch's Questions) (pp.84-85), Sebuah Doa Larut Malam (A Late Night Prayer) (pp.) Apel di Firdaus, Kutambatkan Perahu (Apple in Paradise, I Tethered the Boat (pp.88-91), dan Sajak Bumi (Poetry of Earth) (pp.104).

The poet's attitude as the parrhesiasist is read in this Book Two. Religiosity is the imagery language of religion (Mangun Wijaya, 1984) connected to dogmas and expressions of dogmas. Religion as dogma is written by tradition and how the tradition is implemented as religiosity.

The poem that can contain the whole implementation of parrhesia in Buku Dua Kota Perbatasan about meeting and separation, loss and longing, and agape is Menutup Musim (Closing the Season) (pp. 96). This poem is the culmination of humans' life who do the implementation of parrhesia. The culmination of the

journey is death and final rest “Makam yang sunyi begitu rikuh menyambutmu” (the silent tomb so awkwardly welcomes you) a place where everyone will go. Love and longing come together and only time gives the limits for those who comes first and next, in the implementation of parrhesia and the responsibility of the parrhesiasist as follows.

*Hari jadi malam, langit pun meredup
Jalanan berkelok menghilang di balik semak
Makam yang sunyi begitu rikuh menyambutmu
Ratapannya perpisahan mendirikan bulu roma
Dua sayapmu terentang antara langit dan bumi
Di situ semua kenangan masih tersimpan
Sepertinya aku masih punya janji denganmu
Sebelum musim yang terlalu cepat menutup
(Menutup Musim (Closing the Season), p. 96).*

The series of meanings of religious themes are in the struggle for life, expression of gratitude, and hometown. As the parrhesiasist, Yapi also succeed in managing the implementation of parrhesia in this Book Two. Religion and religious things are things that often “collide” when someone who has religion has not been able to implement his/her religion in a religious life (religiosity). Religious attitude is not infrequently polluted by aspects of political interests and goals that disturb communal relationship at the local, national or global. The series of meanings in this Book Two emphasize the substance of life to the similar ending for everyone!

The Aspect of Parrhesia and Parrhesiasist in Book Three: The Lobsters Seeker

Buku Tiga Sang Pencari Lobster (Book Three: The Lobsters Seeker) consist of 27 poems which in total reveal the implementation of parrhesia about reflection (go back to hometown) which means search and effort to always find spiritual motivation born in family and tradition. The theme of Book Three is directly read in the title (as the content) Sang Pencari Lobster (The Lobster Seeker) (pp. 139). The poet, Yapi, as the parrhesiasist, describes it through his belief in struggle for life, expressions of gratitude, and hometown.

1. Struggle for Life

Why did Yapi, as the parrhesiasist, choose this poem as the title of book three? In terms of denotative meaning, this poem tells about getting lobsters after going through the waves and corals challenges. Meanwhile, in terms of connotative meaning, this poem emphasize the spirit of struggle to arrive at the final destination of a long journey to go home. “Senyum dingin diarahkan pada debur yang membuih - Lobster dijerat dan ditawarkan ke cukong” (Cold smile is directed to sounds of bubbling wave – Lobster is snared and offered to the capitalists) (pp. 139), next is income and welfare if it is enough. Nothing is achieved so easily, therefore, it is not easy to ignore the way to be successful.

The other poems in Book Three explain Yapi as the parrhesiasist literally. This can be read in Sajak Sepotong Bulan (A Piece of Moon’s Poem) (pp. 108-

109) which falls on the porch while the other pieces fall in the starving lion's den, Sajak Kerinduan (The Rhyme of Longing) (pp.116) about bumi tahu betapa rindunya bulan (the earth know how the moon miss), then semesta alam pun berkidung: penyair tergetar menarikkan penanya (even the universe sing a song: the poet thrilled to dance the questioner) (p. 116), Sindoro and Sumbing (pp. 118-119) about the desire that must be fulfilled although the soul is the risk.

Personal struggle for life also exist in the Jejak Malam (Night Trail) yang bakal menghapus jejaknya sendiri - sebelum fajar keabadian tiba dengan tergesa (which will erase its own trail – before the dawn of eternity arrives hastily) (pp. 134-135), Sajak Seikat Mawar (The Poem of a Rose) (pp. 136-137) the shortest poem expressing the rose as a symbol of love, but in this poem, the love is left behind. The poem of Makam Argolayu (Argolayu Tomb) (p. 143) which also merely emphasizes longing to go home after such a long adventure. Kucing (Cat) (p. 143) tearing the full moon. Aquarium Bulan Juli (Aquarium of July) intended for Sapardi Djoko Damono (pp. 144-145), and Kereta Terakhir (The Last Train) (pp. 144-145), and Bougenville (p. 111) which gives faith to survive although have various imperfections.

2. Expression of Gratitude

In this Book Three: The Lobster Seekers, represents Yapi's complete aesthetic feeling about expression of gratitude based on his personal experience of faith. Similar to Ile Ape dalam Meditasi (Ile Ape dalam Meditasi) (p....), Laut Bumi dan Langit (Sea of Earth and Sky) (p. 117), Perjalanan 1 (Journey 1), Perjalanan 2, (Journey 2), and Perjalanan 3 (Journey 3), Lelaki Malam (a Night Man) (pp. 130-131), Telah Kubangun Penjara (The Prison That I Have Built) (p. 137), Pesan Ibu (Mother's Message) (p. 142) are able to move the soul in the similar appreciation of faith and devotion.

Di Tepi Danau Kelimutu (At the Edge of Kelimutu Lake) 24 (50-51: read the signs revealed by the mystery of Kelimutu Lake. Dari kedalaman perut bumi - pesanmu terbaca di permukaan - tiga warna dengan tiga langit - tangga terakhir menuju-Mu (From the deepest part of the earth – your message is read on the surface – three colors with three skies – the last stairway to You). The poet understands well traditional belief, society's local genius in around Kelimutu Lake in which they believe that spirits of dead people end their immortality in Kelimutu Lake.

Ratapan di Batas Kota (Lamentations at the Outskirt) (28: 58 – 61) and Perjamuan Darah (Supper of Blood) 29 (62-63): a deep appreciation of the crucifixion tragedy, blood is the symbol of sacrifice. Both of these poems are reminiscent of the poem Balada Penyalipan (Crucifixion Ballad) by WS Rendra. There are religious spiritual things about parrhesia expressed here: 1) His arrival brings good news, joy, and peace; 2) His arrival as a threat to the authorities who are worried about being left behind by their loyal followers; 3) false accusations directed against Him who is considered to conduct suspicious rituals; 4) His disappointment to the authorities who do not want His presence; 5) His service in washing the feet; 6) he must suffer....sincerely accept the history of journey for the sake of human safety; and 7) He died in the cross.

The implementation of Parrhesia is read in rosary, cross, and the blood that has become an integral part of the spirituality that the poet believes. As the parrhesiasist, the poet knows exactly that “there is no greater sacrifice than the sacrifice of one’s blood and life” to save others. Yapi’ adventure as the parrhesiasist in expressing meaning of life related to memories, life process, and serious life choices. More than half of the poems in the poetry collection of Arakian Ballad present the aspect of “go back to hometown” as parrhesia that is personal, communal, and universal. When it is connected to aesthetic moments revealed by Yapi as the parrhesiasist, “go back to hometown” is one of the poems that is successful in conveying adventurers’ intimate memories in their life journey.

3. Memories of Hometown

It’s not only about ordinary memories, but also about memories that give direction to life through important decisions expressed in *Dia yang Pertama* (The First One) (pp. 132-133), *Ritual Peraduan* (Rituals of Conflict) (p. 138), and a place that is quite decisive for Yapi’s journey as a lecturer, poet, critic, educator, and researcher in *Kembali ke Lembah Hokeng* (Go Back to Hokeng Valley) (p. 141).

It is not only me (Yapi) who *Kembali ke Lembah Hokeng* (Go Back to Hokeng Valley) but literature is universal. Hokeng Valley is an oasis for Yapi’s adventure. With the similar substance, each people can return to the place, space, and time, whenever and wherever they rediscover the essence of life, new motivations to keep moving further. Similarly, Lyra who goes away, finding her identity as Ina Lamalera and Arakian who goes deep to his heart to find his identity as lamafa (whale hunter) in *Suara Samudra* (The Sound of the Ocean) (Banda, 2017). Actually, people as anything will find themselves, in their own journey.

The implementation of parrhesia that is believed to the parrhesiasist by the poet is read in this Book Three. *Pulang ke Kedalaman* (Go Back to Hometown) is an attempt to rediscover new motivations in for those who go away from their hometown (especially Flores children). Parrhesia things about work as the dignity that need to be upheld with gratitude. Yapi’s arguments as the parrhesiasist is expressed in the three books in Arakian Ballad in which become living oasis in *Sajak Kenangan* (Rhyme of Memories) below.

Kami saling memandang di pelabuhan tua ini
Jejak masa kanak-kanak terkelupas di tembok dermaga
dan bata merah yang dulu karib mengerdip
Sepasang remaja duduk bersisian memandang elang laut di kejauhan
Di batas cakrawala senyum sang gadis terabaikan
Lalu kubawa ke tanah rantau berpuluh-puluh tahun

Di pelabuhan tua ini ada bagian jiwaku yang masih tertinggal
Tertambat bersama perahu yang tak sempat melaut
Ombak-ombak kecil dengan semangat mencumbuinya
Kerinduan masih tersimpan di kota kecil ini

Ketika hidup tinggal hitungan mata uang
Aku tahu betapa mahalnnya kenangan

Kami saling berpegangan tangan di pelabuhan tua ini
Ketika kutatap jauh ke kolam matamu
Kutahu jejak-jejak kita masih tinggal di sana
Meskipun hari sudah berangsur senja
Ombak-ombak kecil itu pun masih bergairah
Aku telah kembali ke sini sebagai orang asing
Aneh, ruang kusam itu masih tersedia bagiku

Yogyakarta, July 21, 2013

The series of religious meanings are in the struggle for life, expressions of gratitude and memories of hometown. As the parrhesiasist, Yapi is successful in implementing parrhesia in this Book Three. Go back to hometown is similar to digging, discovery, re-enlightenment of new motivations for the future. Expressions of gratitude is not just expression of everyone who “go back to” hometown. Success or failure of living in different town, go back to hometown is an effort to meet and live the roots for the formation of dignity. “I know exactly how expensive the memories are” the hometown, the way back home, and the feeling of “still having the place” in the hometown.

The Relationship of the Power of Truth in the Implementation of Parrhesia and the Poet's Position as the Parrhesiasist

Does Yapi have the ability to implement parrhesia? Is he responsible as the parrhesiasist? There is an interesting quote chosen by Yosep Yapi Taum (Yapi) to strengthen his arguments in his book entitled *Studi Sastra Lisan Sejarah, Teori, Metode, dan Pendekatan Disertai Contoh Penerapannya (Oral Literature Studies of History, Theory, Method, and Approach with the Implementation Examples)* (2011). The quote is taken from *Pengantar: Pengalaman Manusia Tentang Keindahan (Introduction: Human Experiences about Beauty)* by Mudji Sutrisno (1993:13-24) revealing that the process of creating pure art, is basically a recording of humans in experiencing ekstase (a state of unconsciousness) in which they feel they are “outside of everyday life” (Taum, 2011:7). This point is expressed in the section Sastra Lisan sebagai Seni dan Ilmu (Oral Literature as Art and Science).

According to Yapi, speakers or oral literature are similar to novelists or poets who arrange stories with their complex imagination and special sensitivity (Taum, 2011:8). Imagination and sensitivity come from understanding of experiences, knowledge, local genius sciences as the sources of literary creation, both oral and written. This is called the implementation of parrhesia based on deep comprehension and duty performance as the parrhesiasist when the parrhesia aspect is realized in the form of Arakian Ballad Poetry intended for Fabianus Tibo (he is executed in the SARA issues in Poso, Central Sulawesi).

Yapi's parrhesia ability can be read by how he clearly states the reason for writing. It is related to his past which is familiar with fairy tales, legends, fables, and myths that are considered as human endeavors to answer questions about nature as the effort to give meanings to life.

In the process of creating poetry, that point of view is one of the important parts of Yapi's personal side who understands local genius as the spirit of modern literature. Yapi believe that in creating poetry, personal and cultural identity are integrated into the poetry created. Personal identity consists of preference to dictions, metrum, syntax and semantic construction, language style, theme choice, and message to be conveyed. While cultural identity expresses dreams, hopes, ideals, values, and local genius (Taum, 2014). Cultural identity adopts various themes which are manifestations of cultural values (local genius) as explained by Barker that the identity is entirely born (exist) based on cultural representation or acculturation (Barker, 2005:170-171). Both of these identities are the aspect of parrhesia while the aspect of parrhesiasist is Yapi as the poet.

Poets or writers are people who have the authority to convey the truth. Therefore, they are responsible to state true things in the implementation of parrhesia through their works. They are the parrhesiasist, if their works are truly responsible in the implementation of parrhesia. Important references can be noted from the history of journey and implementation of parrhesia through various literary works published by Balai Pustaka like Siti Nurabaya (Marah Rusli, 1922), new poet like Layar Terkembang (With Sails Unfurled) (Sutan Takdir Alisjahbana, 1933), batch of 45 like the poetry collection of Deru Campur Debu (Noise Mixed with Dust) (Chairil Anwar), batch of 66 like Sri Sumarah (Umar Kayam...), as well as batch of 80 like Burung-burung Manyar (Manyar Birds) (1995), etc.

After conducting in-depth study through interview and literature research with the poet, Yapi, it shows that as the parrhesiasist, this entire book is the recording of memories through poetry containing about: 1) Heroism and hypocrisy; 2) Life and death; and 3) Love and betrayal (Yapi, 2014:....) which must be received reflectively. The three eulogies are distributed through the implementation of parrhesia.

The capacity of the implementation of parrhesia by the poet is furthermore expressed and implied through Sajak Kenangan (Rhyme of Memories) (pp. 114-115) which becomes the key to all poetries in Book One, Book Two, and Book Three. Kami saling memandang di pelabuhan tua itu...jejak masa kanak-kanak terkelupas di tembok dermaga (We look at each other in that old port... the steps of childhood peeling off the pier wall). This line is the line in the implementation of parrhesia in the form of memories for all children in Flores who leave their hometown to study in primary school, junior high school, or senior high school (who do not enrolled in school, the school is far away from the hometown) in Flores since the colonial period until the early 1980s. Boats moored on the shore and motorboats anchored on the coast or the shore are the main transportations in Flores.

Yapi might take a boat (bero) from his village to Lewoleba (a small port in Lembata Island) or to Waibalun (ferry port in Larantuka, East Flores) and travel to

Jogya through Busung Bui Port in Maumere. At the end of 1970s, 1980s, and the early 1990s, maritime transport is the favourite transportation for children in Flores who go to different cities to study in Java, Bali, Sulawesi island or another island. When air transport is developed in Ruteng, Labuan Bajo, Ende, and Maumere, traveling by plane is a special choice. However, maritime transport is suitable for students or families who do long journey. This type of transport still becomes the favorite one because the cost is relatively cheap, although there are airports in almost all regencies in Flores (Lembata, Flotim, Sikka, Ende, Ngada, Manggarai, dan West Manggarai) except Nageko and East Manggarai.

Thus, Sajak Kenangan (Rhyme of Memories) becomes something deep in the implementation of parrhesia or parrhesiasist when it is related to the port, the pier wall, the eagle, and the horizon abandoned or brought through memories to go to the new city. The port is old and dull, seems like the journey to go to the new city and all of the things left in the hometown except the trace. It's been a long time being old with the old-time journey. The twilight is not only felt in the port but also in the life journey. Everyone who go away from their hometown will go back only as a stranger. "Aneh, ruang kusam itu masih tersedia bagiku" (It's weird, that dull room is still available to me). In this line that kind of memory has its place. It is similar to "Ke masa silam yang tidak seorang pun sanggup menggantikannya" (In the past, no one can replace it) (WS Rendra).

Sajak Kenangan (Rhyme of Memories) is Yapi's poem as the parrhesiasist who was born personally and was able to express the hearts of children of Flores who go to different city in Indonesia or even outside Indonesia as parrhesia. Therefore, Sajak Kenangan (Rhyme of Memories) which is personal becomes universal. Longing will find its place when the time goes on in different city. "Kita anak-anak rantau yang dilahirkan untuk merantau sepanjang hidup" (We are the children who far away from the hometown were born to migrate throughout life) in Surat-Surat dari Dili (Letters from Dili) (Banda, 2005).

Conclusion

The article entitled "Power and Truth in the Implementation of Parrhesia and Parrhesiasist of the Poetry Collection of Arakian Ballad by Yoseph Yapi Taum" is a relatively new article which is about the writer's sociology by using expressive approach. The argument is that the implementation of parrhesia is related to deep knowledge and understanding of the poet who has the power to tell the truth as the parrhesiasist. Foucault believes that people who implement parrhesia (telling the truth), explain their personal relationship with the truth, take risk in conveying the truth, and has to be responsible as the truth teller (Kebung, 1997 melalui Banda, 2016: ...).

The ability to think makes humans able to develop their knowledge seriously, quickly and steadily which is the secret of their powers (Soemantri, 1993: 39) which is also obtained through sources of knowledge, beliefs, and authorities (Banda, 2016:...). The power to convey the truth is related to the poet's personal relationship as the parrhesiasist and the implementation of parrhesia formulated in: humanism, religiosity, and reflection. Humanism contained in the poems of Book One: Arakian Ballad expressed through themes: believe in ancestors, social

justices, and historical memories. Religiosity contained in the poems of Book Two: The Border City expressed through themes: loss and longing; agape (love). Reflection theme (go back to hometown) expressed through struggle for life, expressions of gratitude, and memories of hometown.

This article also explains that the series of meanings of themes expressed through poems in the poetry collection of Arakian Ballad are the implementation of parrhesia by the poet, Yapi, as the parrhesiasist. Therefore, he is responsible to convey true things in the implementation of parrhesia that is realized through his works. He is the parrhesiasist if his work is truly responsible in the implementation of parrhesia. The theory concept of parrhesia and parrhesiasist in literature study with expressive approach still needs to be further developed.

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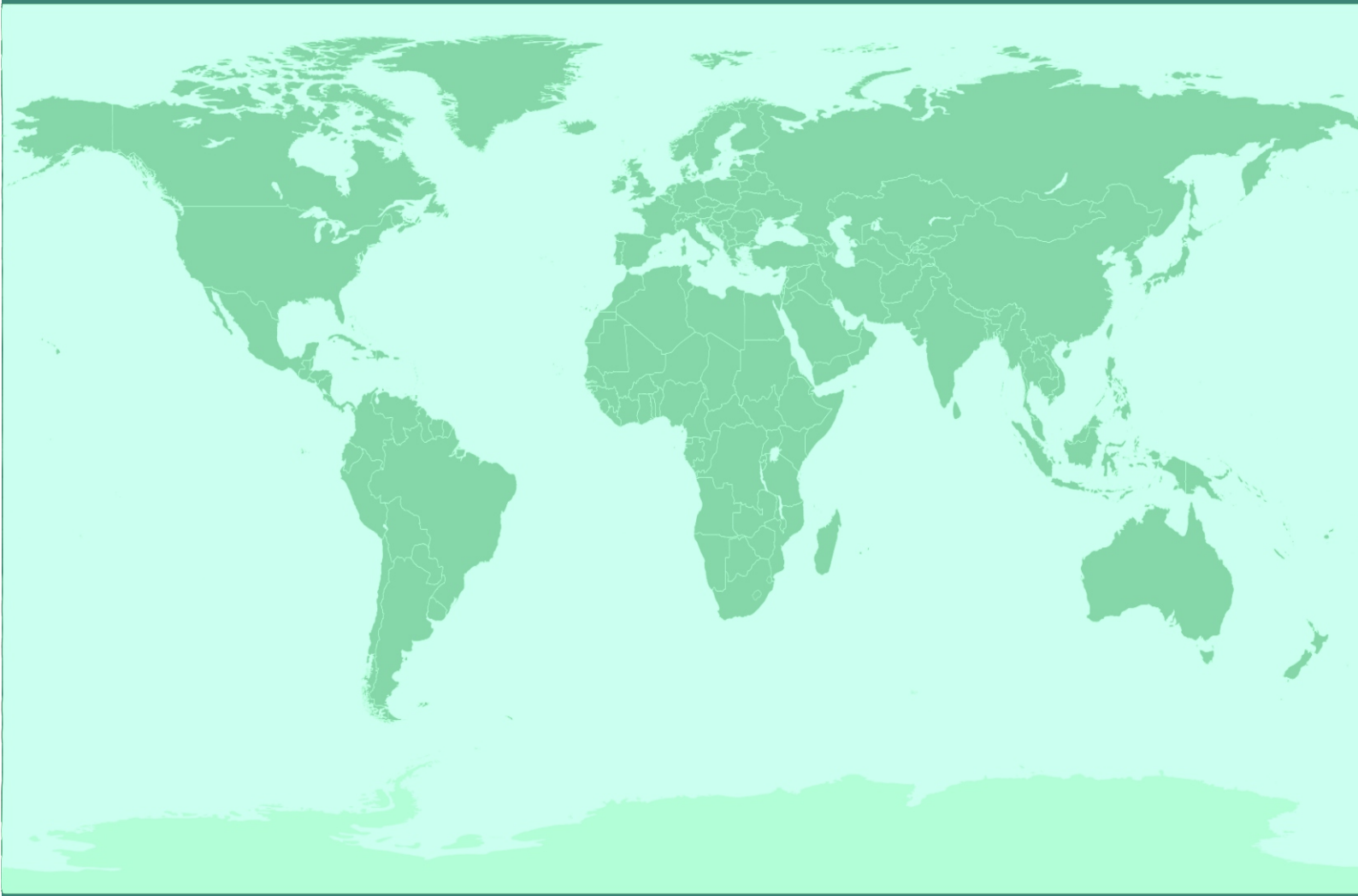
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