Vol. 18 — No. 2 / October 2018

ISSN
- PRINT : 1410-5691
- ONLINE : 2580-5878

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**Department of English Letters**
**Universitas Sanata Dharma**
**Jl. Affandi, Mrican, Depok, Sleman**
**Yogyakarta 55281**
**(PO BOX 29, Yogyakarta 55002)**

**(0274) 513301, 515352 ext.1324**
**Fax. (0274) 562383**
**phenomen@usd.ac.id**

**e-journal.usd.ac.id/index.php/JOLL**
**DOI: 10.24071/JOLL**

# Journal of Language and Literature

**Volume 18 Number 2 — October 2018**

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**ADDRESS**
Department of English Letters - Faculty of Letters
Universitas Sanata Dharma
Jl. Affandi, Mrican, Yogyakarta 55281
(Mrican, PO BOX 29, Yogyakarta 55002)
*e-journal.usd.ac.id/index.php/JOLL*

(0274) 513301, 515352 Ext: 1324/1322 (0274) 562383 phenomen@usd.ac.id

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# Facilitating Sounds in Indonesian

**Praptomo Baryadi Isodarus**
*praptomo@usd.ac.id*
Indonesian Literature Study Program, Universitas Sanata Dharma

## Abstract

*This article presents the research result of facilitating sounds in Indonesian. Facilitating sound is a sound which facilitates the pronunciation of a sound sequence in a word. Based on the data analysis, the facilitating sounds in Indonesian are [ə], [y], [w], [ʔ], [m], [n], [ŋ], [ň] and [ŋə]. Sound [ə] facilitates the consonant cluster pronunciation in a word. Sound [y] facilitates the pronunciation of the sound sequences [ia] and [aia] among syllables and morphemes. Sound [w] facilitates the pronunciation of sound sequence [ua] among syllables and morphemes and the sound sequence of [oa] and [aua] among morphemes. Sound [ʔ] facilitates the sound sequence [aa] among syllables and morphemes and the sound sequence [oa] among syllables. Sound [m] facilitates the pronunciation of nasal sound sequence [N] in prefixes me(N) – or pe(N)- whose morpheme base begins with sounds [b, p, f, v]. Sound [n] facilitates the pronunciation of sound sequences [d] and [t] in the beginning of the morpheme base. Sound [ŋ] facilitates the pronunciation of sound sequence [N] in prefixes me(N) – or pe(N)- whose morpheme base begins with the vowels [a, i, u, e, ə, ɛ, o, ɔ], [g], [h] and [k]. Sound [ň] facilitates the pronunciation of sound sequence [N] in prefixes me(N) – or pe(N)- whose morpheme base begins with sounds of [j, c, s]. Sound [ŋə] facilitates the pronunciation of words which are formed by prefixes me(N) – or pe(N)- with one syllable morpheme base.*

***Keywords**: facilitating sound, phonology, Indonesian*

## Introduction

This study discusses facilitating sound in the Indonesian. Facilitating sound is a sound that serves a function to facilitate a sequence of sounds in a word. For example, among the sequence of sounds [aa] in the word *saat* 'moment' has a facilitating sound [?]. The real pronunciation of a word *saat* 'moment' is [sa?at]. The sound of [?] facilitates the pronunciation of a sequence of sounds [aa]. Another example is among the sequence of sounds [ia] in the word *siang* 'afternoon' in which a facilitating sound [y] can be heard. The pronunciation of the word *siang* 'afternoon' is [siyang]. The sound of [y] facilitates the pronunciation of the sequence of sounds [ia].

In the oral language, facilitating sound can be identified by the listener. In a written language, facilitating sound is not always described in the form of orthographic alphabet. For example, the facilitating sound [?] in the word *saat* 'moment' [sa?at] and the facilitating sound [y] in of the word *siang* [siyang] 'afternoon' are not described in the form of alphabets.

In this paper, facilitating sound in Indonesian is discussed in two aspects. First, what sounds are the facilitating sounds in the Indonesian? Second, what sequence of sounds can be facilitated by the facilitating sound in the Indonesian language? This article willl analyze the answers to both questions completely.

The answers to both questions are important for Indonesian speakers to pronounce the sequence of sounds fluently, and to identify where the presence of certain sounds is required. In addition, the answers also remind the language researchers, especially researchers in Phonetics and Phonology to use the oral language as the primary data even though the language studied is familiar with the written language so that the oral language features can be fully identified.

## Literature Review

The specific discussion on the facilitating sound in Indonesian has not found yet in books of the phonology of Indonesian. The books are generally limited to describe every sound and phoneme in Indonesian. As a matter of fact, most of the Phonology books in Indonesian do not explain the facilitating sound through the data of phonetic transcription. For example, in the phonology book by Aminoedin (1984), the words *biasa* 'orbinary', *tiap* 'each', *kemudian* 'then' and *giat* 'active' are transcribed phonetically into [biyasa], [tiyap], [kəmudiyan] and [giyat]. There is a facilitating sound [y] on the vowel sequence of sounds [ia] in the phonetic transcription. The absence of the facilitating sound in the phonetic transcription of words containing the facilitating sound can be speculated that all of the data in the phonology books are not based on the oral language.

In several books of Indonesian morphology by Ramlan (1983), Kridalaksana (1989), Arifin (2007), Chaer (2008) and Muslich (2008), morpho-phonemic in Indonesian is discussed. Morpho-phonemic refers to a phonological change in the morpheme due to the assemblage among morphemes (Baryadi, 2011: 28). There are a number of affixes having a phonological change due to their interaction with the morpheme base. Various phonological changes on several affixes in Indonesian have been described in several books of Indonesian morphology. However, the functions of the phonological changes in facilitating the pronunciation of sequence of sounds in a word have not been explained. It is because the functional approach in analyzing words formation has not been applied in several books of Indonesian morphology. The common approaches used in several books of Indonesian morphology are structural approach and process approach. Nevertheless, the result of morpho-phonemic studies in several books of Indonesian morphology has great contribution in identifying the facilitating sound in Indonesian. Moreover, the book by Kridalaksana (1989) more completely describes the types of the changes of sounds in affixes in Indonesian due to the assemblage between affixes and morpheme bases.

## Theoretical Framework

This section addresses the basic concepts used to discuss the facilitating sound in Indonesian. Facilitating sound is a sound that serves a function to facilitate a sequence of sounds in a word. The sequence of sounds is two or more sounds that line up linearly in a word. The sequence of sounds in Indonesian consists of three consonant clusters, consonant sequence and vowel sequence. "Consonant cluster is a sequence of two or more consonants recognized as the same syllable. A sound [pr] in the word *praktik* 'practice' is a consonant sequence. The consonant sequence is also found in sounds [pl] in the word *plastik* 'plastic', [tr] in the word *sastra* 'literature', [str] in the word *struktur* 'structure' (Alwi *et.al*., 2003: 52-53). A consonant cluster is different from a consonant sequence. The consonant sequence is a sequence of two or more consonants recognized as a different syllable. The examples of consonant sequence are [mb] in the word *gambar* [gambar] 'picture', whose sound [m] is in syllable *gam-* [gam-] and sound [b] is in syllable *–bar* [-bar].

The vowel sequence is two vowels lining up in a different syllable (Alwi *et.al*., 2003: 62-63). The examples of the vowel sequence are [aI] in the word *kain* [kaIn] where the sound [a] is in syllable *ka-* [ka] and [I] is in syllable *-in* [-In]. Vowel sequence can be found among syllables such as sound [ai] in the word *kaidah* 'rule' and among morphemes such as the sounds [ua] in the word *tujuan* [tujuwan] 'aim' which means that the sound

[u] is in the final morpheme of *tuju* {tuju} and sound [a] is in the initial morpheme of *-an* {-an}. Vowel sequence is different from diphthong. Diphthong belongs to a vowel sound. Diphthong is in the same syllable. There are three diphthongs in Indonesian: /ay/, /aw/ and /oy/ which can be written into *ai, au* and *oi* (Alwi *et.al.,* 2003: 62). An example of diphthong is the sound [ay] in the word *sampai* [sampay] 'arrived', [aw] in the word *pulau* [pulaw] 'island' and [oy] in the word *spoi* [spoy] 'spoi'.

## Research Method

This research was conducted through three stages of language handling strategies proposed by Sudaryanto (2015: 6), namely data collection, data analysis and presentation of data analysis result. The implementation of each strategy was done by using certain methods.

This research object was the facilitating sound of the sequence sound pronunciation in Indonesian words. The collected data were words containing the facilitating sound in Indonesian. The data were collected from two sources, namely Indonesian used by the speakers orally and Indonesian used creatively by the writers in daily life. In the first source, the use of oral Indonesian becomes the data of conversations among students in campus. The data were obtained from the second source which is called introspection data (Botha, 1981:67). However, the data should be grammatically validated by other Indonesian speakers and *Kamus Besar Bahasa Idonesia* online or the official online Indonesian dictionary (2015).

The data collection from the first source was conducted using the listening method (Sudaryanto 2015: 203), which the researcher listens to the use of the language on the data source. The listening result was then recorded in the data card. The data collection from the second source was conducted using the intuitive method (Labov 1972: 9), by generating the researcher's language competence as the Indonesian speaker. In this case, the researcher is an internalist meaning that the researcher as the language speaker becomes a research respondent.

The data that had been collected were then classified based on the types of the sequence of sounds which becomes the place where the facilitating sound occur. After being classified, the data were analyzed by using equivalent articulatory phonetic method and sharing method which used interruption method as the interruption method and deletion method (2015). The types of facilitating sound can be determined based on the utterance produced by using the equivalent articulatory phonetic method. The interruption technique is applied by inserting certain sounds in the certain sequence of sounds. The deletion technique is applied by deleting the facilitating sound from a certain sequence of sounds. Those techniques were used to prove the fluency of the pronunciation of the certain sequence of sounds.

The data analysis was conducted using various techniques and methods which produced rules of the use of the facilitating sound in Indonesian. The rules of the use of the facilitating sound in Indonesian are presented in two ways: by a formulation in the form of sentences, diagrams and symbols. The first formulation of the linguistic rules is called informal (Sudaryanto 2015: 241) or verbal method, while the second formulation is called formal method (Sudaryanto 2015: 241) or visual method. From those methods, the informal method was the main presentation method of this research. The formal method was used to strengthen the informal method. The formal method is used to make the linguistic rules visible so that the readability is high (Baryadi Isodarus 2000: 160).

## Discussion

Based on the data analysis, the sounds that belong to the facilitating sounds are [ə], [y], [w], [ʔ], [m], [n], [ŋ], [ň], dan [ŋə]. The use of every facilitating sound is discussed below.

## The Facilitating Sound [ə]

There is no word containing a consonant cluster in Indonesian. Words that belong to consonant cluster are cognate words from local or foreign language. There is no consonant cluster that makes Indonesian

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

speakers difficult to pronounce it. Therefore, to simplify the pronunciation, the sound of [ə] is often inserted with the consonant cluster. The examples are as follows:

(1) krupuk [kərupUk] 'creckers'
(2) kramas [kəramas] 'shampoo'
(3) blangko [bəlaŋko] 'blank'
(4) proses [pəroses] 'process'
(5) strategis [sətrategis] 'strategic'
(6) skala [səkala] 'scale'
(7) status [sətatus] 'status'
(8) prangko [pəraŋko] 'stamps'

Several words contain the consonant cluster that comes from Javanese. The consonant cluster is inserted with letter 'e' or sound [ə] after the words become cognate words into Indonesian. For example, *trampil* [trampıl] 'skilled', *prawan* [prawan] 'virgin' and *prabot* [prabɔt] 'furniture' to be *terampil* [terampıl] 'skilled', *perawan* [pərawan] 'virgin' and *perabot* [pərabɔt] 'furniture'.

## The Facilitating Sound [y]

Sound [y] is used to facilitate the sequence of sounds of [ia] and [aia] among syllables or morphemes. Below are the examples of sound [y] that facilitates the pronunciation of the sequence of sounds among syllables.

(9) ia [iya] 'she/he'
(10) ialah [iyalah] 'is'
(11) dia [diya] 'she/he'
(12) pria [priya] 'man'
(13) siapa [siyapa] 'who'
(14) dunia [duniya] 'world'
(15) mulia [muliya) 'noble'
(16) diam [diyam] 'silent'
(17) tiang [tiyang] 'pole'
(18) liar [liyar] 'wild'

Sound [y] is also used to facilitate the pronunciation of the sequence of sounds [ia] among morphemes, which is the morpheme base ending with the sound of [i] followed by suffix {*–an}* (Ramlan 1983: 84; Kridalaksana 1989: 185).

(19) huni + -an to be hunian [huniyan] 'shelter'
(20) tari + -an to be tarian [tariyan] 'dance'
(21) bagi + -an to be bagian [bagiyan] 'part'
(22) pe- + lari + -an to be pelarian [pəlariyan] 'escape'
(23) per- + kelahi + -an to be perkelahian [pərkelahiyan] 'fights'
(24) per- + tani + -an to be pertanian [pərtaniyan] 'agriculture'
(25) per- + hati + -an to be perhatian [pərhatiyan] 'attention'
(26) ke- + ahli + -an to be keahlian [kəahliyan] 'skill'
(27) ke- +abadi + -an to be keabadian [kəabadiyan] 'eternity'
(28) ke- + suci + -an to be kesucian [kəsuciyan] 'holiness'

Sound [y] is used to facilitate the pronunciation of the sequence of diphthong sound [ai] followed by vowel [a] among morphemes whose base ends with sound [ai] and suffix {*–an*} (Ramlan 1983: 84; Kridalaksana 1989: 185). Here are the examples.

(29) urai + -an to be to be uraian [uraiyan] 'description'
(30) buai + -an to be buaian [buaiyan] 'crib'
(31) untai + -an to be untaian [untaiyan] 'strand'
(32) semai + -an to be semaian [səmaiyan] 'crops'
(33) tuai + -an to be tuaian [tuaiyan] 'haervest'
(34) ke- + damai + -an to be kedamaian [kedamaiyan] 'peace'
(35) ke- + sampai + -an to be kesampaian [kesampaiyan] 'taken'
(36) ke- + pandai + -an to be kepandaian [kepandaiyan] 'ingenuity'
(37) ke- + ramai + -an to be keramaian [keramaiyan] 'crowd'

Sound [y] can be either used or not to facilitate the pronunciation of sound sequence [ia] on prefix {*di-*} followed by morpheme base beginning with the sound of [a]. Here are the examples.

(38) di + ambil to be diambil [diambil/diyambil] 'taken'
(39) di + angkat to be diangkat [diangkat/diyangkat] 'lifted'
(40) di + antar to be diantar [diantar/diyantar] 'escorted'
(41) di + adakan to be diadakan [diadakan/diyadakan] 'held'
(42) di + angkut to be diangkut [diangkut/diyangkut] 'transported'
(43) di + arak to be diarak [diarak/diyarak] 'paraded'

## The Facilitating Sound [w]

Sound [w] is used to facilitate the sound sequence [ua] among syllables and morphemes and [ua], [oa] and [aua] among morphemes. Below are examples of the use of sound [w] as the facilitating sound of the sequence sounds of [ua] among syllables.

(44) tua [tuwa] 'old'
(45) dua [duwa] 'two'
(46) buah [buwah] 'fruit'
(47) tuan [tuwan] 'master'
(48) ruang [ruwang] 'space'
(49) buang [buwang] 'discard'

Sound [w] is used to facilitate the pronunciation of the sound sequence [ua] in relation among morphemes whose base ends with sound [u] and suffix of {–an} (Ramlan 1983: 84; Kridalaksana 1989: 185). Here are the examples:

(50) tuju + -an to be tujuan [tujuwan] 'purpose'
(51) satu + -an to be satuan [satuwan] 'unit'
(52) bantu + -an to be bantuan [bantuwan] 'aid'
(53) per- + jamu + -an to be perjamuan [pərjamuwan] 'banquet'
(54) ke - + satu + -an to be kesatuan [kəsatuwan] 'unity'
[55] pem- + baru + -an to be pembaruan [pəmbaruwan] 'renewal'

Sound [w] is used to facilitate the pronunciation of sound sequence [oa] in relation among morphemes, whose base ends with sound [o] and suffix {–*an*} (Kridalaksana 1989: 185). Here are the examples:

(56) per- + plonco + -an to be perploncoan [pərploncowan] 'initiation'
(57) per- + toko + -an to be pertokoan [pərtokowan] 'shops'

Sound [w] is also used to facilitate the pronunciation of sound sequence [aua] in relation among morphemes, whose base ends with diphthong [au] and suffix {–*an*} (Kridalaksana 1989: 185). Here are the examples:

(58) himbau + -an to be himbauan [himbauwan] 'appeals'
(59) pantau + -an to be pantauan [pantauwan] 'monitory'
(60) perantau + -an to be perantauan [pərantauwan] 'oversights'
(61) pe(N)- + hijau + -an to be penghijauan [pənghijauwan] 'greening'
(62) ke- + galau + -an to be kegalauan [kəgalauwan] 'turnoid'

## The Facilitating Sound [ʔ]

Sound [ʔ] is used to facilitate the sound sequence of [aa] among syllables and morphemes and [oa] among syllables. The following examples are as follows:

(63) saat [saʔat] 'moment'
(64) taat [taʔat] 'obidunce'
(65) manfaat [manfaʔat] 'benefit'

Below are the examples of the use of sound [ʔ] which has morpheme base ending with sound [a] and suffix {-*an*}.

(66) per- + jumpa + -an to be perjumpaan [pərjumpaʔan] 'encounter'
(67) per- + tanya + -an to be pertanyaan [pərtanyaʔan] 'questions'
(68) per- + nyata + -an to be pernyataan [pərnyataʔan] 'statement'

The following examples show the use of sound [ʔ] to facilitate the pronunciation of the sound sequence [oa] among syllables.

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

(69) doa [doʔa] 'prayers'
(70) soal [soʔal] 'questions'

## The Facilitating Sound [m]

Sound [m] is used to facilitate the pronunciation of a nasal sound in morphemes *me(N)* – and *pe(N)-* whose initial sounds of the base are [b, p, f, v] (Ramlan, 1983: 74). Below are the examples of function of the sound [m].

(69) me(N)- + baca to be membaca [məmbaca] 'reading'
(70) me(N)- + bicarakan to be membicarakan [məmbicarakan] 'talking'
(71) me(N)- + panggil to be memanggil [məmaŋgil] 'calling'
(72) me(N)-+ pasang to be memasang [məmasaŋ] 'installing'
(73) me(N)- + paku to be memaku [məmaku] 'nailing'
(74) me(N)- + memfasilitasi to be memfasilitasi [məmfasilitasi] 'facilitating'
(75) me(N)- + fokus to be memfokus [məmfokus] 'focusing'
(76) me(N)- + foto to be memfoto [məmfoto] 'photographing'
(77) me(N)- + vakum to be memvakum [məmvakum] 'vacuuming'
(78) me(N)- + variasikan to be mamvariasikan [məmvariasikan] 'varying'

As shown in examples number (72), (73) and (74), sound [p] in the beginning of morpheme base will dissolve when it is approached by prefix *me(N)-* because sound [p] is voiceless. Here are the examples.

(79) pe(N)- + baca to be pembaca [pəmbaca] 'reader'
(80) pe(N)- + bahas to be pembahas [pəmbahas] 'discussor'
(81) pe(N)- + bicara to be pembicara [pəmbicara] 'speaker'
(82) pe(N)- + pacu to be pemacu [pəmacu] 'booster'
(83) pe(N)- + panah to be pemanah [pəmanah] 'archer'
(84) pe(N)- + pasang to be pemasang [pəmasang] 'mounter'
(85) pe(N)- + fokus to be pemfokus [pəmfokus] 'to make a focus'
(86) pe(N)- + foto to be pemfoto [pəmfoto] 'photographer'
(87) pe(N)- + vakum to be pemvakum [pəmvakum] 'vacuumer
(88) pe(N)- + vaksin to be pemvaksin [pəmvaksin] 'vaksin'

The examples number (82), (83) and (84) shows that sound [p] in the beginning of morpheme base will dissolve when it is approached by prefix *me(N)-* because sound [p] is voiceless.

## The Facilitating Sound [n]

Sound [n] is used to facilitate the pronunciation of sound sequence [N] in prefixes *me(N)-* or *pe(N)-* whose initial sound base are [d] and [t] (Ramlan 1983: 75). Here are the examples.

(89) me(N)- + darat to be mendarat [məndarat] 'landing'
(90) me(N)- + didik to be mendidik [məndidIʔ] 'educating'
(91) me(N)- + dadak to be mendadak [məndada?] 'suddenly'
(92) me(N)- + dirikan to be mendirikan [məndirikan] 'establishing'
(93) me(N)- + duduki to be menduduki [mənduduki] 'occupying'
(94) me(N)- + tulis to be menulis [mənulIs] 'writing'
(95) me(N)- + tata to be menata [mənata] 'organizing'
(96) me(N)- + tanam to be menanam [mənanam] 'planting'
(97) me(N)- + tugaskan to be menugaskan [mənugaskan] 'assigning
(98) me(N)- + temani to be menemani [mənəmani] 'accompany'

In examples number (94), (95), (96), (97), and (98), sound [t] in the beginning of a morpheme will dissolve when it is approached by prefix of *me(N)-* because sound [t] is voiceless.

Below are the examples of the use of [n] to facilitate the pronunciation of sound sequence [N] in the beginning of prefix *pe(N)-*

whose initial sounds in the morpheme base are [d] and [t].

(99) pe(N)- + duduk to be penduduk [pəndudu?] 'population'
(100) pe(N)- + didik + -an to be pendidikan [pəndidikan] 'education'
(101) pe(N)- + tulis to be penulis [pənulis] 'writers'
(102) pe(N)- + tulis + -an to be penulisan [pənulisan] 'writing'

The examples number (101) and (102) show that sound [t] in the beginning of morpheme base will dissolve when it is approached by prefix *pe(N)-* because sound of [t] is voiceless.

## The Facilitating Sound [ŋ]

In written language, the sound of [ŋ] is written as *ng*. Sound [ŋ] is used to facilitate the pronunciation that is formed by prefixes *me(N)-* or *pe(N)-* with the beginning basic form of vowel sounds [a, i, u, e, ə, ɛ, o, ɔ], [g], [h] and [k] (Ramlan, 1983: 79). The examples are described as follows:

(103) me(N)- + atur to be mengatur [məŋatur] 'regulating'
(104) pe(N)- + atur to be pengatur [pəŋatur] 'regulator'
(105) me(N)- + iris to be mengiris [məŋirIs] 'slicing'
(106) pe(N)- + iris to be pengiris [pəŋirIs] 'slicer'
(107) me(N)- + urus to be mengurus [məŋurUs] 'take car of'
(108) pe(N)- + urus to be pengurus [pəŋurus] 'administrator'
(109) me(N)- + ekor to be mengekor [məŋekɔr] 'imitating'
(110) pe(N)- + ekor to be pengekor [pəŋekɔr] 'imitator'
(111) me(N)- + emban to be mengemban [məŋemban] 'carrying'
(112) pe (N)- + emban to be pengemban [pəŋemban] 'carrier'
(113) me(N)- + ekskusi to be mengekskusi [məŋɛxkusi] 'excuting'
(114) pe(N)- + ekskusi pengekskusi [pəŋɛxkusi] 'excutor'
(115) me(N)- + olah to be mengolah [məŋolah] ''processing'
(116) pe(N)- + olah to be pengolah [pəŋolah] 'processor'
(117) me(N)- + obrol to be mengobrol [məŋɔbrɔl] 'chatting'
(118) pe(N)- + obrol to be pengobrol [pəŋɔbrɔl] 'blab'
(119) me(N)- + garis to be menggaris [məŋgarIs] 'lining'
(120) pe(N)- + garis to be penggaris [pəŋgarIs] 'ruler'
(121) me(N)- + himpun to be menghimpun [məŋhimpUn] 'collecting'
(122) pe(N)- + himpun to be penghimpun [pəŋhimpun] 'gatherers'
(123) me(N)- + karang to be mengarang [məŋaraŋ] 'writing'
(124) pe(N)- + karang to be pengarang [pəŋaraŋ] 'author'

The examples number (123) and (124) show that the basic form that begins with sound of [k] will dissolve when it is approached by prefixes *me(N)-* or *pe(N)-* because sound of [k] is voiceless.

## The Facilitating Sound [ň]

In written language, sound [ň] is shown as *ny*. The sound of [ň] is used to facilitate the pronunciation of words beginning with prefixes of *me(N)-*or *pe(N)-* whose morpheme base begins with sounds [j, c, s] (Ramlan 1983: 77). Here are the examples.

(125) me(N)- + jaga to be menjaga [məňjaga] 'keep'
(126) pe(N)- + jaga to be penjaga [pəňjaga] 'guard'
(127) me(N)- + curi to be mencuri [məňcuri] 'steal'
(128) pe(N)- + curi to be pencuri [pəňcuri] 'thief'
(129) me(N)- + sidik to be menyidik [məňidıʔ] 'investigating'
(130) pe(N)- + sidik to be penyidik [pəňidıʔ] 'investigator'

The examples number (129) and (130) show that basic form that begins with sound [s] will dissolve when it is approached by prefixes

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pISSN 1410-5691; eISSN 2580-5878

*me(N)-* or *pe(N)-* because sound [s] is voiceless.

## The Facilitating Sound [ŋə]

Sound [ŋə] is written as *nge*. Sound [ŋ] is used to facilitate the pronunciation of words beginning with prefixes *me(N)-* or *pe(N)-* whose morpheme base contains one syllable (Ramlan, 1983: 83). Here are the examples.

(131) me(N)- + tik to be mengetik
[məngətik] 'typing'
(132) pe(N)- + tik to be pengetik
[pəngətik] 'typist'
(133) me(N)- + cat to be mengecat
[məngəcat] 'paiting'
(134) pe(N)- + cat to be pengecat
[pəngəcat] 'painter'
(135) me(N)- + pel to be mengepel
[məngəpɛl] 'mopping'
(136) pe(N)- + pel to be pengepel
[pəngəpɛl] 'mopper'

## Conclusion

Facilitating sound in Indonesian contains the pronunciation of consonant cluster, vowel sequence among syllables and morphemes, and sound sequence among morphemes. The facilitating sound the pronunciation of consonant cluster is sound [ə].

The facilitating sound of the pronunciation of a vowel sequence among syllables and morphemes are sounds [y, w, ʔ]. Sound [y] facilitates the pronunciation of the sound sequences [ia] and [aia] among syllables and morphemes. Sound [w] facilitates the pronunciation of the sound sequence [ua] among syllables and morphemes and also the sound sequences of [oa] and [aua] among morphemes. Sound [ʔ] facilitates the sound sequence [aa] among syllables and morphemes and the sound sequence [oa] among syllables.

The facilitating sounds in the pronunciation of the sound sequence among morphemes are [m], [n], [ŋ], [ň] and [ŋə]. Sound [m] facilitates the pronunciation of nasal sound [N] in prefixes *me(N)* – or *pe(N)-* whose morpheme base begins with sounds [b, p, f, v]. Sound [n] facilitates the pronunciation of sound sequences [d] and [t] in the beginning of the morpheme base. Sound [ŋ] facilitates the pronunciation of sound sequence [N] in prefixes *me(N)* – or *pe(N)-* whose morpheme base begins with [a, i, u, e, ə, ɛ, o, ɔ], [g], [h] and [k]. Sound of [ň] facilitates the pronunciation of the sound sequence [N] in prefixes of *me(N)* – or *pe(N)-* whose morpheme base begins with sounds [j, c, s]. Sound [ŋə] facilitates the pronunciation of words formed by prefixes of *me(N)* – or *pe(N)-*, whose the morpheme base contains one syllable.

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Vol. 18 No. 2 – October 2018

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

# Death Penalty in *The Jakarta Post* and *The Jakarta Globe* Editorials: Neutral or Loaded? Assertive or Timid?

**Siegfrieda A.S. Mursita Putri**
*siegfrieda@ukrida.ac.id*
English Department, Universitas Kristen Krida Wacana

## Abstract

*Coming under the spotlight of the world news due to the death penalty verdict against eight drug traffickers announced early 2015, Indonesia made the world pleaded to not proceed the execution. It is interesting to see how the press media viewed this controversial issue and manifested them into linguistic features in their opinion. This paper reported views about the issue from the perspective of English newspapers. Aiming to identify the level of neutrality, certainty and assertiveness in presenting perspective, this study employed mainly qualitative method focusing on the discourse. The analysis was focused on (1) how the participants of the event were referred to, (2) lexical choices used to portray events, players and policies, and (3) modality values, orientation, manifestation and value of modality. Editorials on the issue published in selected English newspapers were collected. By applying van Dijk's method, the level of neutrality was analyzed. The basis of the modality analysis was Halliday's. Both newspaper editorials showed different level of neutrality, certainty and assertiveness. There were formal and neutral choices in naming the participants of the event. The Jakarta Globe delivered their attitude using loaded words, while The Jakarta Post used more neutral and formal words in addition to using less modal forms. The study also showed the dominant use of low modality and implicitly subjective modality in presenting perspectives. This implied that the newspapers were not assertive and not strictly speaking metaphorical in delivering their perspectives to the readers.*

***Keywords***: *editorial, lexical choice, modality, discourse analysis, death penalty*

## Introduction

Early 2015, Indonesia became the spotlight of the world due to the capital punishment verdict announced against nine drug traffickers: two Australians, four Nigerians, one Filipino, one Brazilian and one Indonesian. The world, and even the people of Indonesia, was divided into arguments: pro and contra to this decision despite international appeals and communications were performed sending pleas to reconsider the verdict. However, these did not affect the verdict as Widodo has declared the death penalty "positive" for his country, according to *The Guardian*. It is interesting to see how the media view this controversial issue and manifests them into linguistic features in their opinion, how the language is used as a medium of power.

Newspapers have the opportunity to expose their readers to their attitudes toward certain issues through their writing, specifically by using specific lexical naming, words, and modality. Fowler claims that every day newspapers print one or two separate articles which express their point of view. The articles are distinct from news reporting, features and other regular daily items. This section is variously indexed as leading article, editorial, *The Sun* says, and so on (1991:208).

According to Brown and Mott, editorials are 'columns that expose the policy of the paper' and 'reflect local opinion on vital questions' (1957). Henry and Tator state editorials are expressions of the broader ideological stance of the newspaper's owners and managers in which the public are being addressees rather than spectators (2002: 93). Therefore, it is assumed that editorial reflects local opinion and the standpoint of the newspaper.

## Literature Reviews
## Van Dijk's Method of Analysis

This research is to find out how the participants of the event were referred to, and the portrayal of events, players and policies in the editorial of the newspapers. In order to find out the answer, the author looked at the linguistic elements: naming choices and lexical choices.

According to Fowler and Kress (1979: 200), the difference in naming signifies different assessments by the writer of their relationship with the person referred to and of the formality or intimacy of the situation. The different possibilities for naming choices include extreme formality such as using the complete unabbreviated title of an official, for example, "France's President Francois Hollande"; a neutral naming choice, for example, "the president"; less formal that shows closeness to the person referred to, for example, "Jokowi"; and naming choices that reflect the biases of the writer, examples of which would be stereotypical or ideologically guided naming choices such as "drug traffickers" or "the nine drug convicts". The naming choices for the actors employed by the editorial were analyzed to identify "different ideological affiliations" (Sykes, 1985: 87).

Not only the naming choices, but the researcher also looked at the lexical choices used to portray events, players and policies related to the capital punishment for the inmates. It is stressed by Fairclough (1989: 116) the ideological significance of lexical choices, and it is also argued that "a text's choice of wordings depends on, and helps to create, social relationships between participants". Sykes also contends that the choice of different words for referring to the same thing by different speakers reveals "different ideological affiliations" (1985: 87). An example is the choice of "state-sanctioned murder" versus "execution".

## Modality Devices

In addition to look at the naming and lexical choices, this research is also to find out the assertiveness of the editorial through the use of modality device. Modality values, orientation, manifestation and value of modality were analyzed to answer this problem.

Modality is a linguistic tool that presents the perspective of the speaker or writer in expressing his/her attitude toward an issue or event. According to Downing and Locke modality is a linguistic tool which can be employed to express the attitude contained in the proposition taken toward an event (2002: 381). Fowler regards modality as the 'comment' or 'attitude' which is presented explicitly or implicitly in the linguistic stance taken by the speaker or writer (1991: 85). Quirk defines modality as the manner used to reflect the speaker's judgement of the likelihood of the proposition it expresses being true (1985: 219).

Halliday explains (2004: 146-147), "Modality is used to temper, to qualify in some way, our propositions (modalization or epistemic modality) or proposals (modulation or deontic modality)." The type of modality in the clause as an exchange of information (probability or usuality) is referred to as modalization and the type of modality in the clause as an exchange of goods-&-services (obligation or inclination) is referred to as modulation.

## 1. Modalization: Epistemic Modality

Modalization communicates any degree of probability (might, may, could…) or usuality (sometimes, usually, always). Modalization can be realized in the following ways: with a finite modal operator in a verbal group, with a mood adjunct, with a modal operator and a mood adjunct, with a preposition phrase, and with interpersonal

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pISSN 1410-5691; eISSN 2580-

metaphors. The examples are shown further in data analysis section.

## 2. Modulation: Deontic Modality

Modulation (deontic modality) regards degrees of obligation (necessity) in propositions and inclination or, as Halliday (1994:359) suggests, readiness, which could be seen as including willingness and also ability in proposals.

## Modality Types and Values

In line with modality, another variable in debating is the "value attached to the modal judgment": high, median or low (Halliday & Matthiessen, 2004: 128). The speakers express their assertiveness in delivering their arguments through the use of high value of modality since it shows the high level of certainty.

Below is a summary table of modality value with more complete examples:

**Table 1: Examples of Modality Value (Mathiessen, 1995: 506)**

| | | MEDIAN | OUTER | |
|---|---|---|---|---|
| | | | LOW | HIGH |
| Modalization | Probability | She'll be home now. She's probably home now. | She may be there. She is perhaps there. | She must be there. She is certainly there. |
| | Usuality | She'll be at home on Wednesdays. She's usually at home on Wednesdays. | She can be there on Wednesdays. She's sometimes there on Wednesdays. | She must be there on Wednesdays. She is always there on Wednesdays. |
| Modulation | Obligation | You should go home. You're supposed to go home. | You may go now. You're allowed to go now. | You must go home now. You are required to go home now. |
| | Inclination | I'll go home now. I'm keen to go home now. | I can go home now. I'm willing to go now. | I will go home now. I'm determined to go home now. |

## Orientation and Manifestation of Modality

Orientation is "the distinction between subjective and objective modality, and the explicit and implicit variants" (Halliday, 1994:357). Halliday states, "The explicitly subjective and explicitly objective forms of modality are all strictly speaking metaphorical" (1994: 362).

In debating, orientation refers to the speaker's strategies of expressing modality, or to the extent to which the speaker accepts responsibility for what s/he is saying. These strategies are illustrated in the Figure 1 and the intersection of subjective/objective and explicit/implicit modality (Orientation and Manifestation) are illustrated in the Table 2.

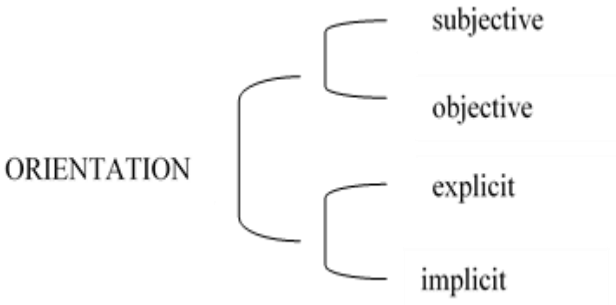


**Table 2: Orientation and Manifestation (Martin *et al*, 1997: 70)**

| Kind of modality | **Congruent realizations** | | | **Metaphorical realizations** | |
|---|---|---|---|---|---|
| | Finite<br><br>Implicitly subjective | Adjunct (mood)<br>Implicitly objective | Predicator<br><br>Implicitly objective | Mental Clause<br>Explicitly subjective | Attributive Clause<br>Explicitly Objective |
| Probability | can/could, may/might, will/would, should, ought to, must | possibly, probably, certainly, ..... | | (Cognitive :)<br>I guess,<br>I think,<br>I know | It is possible...<br>It is probable..<br>It is certain ... |
| Usuality | | sometimes, usually, always, ..... | | | It is unusual .. |
| Obligation | | necessarily ..... | be allowed to,<br>be supposed to,<br>be obliged to, | (affective)<br>I'm willing for...<br>I expect ....<br>I want... | It is permitted ..<br>It is expected<br>It is necessary ... |
| Readiness: Inclination | | willingly, eagerly, ..... | be willing to,<br>be keen to,<br>be determined to | (verbal group complex)<br>I'd like to ...<br>I want to.... | It'd be lovely to .... |
| Readiness; ability | | | be able to | | It is possible for...to... |

## Methodology

This data in this research will look at English newspapers published in Indonesia and compare the editorial discourse on a specific issue. Based on the understanding that different choices in employing linguistic tools will result in different perspectives, this study aims to investigate how the perspective of news media about the death penalty executed in Indonesia in 2015 is represented through the naming choices, lexical choices and the use of modality. The newspapers selected are *The Jakarta Post* and *The Jakarta Globe*.

*The Jakarta Post* is selected because, as quoted from http://www.expat.co.id, for decades the Paper has provided the expatriate and English-reading Indonesian communities with excellent coverage of local, national and international events. Besides, it is chosen because of "its unbiased coverage of the news" (http://www.expat.co.id). *The Jakarta Globe* is selected because it is "popular with the expatriate community" (http://www.expat.co.id).

The objects of this study were thirteen editorials collected from *The Jakarta Post* and *The Jakarta Globe* online archives. The editorials were related to the death penalty for drug smugglers, and were published between January and April 2015. The editorials collected from their home website were then copied and pasted to MS Word for data processing and data analysis.

The selected editorials were analyzed based on the naming and lexical choices, and by sorting out the sentences with modal devices. Then, the modal devices were

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pISSN 1410-5691; eISSN 2580-

classified based on their forms, types and values. Further, they were also classified based on their orientation and manifestation.

## Findings and Discussion

Based on the analysis on lexical naming, there are levels of formality in addressing the world leaders, the inmates, the policy and the participants of the events. In addition to that, there are neutral and loaded lexical choices in the editorials.

The analysis also finds that nearly half of the modality value is low (47%). Further analysis shows that the orientation and manifestation of modality is mostly implicitly subjective (64.93%), and under twelve percent (11.94%) of the total modality are presented explicitly.

## Formal, but Loaded with Opposition

The attitude of being formal but loaded with opposition means that the editorial does not only employ formal naming choices in addressing some of the participants, but also loaded naming choices to refer some other participants. In addition to that, the lexical choices are loaded with opposition to the event. As stated by Fowler and Kress (1979: 200), the difference in naming signifies different assessments by the writer of their relationship with the person referred to, and of the formality or intimacy of the situation. The extreme formalities are shown, among others, in the use of "President Joko Widodo", "Australian Prime Minister Tony Abbott", "Vice President Jusuf Kalla", and "Indonesian Zainal Abidin". Neutral naming choices are also seen in, among others, the use of "the president", "the international community", "the execution", "its decision", "these individuals", "the firing squad", "foreign nationals" and "people on death row". Then, loaded naming choices are seen in the use of, among others, "a victim of his aides", "drug offenders", "state-sanctioned murder" and "murderers". This extreme formality to loaded naming choices is found in *The Jakarta Globe*. The lexical choices in the editorial are also loaded with opposition. The choices are, among others, "political strategy", "political leverage", "massive international condemnation", "a barbarous point", "an awful lot of pleasure", "unprecedented international fiasco", "a barbaric relic", "schadenfreude", "a stunt – bloody and grotesque", "the sins of the Indonesian government" and "shameful travesty".

Below is the example excerpted from the editorial that shows opposition to the execution:

> *A day that no rational, compassionate human being could ever wish for appears to be at hand: the day that 10 fellow human beings, nine of them foreign nationals, are gunned down in a hail of bullets because the Indonesian government wants to make a barbarous point.*
>
> *The Attorney General's Office, which seems to be taking an awful lot of pleasure in organizing the executions, .... The AGO is required to give the inmates 72 hours' notice about their execution, so it appears that the killings — yes, killings; make no mistake, this is state-sanctioned murder — could take place as soon as Tuesday.*
> *...*
> *Why persist with a practice as savage as the death penalty when much of the world cries out against it? What can Indonesia gain from this?*
>
> *It is in the president's power to end this shameful travesty and grant these individuals clemency. So it is to President Joko Widodo that we beseech mercy for Mary Jane Fiesta Veloso; for Serge Areski Atlaoui; for Myuran Sukumaran; for Andrew Chan; for Rodrigo Gularte; for Raheem Agbaje Salami; for Martin Anderson; for Sylvester Obiekwe Nwolise; for Okwudili Oyatanze; and for Zainal Abidin.*
>
> *We stand for mercy, Mr. President. Will you stand with us?*
> (Do the Right Thing and Show Mercy, President Jokowi – 24 April 2015)

The editorial above presents its formality through the use of "President Joko Widodo", and addressing the inmates by mentioning their full names. However, there are also loaded lexical choices showing the opposition to the event, such as "fellow human beings", "a barbarous point", "state-sanctioned murder", and "shameful travesty".

Although the lexical use is loaded with opposition, it can be understood that the editorial is also at opposition to the drug trafficking. This can be seen how in other *The Jakarta Globe*'s editorial address the inmates: "drug dealers or traffickers", "death row convicts", "drug offenders", instead of addressing them formally or neutrally.

## Formal and Neutral

The attitude of being formal and neutral means that the editorial consistently employs extremely formal and neutral naming choices. As stated by Fowler and Kress (1979: 200), the difference in naming signifies different assessments by the writer of their relationship with the person referred to, and of the formality or intimacy of the situation. The lexical choices also do not portray loaded intention to show opposition to the event. Extreme formalities in referring to the country and world leaders can be seen, among others, in the use of "President Joko "Jokowi" Widodo", "Brazilian President Dilma Rousseff", "Australian Prime Minister Tony Abbott", "France's President Francois Hollande", and "UN Secretary-General Ban Ki-moon". This extreme formality is also shown in referring to the people on death row, as seen in the use of, among others, "Indonesian migrant worker Siti Zaenab", "One convict, Filipina Mary Jane F. Veloso", "drug convict Marco Archer Cardoso Moreira", and "Brazilian drug trafficker, Rodrigo Muxfeldt Gularte". *The Jakarta Post* tends to refer the agents formally by mentioning their position, their nationality, and full name. The use of neutral naming choices is also seen in, among others, "The Indonesian Foreign Ministry", "The Saudi kingdom", "President Jokowi", "the Tony Abbott government", "the Jokowi administration", "the Dutch and Brazilian leaders", "five foreign nationals" and "two Australians". Low formality in naming choices are also seen, among others, in "Australia", "Jakarta", "Rousseff", "Manila", and "Jokowi". This low formality is used in combination with the neutral naming choices in the following parts of editorial mostly after the extreme formality choice is used.

Here is an example excerpted from the editorial that shows formality:

> *President Joko "Jokowi" Widodo stole the show as Philippines world boxing champion Manny Pacquiao and undefeated US boxer Floyd Mayweather Jr. were gearing up for their "bout of the century" in Las Vegas on Saturday. Pacquiao spared time to write to Jokowi, asking the Indonesian leader to show mercy to his compatriot Mary Jane Veloso, one of the nine death row inmates awaiting execution in Indonesia.*
>
> *Global pressure has indeed been mounting on Jokowi to save the lives of the convicts. UN Secretary-General Ban Ki-moon and France's President Francois Hollande are the latest world leaders who have appealed to Jokowi to reconsider the execution. As Brazilian President Dilma Roussef did, Hollande warned Jokowi of strained diplomatic ties between Jakarta and Paris if the latter turned a deaf ear to the international demands….*
> (Unnecessary Circus – 29 April 2015)

It can be observed the use of extreme formality in addressing the leaders, such as "President Joko "Jokowi" Widodo", "UN Secretary-General Ban Ki-moon", "France's President Francois Hollande" and "Brazilian President Dilma Rousseff". Neutrality is also seen in the use of "the Indonesian leader" to refer to the President. The editorial also addresses one of the inmates using her full name. This extreme of formality is shown consistently in other editorials by *The Jakarta Post*, both in addressing the leaders and the inmates.

Below is another example excerpted from the editorial that shows neutrality toward the execution:

> …

*One convict, Filipina Mary Jane F. Veloso, had her execution postponed at the eleventh hour following an appeal by her lawyers and Manila after her alleged recruiter surrendered on Tuesday to the Philippine police. The other eight drug trafficking convicts — two Australians, three Nigerians, one Ghanaian, one Brazilian and one Indonesian — … Australia may recall its ambassador, as did Brazil and the Netherlands when their nationals were executed on Jan. 18.*
*…*

*What Jakarta needs to focus on now is ensuring that all the rights of those still on death row are respectfully observed and the executions as well as the treatment of families are conducted with due dignity.*

*… We should consider them as the norm in diplomatic language. The concerns of all friendly countries related to this case should be considered carefully by Jakarta. Indonesia should not react harshly to a protocol in international diplomacy. …*

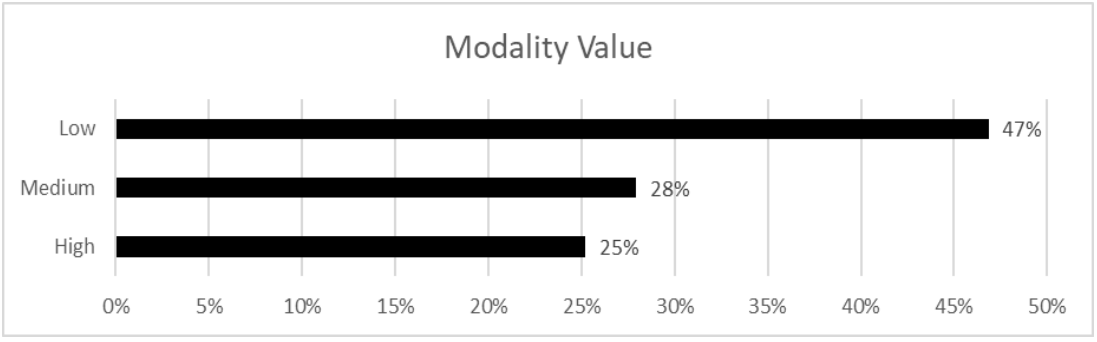
*Every country will respond in accordance to threats and act in their own national interests. In the same way Australia has disregarded international humanitarian pleas not to turn back migrant boats because the Tony Abbott government believes it is in its national interest, so too has the Jokowi administration acted.*

*… Nevertheless, it is a policy that has been made based on the due process available, no matter how imperfect, and thus should be respected.*
*Indonesians themselves should step up the war on corruption to better ensure a clean, reliable judiciary.*
(Respect Thy Neighbor's Law – 30 April 2015

Neutrality is seen in the use of nouns to refer the drug convicts: "two Australians", "three Nigerians", "one Ghanaian", "one Brazilian", and "one Indonesian". Low formality is also seen in the words referring to the government: "Jakarta" and "Manila". In addition, there were almost no "loaded" words found in this editorial. This can be inferred as neutrality of the editorial in viewing the execution.

## Low Modality Values

**Chart 1: Comparative Percentages of Modality Values**




Despite the fact that all modality values are found in the editorials, low value of modality is the highest, almost half of all modality found (see Chart 1). Both newspapers mostly employed low value of modality. According to Halliday and Mattiessen (2004: 128), and as quoted in Yuyun (2014), the speakers in debate setting express their assertiveness in delivering their arguments through the use of high value of

modality since it shows the high level of certainty. In other words, high value of modality represents high level of certainty in delivering statements or arguments. Therefore, it is inferred that both newspaper have low level of certainty in presenting their propositions and proposals.

Below are sentences employing low modality value found in the editorials.

(1) (i) Hopefully there will be a solution to the diplomatic spat (ii) and the two leaders can meet again for another summit in Istanbul in October.
("Brazil's Red Card" – *The Jakarta Post*, 24 February 2015)

The modality value found in sentence (1) are low as seen in the employment of *will* and *hopefully* in clause (i) and of *can* in clause (ii).

(2) (i) We may file a harsh objection with the Saudi government, (ii) or perhaps go so far as to withdraw our ambassador in Riyadh in a show of anger at the recent execution of Indonesian migrant worker Siti Zaenab, (iii) who was sentenced to death for killing her employer in 1999.
("Lesson from Saudi Arabia" – *The Jakarta Post*, 16 April 2015)

Value of modality found in (2) is low, represented in clause (i) by the use of modal forms *may* and in clause (ii) by the use of modal forms *perhaps*.

(3) (i) That would include the figure frequently cited by President Joko Widodo (ii) that 50 people die each day from illegal drug use.
("Deal with the Drug Issue the Right Way" – *Jakarta Globe*, 5 June 2015)

As seen in sentence (3), the use of low modality are represented in the modal form *would*.

(4) (i) Opponents of the execution of drug traffickers here may be tempted to indulge in schadenfreude (ii) at Indonesia finding itself at the sharp end of the stick, (iii) but such a sentiment is both misplaced and perverse.
("Death Penalty Has No Place in Our Society" – *Jakarta Globe*, 15 April 2015)

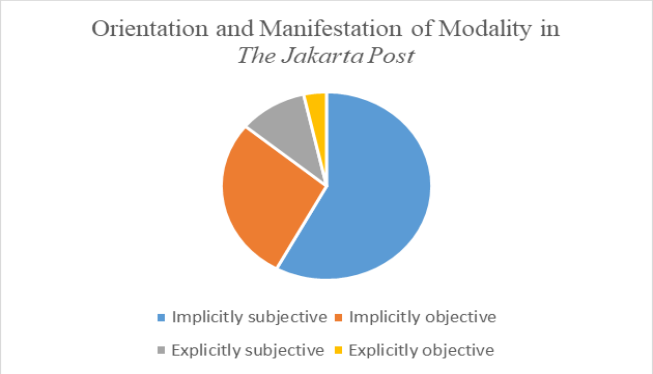
Sentence (4) above shows the low modality use in the modal form *may*.

## Orientation and Manifestation of Modality

After analyzing the modality types and modality values, the orientation and manifestation of modality in both newspapers were analyzed. The chart below represents the distribution of orientation and manifestation of modality in both newspapers.

**Chart 2: Orientation and Manifestation of Modality in *The Jakarta Post***

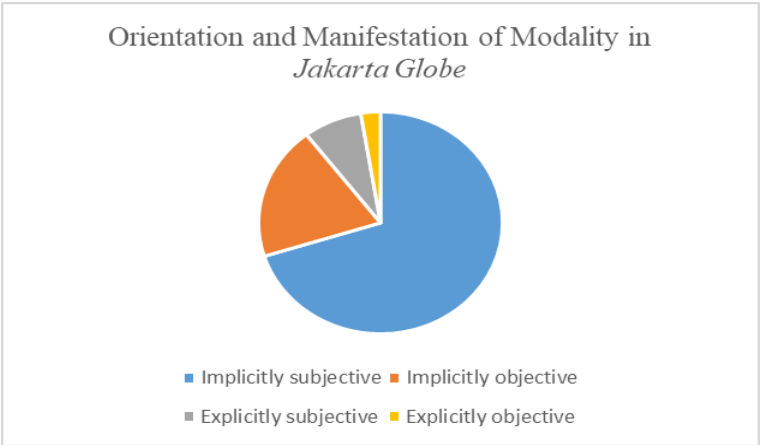
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Halliday & Matthiessen (2004: 656) state that by the means of nominalization, modality is construed as an unquestionable fact *i.e.* modality is expressed explicitly with objectivity. As we can see, the chart 2 above shows that *The Jakarta Post* mostly employed implicitly subjective modality, reaching almost 60% of modal forms found in the paper's editorial. Therefore, it is inferred that *The Jakarta Post* is not strictly speaking metaphorical: they present subjectivity on their point of view indirectly.

According to the research conducted by Yuyun (2014), the more explicitly objective modal is used in the text or speech, the more assertive or straightforward the speaker is.

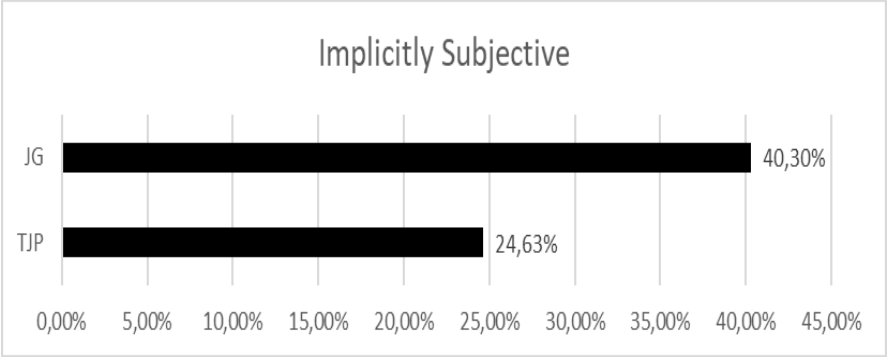
**Chart 3: Orientation and Manifestation of Modality in *Jakarta Globe***




The chart 3 above shows that *Jakarta Globe* mostly also employed implicitly subjective modality, reaching more than 70% of modal forms found in the paper's editorial. As stated by Halliday & Matthiessen (2004: 656), the ones expressed in nominalization are construed as unquestionable facts: expressed explicitly with objectivity. Therefore, it can be inferred in delivering their point of view, the newspaper is not strictly speaking metaphorical: they present subjectivity indirectly.

## 1. Implicitly Subjective

**Chart 4: Comparative Percentages of Implicitly Subjective Modality**




As seen in chart 4, both newspapers mostly use implicitly subjective modality in presenting their perspectives, reaching almost 65% of all modalities found in the editorials.

According to Halliday & Matthiessen (2004), it is inferred that being implicitly subjective means that the speaker is being indirect in stating their subjectivity.

Below are some examples of implicitly subjective modals employed in the sentences.

(5) (i) Judging from the statement by the Attorney General's Office, (ii) the nine drug convicts on death row may be dead by now or may still be alive (iii) as Indonesia continues to defy calls from human right activists and the international community.
("Acting in the Best Interests of Indonesia" – *Jakarta Globe*, 28 April 2015)

From the sentence (5), it is seen that the use of modal forms in "may be dead" and "may still be alive" show the implicitly subjective. The use of *may* in both phrases show subjectivity on the set of propositions. In addition, it is presented implicitly through the modal operator "may".

(6) (i) He should have learned the lesson (ii) from this unprecedented international fiasco.
("Damage Is Done, So What Next?" – *Jakarta Globe*, 29 April 2015)

The use of implicitly subjective modal forms in sentence (6) is seen from the use "should". It presents subjectivity of the paper's editorial by prescribing others to do something. It is also presented implicitly as it is using modal auxiliary form.

(7) (i) Indonesians will never forget Australia's generous help for the people in Aceh and Nias, (ii) and we wish (iii) that we could have the opportunity to show the same generosity to Australia.
("Abbott's Own Tsunami" – *The Jakarta Post*, 21 February 2015)

Implicitly subjective modal forms in sentence (7) are seen in the use of *will* in clause (i) and *could* in clause (ii). Those two modal forms present subjective view of the paper, as they show inclination. They are also implicit as they are not stated directly, but using other pronoun "Indonesians" and "we", which refers to the "Indonesians", to represent the editorial.

(8) (i) While Australia and other countries might feel compelled to take diplomatic measures, (ii) it should be noted that Indonesia's actions are not prejudiced toward one country or another.
("Respect Thy Neighbor's Law" – *The Jakarta Post*, 30 April 2015)

From sentence (8) it is seen that the use of implicitly subjective modal forms is represented in modal form *might* in clause (i) and in modal form *should* in clause (ii). They show probability which is stated implicitly.

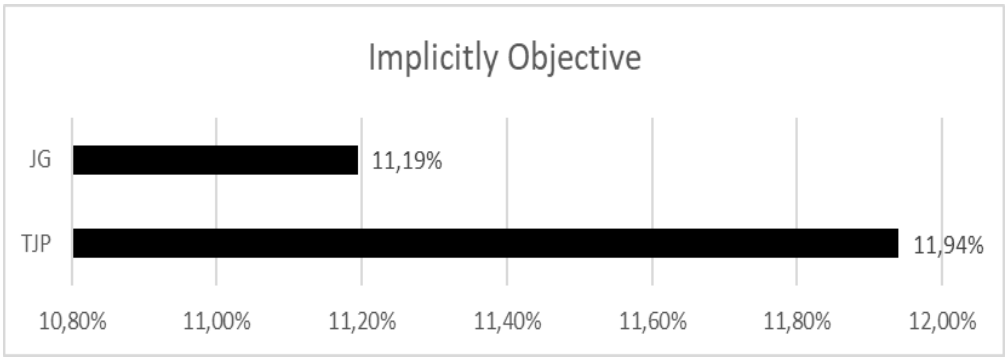
The use of implicitly subjective orientation and manifestation of modality in

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pISSN 1410-5691; eISSN 2580-

the paper's editorial showed their subjectivity on their point of view indirectly.

## 2. Implicitly Objective

**Chart 5: Comparative Percentages of Implicitly Objective Modality**




The chart above shows that the second-high orientation and manifestation of modality used in both newspapers is implicitly objective in presenting their perspectives, in which it reaches 23.13% of all modalities found in the editorials. Being implicitly objective means the speaker is being objective but indirectly state them.

The following are examples of implicitly objective orientation and manifestation of modal forms found in the editorials.

(9) (i) Whether he enjoys such worldwide publicity, (ii) Jokowi has risen to fame unfortunately for a policy that sparks controversy. ("Unnecessary Circus" – *The Jakarta Post*, 29 April 2015)

As seen in sentence (9), the modal form *unfortunately* shows the implicitly objective attitude toward the situation in which Jokowi has risen to fame.

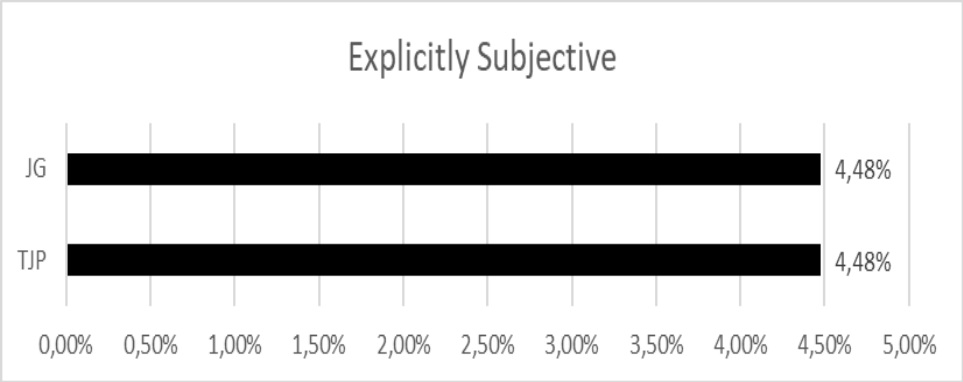
(10) (i) Drug-related deaths are obviously tragic affairs (ii) and nothing to make light of (iii) but even more tragic is the government's failure to get a grip on reality (iv) and address Indonesia's drug problem in a meaningful way.
("Deal with the Drug Issue the Right Way" – *Jakarta Globe*, 5 June 2015)

Sentence (10) shows that the modal forms *obviously* has implicitly objective orientation and manifestation.

In delivering their position, *The Jakarta Post* and *Jakarta Globe* are being implicit in more than 88% of the modalities found in the editorials. On the other hand, their explicitness is not clearly shown as there are less than 12% of the modalities in the editorials explicitly stating their position or proposition. Below are the explanations about explicitness found in the editorials of both newspapers.

## 3. Explicitly Subjective

Chart 6: Comparative Percentages of Explicitly Subjective Modality




Below are some examples of modal forms that are explicitly subjective.

(11) (i) On the basis that Joko won't grant any clemency to drug offenders, (ii) we have reasons to believe that there have been no reviews of the cases at all. ("Executions Go Against Indonesian Interests" – *Jakarta Globe*, 26 April 2015)

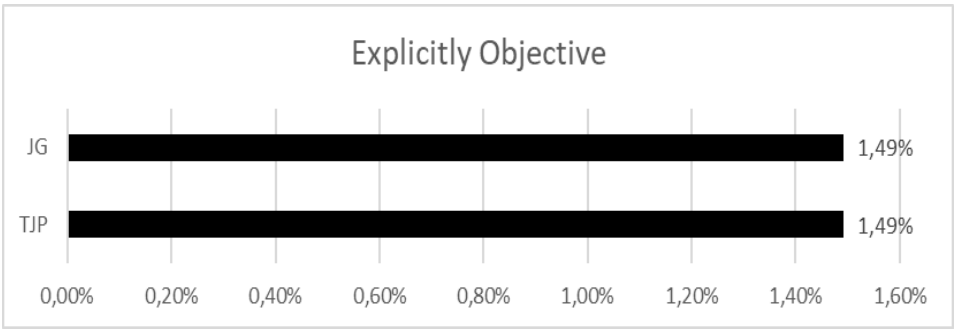
(12) (i) In the same way Australia has disregarded international humanitarian pleas not to turn back migrant boats (ii) because the Tony Abbott government believes it is in its national interest, (iii) so too has the Jokowi administration acted. ("Respect Thy Neighbor's Law" – *The Jakarta Post*, 30 April 2015)

(13) (i) "We think it is important for there to be an evolution in the situation, for us to have some clarity," international media quoted Rousseff as saying on Friday. ("Brazil's Red Card" – *The Jakarta Post*, 24 February 2015)

Sentences (11), (12), and (13) employ the modal elements "believe" and "think" to express their opinions. As stated in Yuyun (2016), these modalities are realized as a separated clause, separated from the clause containing the proposition which is 'technically' being modalized. These projecting clauses are considered as explicit forms of modality and interpersonal grammatical metaphors. Explicit modality shows that the editorial's opinion is not realized as a modal element within the clause, but is realized as a separate projecting clause. As seen in (11), (12), and (13), it can be inferred that the editorials show their subjectivity in delivering their proposition.

**4. Explicitly Objective**

Chart 7: Comparative Percentages of Explicitly Objective Modality



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pISSN 1410-5691; eISSN 2580-

The followings are the explicitly objective modalities found in the two newspapers editorials.

(14) (i) Rather, it is a sign of greatness. ("Acting in the Best Interests of Indonesia" – *Jakarta Globe*, 28 April 2015)
(15) (i) With nearly 300 Indonesian nationals facing execution overseas, (ii) it is possible that they will follow in the footsteps of Siti Zaenab sooner or later. ("Lesson from Saudi Arabia" – *The Jakarta Post*, 16 April 2015)
(16) (i) It is regrettable (ii) that the diplomatic tension occurs (iii) as the two presidents have known each other (iv) since they attended the G20 Summit in Brisbane last November. ("Brazil's Red Card" – *The Jakarta Post*, 24 February 2015)

The modal forms as seen in (14), (15) and (16) show the explicitly objective orientation as seen in the use of "it is a sign of greatness", "it is possible" and "it is regrettable". This type of modality is expressed through attribute clause and nominalization. As pointed by Halliday and Matthiessen (2004: 362) that it is one of the most effective way of creating objectivity. However, there are only less than two percent of this modality orientation found in the editorials.

## Conclusion

Based on the findings described, this study concludes that there is one attitude from the editorials towards the death penalty executed in Indonesia in 2015: they present formality in their writing. However, *The Jakarta Globe* shows more opposition by using loaded words compared to *The Jakarta Post* which shows neutrality. Further, based on the analysis of modality forms, both newspapers are implicitly subjective in presenting their standpoint on the issue. This means that they are not strictly speaking metaphorical: they present subjectivity on their point of view indirectly.

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Journal of Language and Literature
pISSN: 1410-5691; e2580-5878

# Written vs Spoken Narratives by Indonesian ESL Young Learners: A Case Study

**Maria Fe Suganob Nicolau & Katharina Endriati Sukamto**
*nicolau@binus.edu & katharina.sukamto@atmajaya.ac.id*
Binus School Simprug & Graduate School of Applied Linguistics, Atma Jaya Catholic University of Indonesia in Jakarta

## Abstract

*This study explores how Indonesian ESL Grade 2 elementary students studying in an international school in Jakarta produce written and spoken narratives. The stimulus material used to obtain the data was a four-panel comic strip with no written text. The findings revealed that both productions follow the basic global structure such as story elements, linearity of the storyline, and coherence. However, the written narratives contextually demonstrated formality while the spoken narratives displayed higher frequencies in using structure of discourse (e.g. hedges, contraction, repair and repetitions) and sentence complexity in T-units. Hedges were used as delaying tactics to allow more time for language processing. The use of contractions was due to the rapid production of language that constraints the ability of the students to produce syntactic richness. Repairs illustrated specificity of the chosen words, while repetition stemmed from the linguistic device like onomatopoeia that demonstrated the creative sides of the students to amplify their thoughts. Apparently, sentence complexity using the T-units demonstrated that the spoken narratives outnumbered the written mode. Nevertheless, it was apparent that the 2 T-units or 3 T-units followed a pattern (e.g. independent clause to independent clause with extension) which was a product of the participants' knowledge on spellings and construction of formal and complete sentences. These results may implicate that language educators need to heighten the learners' awareness of the unique linguistic features of each mode, to provide a clear understanding on how these modes work best in English language, and to attempt in establishing a balance in structure discourse and sentence complexity in T-units.*

***Keywords****: ESL young learners, written and spoken narratives, pattern of differences*

## Introduction

Research on the differences between spoken and written language has been extensively carried out in different disciplines. In the cognitive context, the differences between the two modes may involve factors such as deliberateness and memory (Holowitz & Newman, 1964), emotion and attitude (Leech, 1998), or time and space (Chafe, 1994; Biber, 1986). In the field of linguistics, the two modes are intrinsically distinct in terms of, among others, coherence (Bublitz, 1999; ACTFL, 1988; Tannen, 1984) and sentence complexity (Malvey, 2017; Greene & Capella, 1986). The data for those studies are mainly obtained from L1 speakers. On the other hand, in the context of L2 learners, there has been a growing interest in the analysis of how these two modalities are analyzed such as syntactic complexity (Nicolau & Sukamto, 2016; Lintunen & Makila, 2014; Silva, Abchi & Borzone, 2010); rigidity of grammar (Cao Thanh, 2015), and discourse structure (Sun & Yang, 2011; Pu, 2006).

Regardless of the fact that the data were collected from L1 or L2, sentence complexities

seem to be a more popular topic for discussion. For instance, Lintunen and Makila (2014) conducted a study based on the analysis of L2 English spoken and written productions of 18 L1 Finnish learners with the focus on syntactic complexity. The data consisted of written essays and transcribed spoken productions. In the written part, the students were asked to write an informal essay of 150–250 words while in the spoken part, they were shown a cartoon strip with six frames, and their task was to tell a story based on the cartoon. It revealed that the two modes have their own characteristics, and there are differences between native and non-native language use. Hesitations and pauses are not visible in the end result of the writing process, but they are characteristic of non-native spoken language use. Seemingly, written language was more complex than spoken language; however, the difference in the level of complexity was greater when a language segmentation unit such as T-unit analysis was used in segmenting the data.

Another study is by Silva, Abchi and Borzone (2010), who examined the differences between the speaking and writing skills of 1st and 2nd grade Spanish-speaking children. Children's writing abilities were evaluated with an oral/written retelling task. The authors considered length, T-Units, and syntactic complexity index (SCI) for the analysis, and a word spelling task to assess the basic skills of the children. The results showed differences between modalities in Text Length and T-unit, but not in SCI. The transcription processes did not affect the syntactic complexity of the written texts, even when they were shorter. Furthermore, the differences between modalities were less important in the 2nd grade. Also, the patterns of correlation of length and SCI with other tasks that evaluated transcription skills changed when the children got older. Feilke (1996 qtd in Abchi & De Mier, 2017) revealed similar findings that young children (9 to 10 years old) mostly use coordinated sentences in written productions, but tend to integrate more information in subordinate clauses by the age of 14. Seemingly, teenagers and adults progressively use more nominalizations, which may be considered as a higher level of syntactic development. Taking into account specific measures to assess syntactic complexity (based on Hunt's works), previous studies of Spanish written productions have shown an increase in syntactic complexity associated with age and school level (Gutiérrez-Clellen & Hofstetter, 1994).

On a more recent finding, Malvey (2017) conducted a study on complexity in written and spoken persuasive language tasks of ninth grade students in south-eastern United States. The students were asked to write a persuasive composition and speak about their opinion of high-school students having part-time jobs. The results demonstrated that the students used more complex syntax in their written persuasive language samples than in spoken language samples. On average, the participants made more utterance-level errors in the written texts. This study also shows that there was a significant negative relationship between errors at the word level that the students made and their scores on the writing tests. This means that the higher the students' writing score was, the lower number of word-level errors that the students made in the written persuasive task.

In Indonesia, a number of international schools are set-up in big cities like Jakarta. The majority of the students enrolled in these schools are locals whose first language is Indonesian. However, it can be observed that English becomes their lingua franca due to their exposure to the language. Such indication can be attributed to their environment, for instance, native English speaking teachers and the medium of instruction used in the both the school and family domains. As stated by Crystal (2003: 4), "language can be made a priority in a country's foreign language teaching, even though this language has no official status. This becomes the language which children are most likely to be taught when they arrive in school." In this case, students who are studying in bilingual or international schools are presumably better in their performance of English.

Apparently, at the school site where the data were obtained, some of the teachers commented that the young learners spoke

spontaneously and fluently in English but some found it challenging to write their thoughts. To this effect, it is interesting to discover how these L2 young learners are responding to the two modes of language (written and spoken) in their early elementary years. This study aims to find out the research question: What are the patterns of similarities and differences between the written and spoken narratives?

It is noteworthy to mention that unlike some previous studies that used two different instruments to collect the written and spoken data (among others, Lintunen & Makila, 2014; Cao Thanh, 2015; Sun & Yang, 2011), in this study the authors preferred to use a single instrument to obtain the two sets of data. It is probably too early to mention that the different genres used in earlier studies might be considered as a contributing factor for the difference between the written and spoken outputs. Horowitz and Samuels (1987) claimed that while distinct patterns have emerged from these comparisons, the characterizations may partly be due to the genre differences because patterns of discourse such as rhetoric structures, attribution, adversative, covariance, and response, etc. do not work in the same way across readers of various age groups and grades and across text topics. Therefore, following Pu (2006), in his study we used a single instrument – in this case a series of pictures – for the two modes of language.

## Methodology

This section involves a description of the participants and the research methodology that spells out the procedural method of the study.

## Participants

The participants of the study were 77 Grade 2 students at BINUS School Simprug whose age level ranged between seven to eight years old when the data were collected in the first and second week of February 2017. The participants were all Indonesians who spoke Indonesian as their first language. However, in their daily activities, they often conversed in English both at school and at home. English became their most comfortable language due to the fact they attended an international school where almost all subject disciplines except for Indonesian and Chinese were taught in that language. This was also intensified by the composition of the teachers who were mostly native English speakers.

In referring to the participants in this study, the authors assigned a pseudonym to each student to safeguard their identity and privacy. For example, for the male students, we used *Boy 1, Boy 2*, and so on; and for the female students, *Girl 1, Girl 2*, and so on.

## Research Methodology

The stimulus material was a four-panel comic strip with no written text (see Appendix) which was considered appropriate for the age and grade level of the students. This material was used to conduct both the written and spoken narratives of the students to analyze the difference between two modalities.

Firstly, the participants were asked to do the written narrative task. Before they started writing their narratives, an orientation was given to ensure that they understood the task given to them. After which, they were instructed to make their own storyline based on the comic strip with four frames with an emphasis that there was no right or wrong interpretation. This was to condition the mindset of the children that they could explore their sense of creativity in writing a narrative and that no pressure was put on them. Subsequently, after 10 minutes, 69 of the total participants (90%) were done with their written tasks.

The spoken narrative task was conducted a week after the written one. This was to give space between the introductions of the two modes and to hypothesize that a leeway would not make a big difference between the written and spoken narratives. Like the written narratives, the students were instructed to tell something about the comic strips. This time, however, they only used the

spoken modality wherein the data were recorded using an audio recorder.

In the attempt to examine the patterns of similarities and differences between written and spoken narratives, Pu's (2006) comparative discourse analysis and Hunt's (1970) T-units measurement were used as the framework of the study. Hunt (1970) underscored that a sentence has two (or more) T-units when independent clauses are conjoined (e.g. *There was a woman next door, and she was a singer*), but a single T-unit when one or more clauses are embedded in an independent clause (e.g. *There was a woman next door who was a singer*). Table 1 presents the T-units to view the complexity of the sentence production (Hunt, 1970).

**Table 1. T-units and their corresponding sentence samples**

| T-unit | Sentence |
|---|---|
| 1 T-unit (1 independent clause) | Ana ate the apple. |
| 1 T-unit (1 independent clause with extension) | Ana ate the apple that fell from the tree. |
| 1 T-unit (1 independent clause with a dependent clause) | Ana ate the apple after she found it. |
| 2 T-units (2 independent clauses) | Ana ate the apple and she took a nap. |

## Findings and Discussion

Generally speaking, the students were able to produce comparable episodes in terms of story elements (e.g. characters, plot, and setting), linearity of the storyline and inference making. The overall structure of the two narratives is quite similar; however, there are identifiable differences observed between the two modalities. The remaining sections of the paper will focus on the emerging similarities and differences of both modalities in terms of their structural discourse and construction.

## Similarities between Written and Spoken Narratives

All participants constructed the written and spoken narratives following the basic global structure of the story which is the beginning, middle, and end. The structure was made possible as each frame of the comic strips shows the picture clues. In terms of organization and coherence, the written and spoken narratives are strikingly similar because of the constraint of story frame, such as the speaker's/writer's expectations about how stories should be told and the fulfilment of the expectations (Tannen, 1993). Also, a written narrative usually follows a skeletal description of the fundamental events in their natural, logical and chronological order (Toolan, 1988; Yu, 2005).

In the same vein, although the participants were not able to exactly deduce the thoughts of the 'mother' (a character in the comic) as projected in the script, the participants stayed connected with the setting of the story (the school) due to the picture cues such as a backpack that the characters are carrying at their back. This suggests that the visual stimuli constructed a mental representation of what they perceived, and encoded it into a linguistically structured message. In addition, not all episodes were elaborately described in both modalities, yet the students could concentrate on the major events and focus less on the less significant actions and descriptions of the characters.

In relation to how the students introduced the narration of the events, they started with the phrase "once upon a time or one day". When a student was informally asked why she commenced the sentence in such a way, she stated "*Usually, when I'm reading storybooks, they start with those lines. Teacher also mentioned that make believe story can start with once upon a time*" (Girl 1). According to Holowitz and Newman (1964: 162), this utterance segment is marked as communicative signal since the sender signals that she/he is about to transmit an idea.

Consequently, the use of *then* and *and* are commonly practiced in order to connect one episode to the next. It can be observed

that the organization of both written and spoken narratives displays somehow uniform construction. These are exhibited in the following table:

**Table 2. The use of *then* and *and* at the start of the sentence**

| Written | Spoken |
|---|---|
| *Then* the kids arrived to school *(Girl 26)* | *Then* they are really tired and sad. (Girl 4) |
| *Then* they are in school now (Boy 4) | *Then* the mom was going to get something from the laptop (Boy 30) |
| *And* they were hearing some noise (Girl 3) | *And* walked until they are at school (Girl 35) |
| *And* they walked and walked (Boy 1) | *And* the kids don't like to go to school they like to play Ipad all the time (Boy 17) |

Despite the identifiable similarities of the two modes, it is also interesting to explore the level of their differences which are discussed in the succeeding sub-topics.

## Differences between Written and Spoken Narratives

The differences of the two modalities are focused on the structure of discourse (*e.g*. hedges, contraction, repair and repetition) and T-units. The discussion below exemplifies the analysis of the sub-topic.

### Hedges

The apparent feature of hedges such as *I think* and *maybe* are observed in spoken narratives and not at all in the written ones. Observe the following:

(1) *I think* the mom told them to go to school. (Girl 6)
(2) *I think* the mom is saying goodbye to the kids. (Boy 2)
(3) *I think* there is something in the computer. (Boy 3)
(4) *Maybe* they are lazy and sad. (Girl 5)
(5) And *maybe* the said to go to school. (Boy 27)

The data shows that the students seem to suggest the absence of absoluteness or the varying amount of accuracy of their statements by using hedging devices and displaying uncertainty and reservation. In the case of Girl 6, she used hedges (e.g. *I think*) as a delaying tactic to think of the next words to utter in order to complete her statement. This implies that the student attempts on saving her face in case of any possible falsification of judgments. This solidifies Chafe and Nichols' (1986) claim that hedges are often limited only to expressions showing that "the match between a piece of knowledge and a category is less than perfect." In writing, the writer always has more time for language processing while in speaking, the speaker attempts to give spontaneous and on the spot spoken utterances which gives her/him the freedom to speak without looking back at the structure of grammar and spelling. Pu (2006) claims that writers usually plan a clause/sentence ahead before they write it down, and they have time to resolve uncertainly and avoid hesitation before producing a word or phrase.

### Contraction

Unlike the written narratives, spoken narratives demonstrated a lot of contraction, such as the following:

(6) While *they're…*while they arrived at school, their mom was working (Girl 1)
(7) … because *it's* very far and their mom always help them (Girl 6)
(8) They *don't* have a car so they want to walk to school. (Boy 2)
(9) The mom worked and they *didn't* tidy their room. (Boy 3)

The above data suggest that most of the students understood that they should employ more formality in their written narratives than the spoken ones. The instances of using contractions in the spoken mode were

demonstrated since they spontaneously expressed their thoughts without being bothered by the formality of the sentence. Further, the need to produce language rapidly to narrate the story might constraint the ability of the students to produce syntactic richness. Thus, this current study reinforced the findings of Chafe and Danielwicz (1987: 9) that "if we put that difference aside, contractions can be regarded as further examples of innovative spoken vocabulary, innovations which the most formal kind of written language avoids altogether, but which more casual writing is more willing to accept." As also stated by Pu (2006: 46), "spoken narratives commonly used contractions, which is a feature much like the use of informal, colloquial vocabulary."

**Repairs and Repetition**

Repairs are evident in spoken narratives. The data revealed that 17 utterances contained repairs which are further categorized in two categories: lexical repair and syntactic repair. In lexical repair, the speaker changes from one lexical item to another. The examples can be seen below:

(10) The *family*… the *kids* have to go to school. (Girl 22)
(11) Then their mom is playing the *computer*… *laptop.* (Boy 34)

Examples (10) and (11) demonstrate that the students repaired the lexical terms (*family* to *kids* and *computer* to *laptop*) to illustrate specificity with the chosen word. This type of self-repair, according to Kormos (1999 & 2000), is made to modify the information provided earlier by the speaker.

On the other hand, syntactic repair happens when the speaker changes the tense of the verb such as the following:

(12) Serah *love*… Serah l*oved* to study. (Girl 43)

In this case, Girl 43 seemed to realize that she should have used the past form of the verb *love*, since she used past tense for the previous utterances: *And they walked until they were in school. They studied. Serah love… Serah loved to study*. As English is not the first language of the student, it seems that the student was able to apply the monitoring strategy (Krashen, 1982) in her L2 utterances.

The difference in discourse is further observed in repetition which gives away to both spoken and written narratives. Table 3 presents the occurrence of repetition in both modalities.

**Table 3. Occurrence of repetition in written and spoken narratives**

| Written | Spoken |
|---|---|
| At school they opened the door and they hear *tap tap* (Girl 24)<br>The mommy is typing *tap tap tap* with her computer (Boy 11) | They walk in the street *very very* long (Girl 17)<br>While they were *walking and walking*, they still felt lazy to go to school (Girl 26)<br>They were sad and they *walk and walk and walk* (Girl 40) |

The occurrence of repetition in the written narratives looks interesting. The students used a linguistic device such as onomatopoeia (e.g. *tap, tap, tap*) to exemplify the sound produced by the laptop whereas in the spoken counterpart, they used only the clause (e.g. *playing in the computer* – Girl 24; *worked in the computer* – Boy 11). This implies that the students show their creative sides in producing colorful components of the vocabulary to amplify their thoughts. In fact, Menn and Vihman (2011) argued that onomatopoeia often constitute a considerable portion of the initial language development and a focus on this early vocabulary may explain some of the children's lexicon as they progress towards the adulthood.

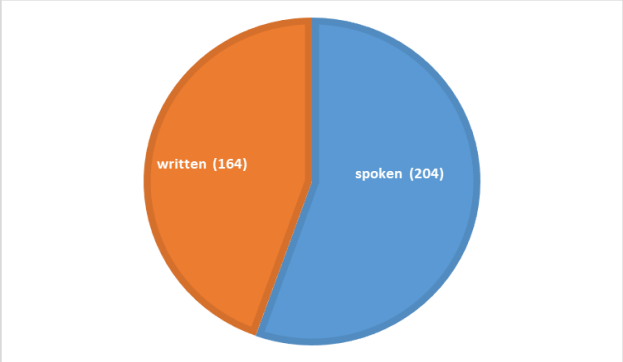
In a different context, the spoken data as shown in Table 3 produced a different viewpoint. The students attempted to repeat a word to highlight its position in the narrative. For instance, "*They walk in the street very very long*" (Girl 17). The adverbial form *very* is

repeated to suggest that the comic strip character has still a long way to travel. Interestingly, the message conveyed by the other students (Girl 26 and Girl 40) are identical, yet they presented it in a different writing structure. This assumption takes place since three out of the four panels of the comic strips show the same activity of the characters which is "walking". This informational salience in a narrative seems to create a connection which in some way assists the clarity of communication.

## T-units

The syntactic complexity measure focuses on the production of complex sentences shown by the complexity of the T-units. Hunt (1970: 189) defines a T-unit as "the shortest unit into which a piece of discourse can be cut without leaving any sentence fragments as residue". Each T-unit contains one independent clause and its dependent clauses. Dependent clauses, which are connected to the independent clause via subordinate conjunctions (*e.g. that, when, if, whether, though, although*), function as noun clauses, adjective clauses, or adverb clauses. Even if two independent clauses are connected with a coordinating conjunction (*e.g. and, but, or, nor*), the total number of T-units is two, not one.

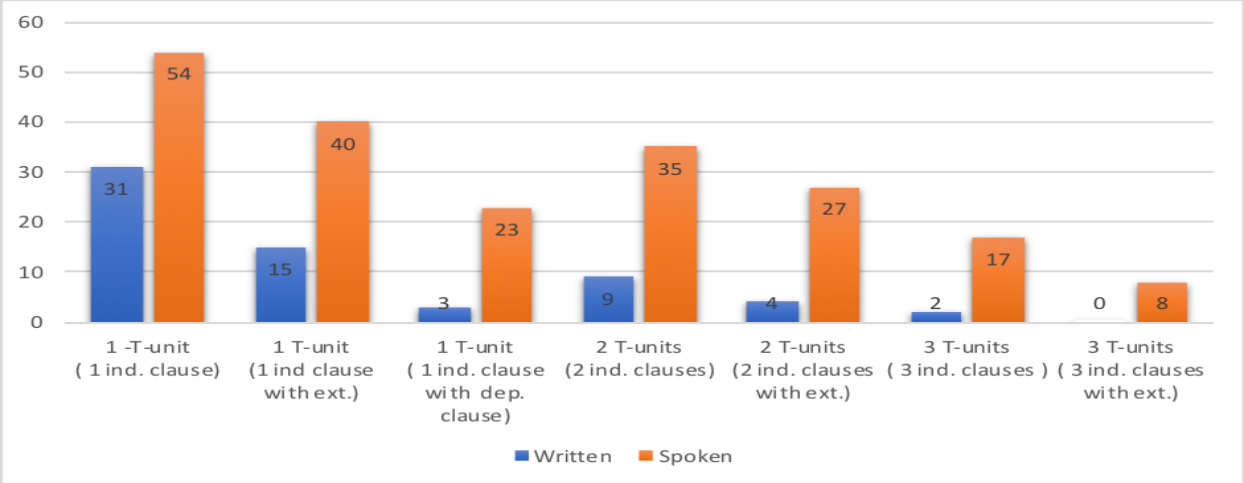
**Graph 1. Overall Number of T-units**




Graph 1 shows the comparison between the overall number of T-units of written and spoken narratives. Based on Lu's (2010) T-unit analyzer, this study reveals that the written narratives have 204 T-units while the spoken narratives have 164 T-units. This can be construed that the students are more comfortable in constructing complete sentences in their spoken narratives. This supports the statement of Biber (1986) that "linguistic differences between speaking and writing have been attributed to differing processing constraints and to differing situational characteristics" (23), which in the current finding is attributed to the age and grade level of the students as supported by (Abchi & De Mier, 2017), limited knowledge of correct spelling (*e.g. heer (hear), becuas (because), tierd (tired*) and the construction of formal and complete sentences in the written form. In a different context, it can be noted that the spelling of words is incorrect; yet the students were observed to write the spelling that are phonologically the same as the linguistic term it refers to.

On the other hand, Graph 2 below displays the results of the sentence complexity of T-units between the written and spoken narratives of the students.

**Graph 2. Sentence Complexity in T-units**




Graph 2 shows the comparison of the sentence complexity production of T-units between written and spoken narratives. Written narratives display from the highest to lowest rank: *1 T-unit (1 independent clause)* with 31 occurrences, followed by *1 T-unit (1 independent clause with extension)* (15), then by *2 T-units (2 independent clauses)* (9), by *2 T-units (2 independent clauses with extension* (4), by *1 T-unit (1 independent clause with a dependent clause)* (3), and finally *3 T-units (3 independent clauses)* (2).

On the other hand, the spoken narratives show that the highest rank is occupied by *1 T-unit (1 independent clause)* with 51 occurrences, followed by *1 T-unit (1 independent clause with extension)* (40), then by *2 T-units (2 independent clauses)* (35), by *2 T-units (2 independent clauses with extension* (27), by *1 T-unit (1 independent clause with a dependent clause)* (23), by *3 T-units (3 independent clauses)* (17), and finally *3 T-units (3 independent clauses with extension)* (8).

The production of sentence complexity is much higher in spoken narratives than in written ones. It can be construed that the developmental learning stage of the students who are still in the process of learning and enhancing their formal sentence construction is a contributory factor. This finding has been supported by Abchi and De Mier (2017) and Gutiérrez-Clellen and Hofstetter (1994) who claimed that although this phenomenon appears simplistic, the syntactic level is still strongly correlated with school level and age. Cao Thanh (2015), on the other hand mentioned that spoken language often does not require strict rules, so it is less rigid and more flexible than the written language. Newman and Holowitz's (1964) findings though conducted decades ago still observably support the current study that the spoken expression produces a significantly greater number of word-token and more ideas of all kinds (e.g. main ideas, subordinate ideas, and ancillary ideas) in comparison to writing. The speaker's verbosity and prolixity to the extent of repetition cause the spoken language to become richer and fuller.

Interestingly, the data in graph 2 also reveals that whether the sentence is a 1 T-unit or 2 T-units or 3 T-units, the sequence follows a pattern from *independent clause* (*e.g. The boy and the girl are going to school*) to *independent clause with extension* (*e.g. They school is far from their house.*). Nonetheless, T-units (*individual clauses with extensions*) were only apparent in 2 T-units and 3 T-units.

On a separate note, the most common coordinating conjunction *and* is used to link 2 T-units and 3 T-units to demonstrate the complexity of sentences. The written narratives reveal that *and* connects the two independent clauses which have the same subject. This would mean the anaphora (*e.g. they*) refers back to the same entity in this

case the 'kids'. In contrast, the spoken narratives show a different pattern. *And* is shown to link two independent clauses with two different subjects (*e.g. kids* and *mom*) and two different activities. Pragmatically speaking, the speakers (students) seem to establish a common understanding of the topic with the listener; thus maintaining the spontaneity of the interaction. The samples of sentences are presented below:

**Table 4. And as a coordinating conjunction**

| Written Narratives | Spoken Narratives |
|---|---|
| The kids are walking to school *and* they are not happy. (Girl 5)<br>The kids are walking *and* they don't have a car. (Boy 14) | The two kids are going to school *and* the mom is saying good bye. (Boy 20)<br>The mom is working *and* they didn't tidy the room. (Girl 25) |

Further, the coordinating conjunction *and* does not only function as a connector between independent clause and dependent clause but it also signals as a commencing word to a new episode as seen in Table 5. (Note: Narratives' spelling and grammar are not edited based on natural data provided by Boy 3.)

**Table 5. Written and spoken narrative data using and (Boy 3)**

| Written | Spoken |
|---|---|
| The children are going to school by them selves.<br>The children are going to school with walking.<br>And they are still walking. | The childrens are ready to go to school.<br>And the mother say good bye to the childrens.<br>The childrens say good bye to the mother.<br>And the children walked away far to the school.<br>And then the children are near the school.<br>The children are in the school and the teacher typing the computer for the childrens. |

The initial position of the conjunction *and* in the two narrative modes indicates the sequential order of the events. The presence of *and* also separates one sentence to the other which allows the students to construct simple complete thoughts. Likewise, some students pause for a few seconds and repetitively use the word *and* (*e.g. and*, *and* they walk, *and* till they'll reach their house – Boy 5), in their spoken narratives to indicate that they are thinking for the lexical term or the supporting ideas to utter. This was also supported by the length of their utterances in comparison to the written narratives. In fact, 51 similar instances were observed in both modalities. Accordingly, spoken language is normally produced in small spurts (Gee, 2011; Chafe, 1994). These spurts or chunks of speech are produced between boundaries; one chunk is separated from another by a pause. Each chunk consists of situational linguistic material which reflects the speaker's thought(s) at the time of utterance (Sukamto & Yanti, 2013). Chafe and Danielewicz (1987) also mentioned that the speakers try to avoid complex interclausal relations because an elaborated syntax evidently requires more processing effort than speakers can ordinarily devote to it. It might be too early to assume that the linguistic repertoire of the seven to eight-year-old students in terms of conjunction is focused on the most common coordinating connectors such as *and* and *but.* Statistically speaking during the summer of 2012 review, the Corpus of Contemporary American English indicated 10,741,073 used of *and* within its expansive collection. This amounts to roughly 2.4 percent of all words, making *and* the third most common word in the English language (Kokemuller, 2017).

## Conclusion

Both modalities follow the basic global structure in terms of story elements (*e.g.* characters, plot, and setting), linearity of the storyline, inference making and coherence because of the limitation of story frames. The students stayed connected with the setting of the story due to the visual stimuli that construct a mental representation of what they perceived, and encoded them into a linguistically structured message. Further, the apparent use of the phrase *once upon a time* or *one day* indicated the start of the sentences while the use of *then* and *and* signalled the next episode of the narration. This solidifies the argument of Pu (2006) that despite the differences of the two modes, they still follow the universal characteristics of narrative discourse and human cognition.

Although the written narratives were observed to demonstrate formality in context, the spoken narratives displayed higher frequencies in using structure of discourse (*e.g.* hedges, contraction, repair and repetitions) and sentence complexity in T-units. For instance, hedges functioned as delaying tactics of the students to think of the next words or clause to utter allowing more time for language processing. Likewise, the use of contractions was due to the rapid production of language to narrate the story that constraints the ability of the students to produce syntactic richness. Seemingly, repairs were also apparent to illustrate specificity of the chosen words (*e.g. family to kids, computer to laptop*) while repetition stemmed from the linguistic device such as the onomatopoeia (*e.g. tap, tap, tap*) that demonstrated the creative sides of the students in producing colorful components of the vocabulary to amplify their thoughts. In terms of sentence complexity using the T-units, it demonstrated that the spoken narratives outnumbered the written mode. It was also apparent that the 2 T-units or 3 T-units followed a pattern, that is, independent clause to independent clause with extension, which was a product of the participants' knowledge on spellings and construction of formal and complete sentences.

The findings suggest that despite the use of a single stimulus material to compare the written and spoken narratives, there are apparent intrinsic differences between the two modes. These results may hold some implications to the language teachers to heighten the learners' awareness of the unique linguistic features of each mode and to provide a clear understanding on how these modes work best especially in English language. Further, a longitudinal study is recommended to explore how the learners develop narrative structures of the two modes across different cultural backgrounds. As regards to the limitations of this study, future comparative studies among international schools with bigger scale of respondents are suggested to academically comprehend the learners' competence in both written and spoken language.

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Journal of Language and Literature
pISSN: 1410-5691; eISSN: 2580-5878

# Request Strategies in Indonesian: An Analysis of Politeness Phenomena in Text Messages

**Jeanyfer & Trisnowati Tanto**
*jeanyfer.tanusy@gmail.com & trisnowatitanto@gmail.com*
English Department, Universitas Kristen Maranatha Bandung

## Abstract

*A lot of linguists have paid a lot of attention to the phenomena of politeness—some said it should be in the area of Sociolinguistics, while others believe that it belongs to the domain of Pragmatics. The present study focuses on politeness phenomena as a part of Pragmatic domain as it aims to see how language, especially Indonesian, is used to realize politeness in text messages between people who would like to request a favor, thing, or information. It is believed that speakers use different strategies to achieve their goals when talking to different people. The study utilizes Brown's and Levinson's theory on politeness strategies to examine the strategies used by the speaker when communicating with hearer of different power and distance relations. Along with the theory, this study also employs request strategies that are derived from Searle's speech act classifications. The result shows that in terms of strategies, people have the tendency to use negative politeness strategies in communicating with other people that have more power than them, while a mix between negative and positive strategies are used mostly to those they consider peer or lower in power.*

**Keywords**: *politeness strategies, request strategies, speech acts, pragmatics*

## Introduction

The notion of 'politeness' has become a particular interest among linguists in the past three decades despite its controversy on whether it belongs to the domain of Pragmatic or merely a Sociolinguistic phenomenon. Yule (1996) describes politeness as a fixed concept in the form of 'polite social behavior' in a particular culture, a concept that is agreed upon by Leech (2014) who believes that to be polite to others means to speak in a way that gives benefit to the person we are conversing with. Some linguists—amongst them Lakoff, Fraser and Leech—base their theories of Politeness strategies on Grice's cooperative principles, saying that they are the cornerstone for politeness as the more one seeks to communicate a message directly to achieve full clarity, the more one moves away from an expression of politeness (El-Samir, 2016).

Meanwhile, Brown and Levinson take a more sociological approach to the strategies by adopting the notion of Goffman's theory of interpersonal communication: 'Face.' This theory has been a subject of criticism as it is said not to accommodate the cultures and languages in Asia (Yule, 2006).

Even though speech acts are considered to be a universal pragmatic operation (Leech, 1983), the uses differ across languages and cultures. As Shariati and Chamani (2010) put it, it is important to see how language is realized in different languages in order to establish universal features of speech acts. In other words, as pragmatic use of language is

universal, one should base this on empirical data taken from different languages.

This study examines text-messages taken from the messaging applications WhatsApp and Line Messenger focusing on the language of the speakers when requesting favors, things, and/or information to hearers of different power and distance relations from the speakers. Using Brown and Levinson's politeness strategies as well as Austin's and Searle's speech acts theories and classifications, the study aims to see the degree of indirectness through politeness strategies in regards of power, distance and degree of imposition between speakers.

## Literature Reviews
## Speech Act Theory

Speech act theory was first founded by Austin in 1962, basing on his belief that the use of language always serves different communicative functions to accomplish certain purposes. These utterances—called speech acts—are divided into three different layers (Yule, 1996): locutionary act, in which an utterance is a meaningful linguistic expression; illocutionary act, which bears a communicative force to achieve a particular purpose; and perlocutionary act, which is the effect of the utterance to the hearer. From all three, Austin considers that the illocutionary act is the most important as it bears the meaning of what the speaker actually wants to achieve by uttering an utterance.

The importance of illocutionary act is also recognized by Searle, who further divides it into five sub-categories of declarations (e.g. resign, appoint, fire somebody, etc.), representatives (e.g. suggesting, denying, etc.), expressives (e.g. congratulate, apologize, etc.), directives (e.g. order, request, invite, etc.), and commissives (e.g. promise, vow, etc.) (Yule, 1996).

Searle proposes that all speech acts are indirect to some degree, and it is a matter of understanding the indirectness of an utterance that becomes a problem. As an example, Al-Marrani (2010) states that a question such as "can you reach the dictionary?" is not merely a yes-or-no question but poses as an indirect request. For the purpose of this study, speech act theory will provide insights on people's requesting behavior in text messages to different hearers with different power and distance relations from themselves.

## The Speech Act of Request

In accordance to Searle's classifications of illocutionary acts, 'request' falls into the category of directives, which is regarded as "the speech acts that speakers use to get someone else to do something" (Yule, 1996). This may be conducted directly or indirectly—or, in Reiter's (2000) words, respectively, head act and peripheral modification devices. A head act consists of the main utterance which has the function of requesting and can stand on its own, for instance "can you lend me some money?" On the other hand, peripheral modification devices are optional and serve to mitigate or intensify the force of the requesting move (Silfianou, 1999) and are made up of two main groups: internal modifiers—devices that appear within the same request head act (*e.g.* do you think you can lend me some money?)— and external modifiers, the modifiers appearing in the immediate linguistic context surrounding the request head act, either preceding or following it (e.g. Can you lend me some money? I forgot my wallet).

Some previous research conducted on the use of this particular speech act has focused on either the request head act itself (Aribi, n.d.; Yang, 2009) or only the modification devices (Sattar and Farnia, 2014), but there are also researches focusing on both the request head act and the modification devices, like the one conducted by Beltran and Flor (n.d.). Following Beltran and Flor, the present study focuses on both functions as it is believed to convey more about the relationship between indirectness and the power, distance and degree of imposition among speakers.

## The Concept of 'Face'

The concept of 'face' is defined by Yule (1996) as the public self-image of a person,

referring to the emotional and social sense of self that everyone has and expects others to recognize. People should be considerate of others' face in order to maintain interpersonal relationship and ensure successful social interaction. Brown and Levinson (cited in Black, 2006) describe the two aspects of face as negative face and positive face—the former being the right to be independent and not to be imposed by other people while the latter being the need to be accepted and to be treated as a member of the same group. Based on this concept, the speech act of requests, being a directive, is considered a Face Threatening Act (FTA) since in the act a speaker imposes their will on the hearers, and therefore (possibly) threatens the face of the hearers. I believe that this concept also helps me to see the connection between the (in)directness of a request with power and distance relations.

## Brown's and Levinson's Politeness Strategies

Every society has their own culture and norms regarding how people should interact with one another. Brown and Levinson offer a descriptive analysis of strategies used by the participants to maintain their respective faces in social interaction, which can be summed up into five strategies: 1) bald on-record, 2) positive politeness, 3) negative politeness, 4) off-record, and 5) no Face Threatening Act (FTA). Save for the last one, all strategies are further divided into smaller sub-strategies (Grundy, 2008). Grundy (2008) mentions that in analyzing politeness phenomena, one should always consider the following equation: Social Distance (D) + Power Differential (P) + Ratio of Imposition (R) = degree of face-threat to be redressed by appropriate linguistic strategies. Thus, this concept will help the researcher in drawing hypothesis for the purpose of this study.

As are previous researches, the present study also attempts to identify the strategies used by speakers to reveal how power and distance relate to the strategies used by a speaker. Since the data are in the form of written texts, the strategies observed are only the first four mentioned above and the sub-strategies within the four. Strategy five, no FTA, is not relevant to this research and therefore is not observed.

## Methodology

This study uses a descriptive qualitative approach, which is defined by Bodgan and Biklen (1982) to bring about the descriptive data in the written and oral form from the subjects being investigated. Since a qualitative research focuses on words instead of numbers or measures, the data and analysis in this study is conducted in descriptive forms, after which a conclusion is drawn without making generalization.

## Data Collection

This study is based on the text messages in the messaging applications WhatsApp and Line Messenger, both private and group conversations. The data were obtained through two different methods: 1) through text messages that come naturally between the researcher and other people, and 2) through participants who sent the screenshots of their text messages to the researcher. The second method was employed due to the time constraint for the data collection which did not allow all data to be collected naturally.

In terms of ethical issues that may arise due to the nature of the data, the participants have been made aware that their personal messages will be used for the purpose of this present study and they have also given their personal consent.

## Data Analysis

After the data were collected and selected, they were analyzed using the speech act of request framework and assigned into different strategies based on Brown's and Levinson's theory. The analysis consists of the process of classifying the data into its categories so that a working hypothesis may be formulated from the findings.

In analyzing the data, the researchers did several steps beginning with classification

of power and distance relations between the speakers. The next step was assigning the strategies used by speakers in requesting a favor, thing, or information while paying attention to the language use of each request—whether they mostly use head acts or employing modification devices in connection to the intended hearers. Afterward, the researchers interpreted and described the data to answer the research problem before presenting the conclusion.

## Results and Discussion

Relating to social power between speakers and hearers, request strategies can be classified into three categories as follows: higher-ranking to lower-ranking, equal to equal, and lower-ranking to higher-ranking (Blum-Kulka in Aribi, n.d.). Another variable that plays a role in this is the social distance between the speaker and the hearer; the ranking of imposition—either high or low—is also considered. The following table shows the summary of the number of collected data classified according to their social power and distance.

**Table 1 Number of data classified according to social power and distance**

| Power Relation | Social Distance | Number of Data Collected |
|---|---|---|
| +P | +D | 11 |
| +P | -D | 12 |
| =P | +D | 3 |
| =P | -D | 11 |
| -P | +D | 8 |
| -P | -D | 5 |
| | **Total** | **50** |

Twenty-three out of fifty data collected by the researcher belong to the category of lower-ranking speaker talking to higher ranking speaker, while only thirteen are in the category of higher-ranking speaker to lower-ranking one and fourteen are of equal power relations. Each of the data presents different strategies which will be discussed further below.

## Request Strategies Used by Lower-Ranking Speaker to Higher-Ranking Hearer

In regards to power relation, speaker who considers him/herself powerless compared to the hearer tends to employ several strategies, which are also determined by the distance between them in addition to the ranking of imposition (what is required of the hearer).

The findings show that when a speaker puts him/herself in a lower position compared to and do not have close social distance with the hearer, he/she tends to employ negative politeness strategy. Moreover, speakers of lower-ranking power status opt to use modification devices, both internal and external, in their speech act in order to mitigate the ranking of imposition and to lessen the threatening of the hearer's face. Below is an example:

**Datum 1**
*JT: Selamat sore, Pak . Maaf mengganggu lagi. Saya diminta tolong [name] untuk menanyakan kpd Bapak ttg kemungkinan rapat terbatas di hari Senin siang apabila jdwl Bapak memungkinkan. Tp kalau Bapak sibuk maka kami akan menyesuaikan lagi. Hatur nuhun.*

The above example is a conversation between a student and her lecturer, talking about the possibility of making an appointment for a meeting. The datum shows that the speaker uses several negative politeness strategies. By using the address term '*Pak*', which means 'Mister' and is commonly used in Indonesian to refer to an older (and more respected) male, the speaker shows deference, effectively putting the hearer in the position of power. The phrase '*maaf mengganggu*' and the word '*lagi*', or in English 'sorry to bother' and 'again' are two other examples of the use of negative politeness strategy—apologizing and hedging. In this case, the speaker again expresses deference and wants be seen as less imposing to the hearer. The sentences following it are a

combination of several strategies, namely being indirect, minimizing imposition, and hedging. The use of the plural '*kami*'—'we'—instead of the singular 'saya', the Indonesian formal word to refer to oneself, shows that the speaker tries to impersonalize themselves in order that the hearer's face is not threatened. In lessening the threatening of face, it is also seen that the speaker does not use a head act request strategy; instead, the speaker employs internal modification devices by first rephrasing her question into an indirect speech and adding '*saya diminta tolong [name] untuk menanyakan kepada Bapak*' before the actual question of asking the lecturer's availability to hold a meeting on the suggested day. Another example of the use of negative politeness strategies in talking with a hearer with a higher power and distance relationship is below:

***Datum 8***
*DS: Maaf sebelumnya, Pak, berhubung minggu ini adalah minggu terakhir kuliah sebelum UAS, dan kami harus menyerahkan soal ujian dalam minggu ini, apakah memungkinkan jika deadline penyerahan abstrak hasil terjemahan dilonggarkan?*

The conversation above is taken from a text message between a lecturer in one faculty and a dean of another faculty in the same university. The context of the message is the speaker's proposing about the possibility to postpone the deadline of the submission of a translation project between the two faculties. Similar to Datum 1, the text begins with a negative politeness strategy of apologizing and followed by the address term '*Pak*' to show deference. The speaker proceeds to give a reason before asking a question, which is also posed as a negative strategy in which the writer tries to minimize the imposition they make to the hearer by saying '*apakah memungkinkan*'—asking whether it is possible to do something. This clearly shows that the speaker hopes not to impose the hearer by the request. These sub-strategies are repeated in most of the data in which the speaker's social power and distance are lower than that of the hearer's.

Different strategies are seen to be used by speakers of lower position but have close social distance with the hearers. The findings suggest that lower-ranking speakers who are close with the hearers tend to mix bald on-record, positive politeness and negative politeness strategies in posing their request instead of only relying heavily on negative politeness strategies. The presence of modification devices is still seen, as seen in the following text between a worker and her superior at the office:

***Datum 20***
*JEA: Eh ko, can I ask u a big favor? Gw the bingung nih #curcol kan ini teh yang tema komsel bakal mulai jalan dari September-Desember, juli agustus teh belum. Kalo gw minta tolong koko untuk buat gmn? Sy oge buat gt. Koko kan selama ini buat, tp masuknya selasa. Nah kalo masuknya awalan gmn HAHAHAHA. Kalo ga bisa gpp sih. I understand soal ur work komitmen dll.*

In Datum 20, the context of the conversation is the speaker needs the hearer's help to work on the themes of their church cell group meetings. Here, we see that the speaker starts with a hedge 'eh' instead of a formal greeting. It shows that the speaker and the hearer are close. Another proof of this is the slang word '*gw*' instead of the formal '*saya*' to refer to the speaker. However, the speaker also acknowledges that she is in a more powerless position than the hearer by using the Mandarin term for big brother '*ko*' in her text. In her first sentence, the speaker uses bald on-record strategy, request, by mentioning at the beginning that she wants to ask for a favor. However, in the next sentence the speaker switches strategy by giving background information and reason of her imposition, a strategy which falls to the category of positive politeness. This is followed by a negative strategy using hedging in question by adding the informal spelling of the word 'if' in Bahasa Indonesia, '*kalo*', and '*gmn*', or 'how'.

The rest of the text is another mixture of positive and negative politeness strategies; '*saya oge buat gt*' serves as a positive strategy

as the speakers suggests that she is also involved in the activity of creating the themes so as not to impose the hearer's face too much. Meanwhile '*nah kalau masuknya awalan gmn*,' '*kalo ga bisa gpp sih*' and '*I understand soal ur work komitmen dll*' are a form of negative strategies used to minimize imposition on the hearer. In the first phrase, the speaker uses '*nah*', which has no equivalent of meaning in Indonesian, as a hedge for her request not to be taken as an order. It is strengthened by the second and third phrases, saying that it is alright if the hearer cannot comply with the request and that the speaker understands that the hearer has other work and commitments to fulfill. The mixture of strategies is also reflected in the uses of modification devices—the speaker uses both internal modification devices by hedging and external ones, by providing background to the request.

## Request Strategies Used by Equal Speaker and Hearer

When the speaker considers that his/her power is equal to that of the hearer's, the speaker chooses a different strategy in posing requests. This may be due to the fact that there is less risk of threatening the face of the hearer. The findings suggest that the difference in social distance does not significantly change the way peers are communicating with one another, and therefore, the strategies that they use in requesting a favor, things and/or information are quite similar when analyzed through politeness and requesting strategies. Datum 26 below is an example of speaker with equal power position but is not close with the hearer, while Datum 32 is one whose speaker has equal power to and close with the hearer.

***Datum 26***
*SF: Bu [name] masih inget UAS Filsafat? Aku asa masih kosong bgt. Dan di kelas pun cuma ngobrol2 geje gitu.*

***Datum 32***
*MG: Ci kmrn lu dpt kado apa? Gw butuh buat tuker kado lg*

The two data show that a question and a statement may serve as directives, specifically in this case, as requests. Datum 26, in which the speaker is the hearer's junior at university, uses a combination of off-record, negative politeness and positive politeness strategies. The speaker indirectly requests an explanation on the hearer's experience in Philosophy class in the form of a yes/no question—thus the data falls to the category of negative politeness strategy. The phrase '*masih inget*' to ask whether the hearer still remembers about something suggests that the speaker is trying to be pessimistic about the matter, but at the same time it can be seen as a positive politeness strategy namely presupposing common ground that the hearer has also once experienced/taken the exam of said subject. The rest of the text gives explanation as to why the speaker needs the information, using an off-record strategy of being ironic.

Datum 32 uses a different strategy in terms of politeness strategies, since the speaker is a younger cousin of the hearer. In the data, the speaker opens her request by questioning the hearer about the present she got the other day before indirectly requesting that said present should be given to the speaker. In this case, the first sentence of the text shows the use of rhetorical question (an off-record strategy) because the speaker does not really intend to know what present the hearer got; she only asks to open the conversation so that she may, off-recordly, give hint that she needs the present for her own gift exchanging party. Again, as are found in the texts between lower-ranking and higher-ranking people, the request strategy in the two data is peripheral modification devices, especially external modification devices.

## Request Strategies Used by Higher-Ranking Speaker to Lower-Ranking Hearer

The tendency of speaking less formally and without redress is higher when a speaker puts him/herself in a position of more power than the hearer, which can be seen in the findings of this research. Most of the data show people of higher power tend to use bald on-record strategies when speaking to lower-ranking hearers (both close and not in social

distance) as they recognize that their request will not threaten the face of the hearers, as can be seen in the following two data:

***Datum 40***
*LT: Tolong belikan kado buat cucunya [name] titipkan ke tokonya*

***Datum 49***
*JA: [name] tolong belikan papa tempat obat yg seperti punya [name] buat pagi siang sore. Mama cari di Ausi ga ada.*

Datum 40 is a text message between an employer and her assistant in which the speaker wants her assistant to buy a birthday present for the grandchild of the speaker's acquaintance. We can see that the only mitigating device in the text is the word '*tolong*', translated 'please' in English, while the rest uses bald on-record strategy of requesting in imperative forms, 'belikan' and 'titipkan.' The lack of modification devices shows that the speaker puts herself in a position of power and she believes that her request does not threaten the face of the assistant as it is the assistant's job to do what she asks for.

Datum 49 is a request posed by a mother-in-law to her son-in-law, which puts the speaker in the position of power having close social distance with the hearer. The slight difference from Data 40 is the fact that the speaker in Datum 49 adds a reason behind her requesting the hearer to do something to her. In politeness strategy, giving reason is in the category of positive politeness strategy; in request strategy, this is considered as using external modification device.

## Conclusion

Due to the time constraints in which the analysis is done, the present study is limited only to examining the speech act of requests in two text messaging applications. It is suggested that future researchers collect data not only in the form of texts but also in the form of recording so that the prosodic nature of the requests may be taken into account as text messages may not reveal the context of situation of the requests. Moreover, this study focuses solely on how the speaker poses his/her requests when texting people with different power and distance relations from them without regarding the hearer's response as a variable. Future studies may want to take the responses as a variable, adding turn takings as well as the sequence of request into their analysis since it may give another insight to the context of situation in addition to see whether the hearer shows signs of his/her face being threatened.

Another limitation is regarding the diversity of the participants from whom the text messages are obtained. While the researcher tries to choose random samples from the population, they are restricted to people residing in the big cities of West Java with more or less similar cultural and educational background. The researcher suggests that future research takes a more widespread samples so as to provide a more accurate conclusion.

The present study aims to see whether power and distance play a role in determining the (in)directness of a request in Indonesian people's text messages. The results indicate that in communicating with people of higher position or power, a speaker has the tendency to use negative politeness strategies in order to avoid threatening the face and imposing their will on the hearer. They also tend to use modification devices rather than stating their requests as a head act. On the contrary, a speaker of higher social power does not use redress when posing their requests—they use a bald on-record strategy to achieve the purpose of the communication, sometimes adding modification devices such as '*tolong*'—or 'please' in Bahasa Indonesia—to lessen the effect of their commands.

What the researcher finds as interesting is that when a speaker considers him/herself equal to the hearer in social power, there is a tendency to mix the politeness strategies instead of employing one category in their request. These speakers also use quite a lot of modification devices as a way of saving the hearer's (and possibly their own) face when requesting for favors, things, or information.

Based on the strategy use differences, the researcher concludes that people in Indonesia are aware of the differences in social power and distance relations when communicating with other people. It is also drawn that this awareness causes Indonesians to employ different politeness strategies to accomplish their goals in their daily communication with people of higher, equal and lower social power from them. The uses of peripheral modification devices in the majority of the data also suggests that Indonesians are inclined to opt out from saying their requests directly in order to maintain a good relation with other people in addition to lessen the threats to their faces.

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# Authoritarian Parenting in Shaping the Characteristics of Ruth Young in Amy Tan's *The Bonesetter's Daughter*

**Clara Acitya Ose Lengari & Dewi Widyastuti**
*claraacitya@gmail.com & ewi@usd.ac.id*
Department of English Letters, Universitas Sanata Dharma

## Abstract

*This undergraduate study discusses The Bonesetter's Daughter, a novel which was written by Amy Tan. It tells about the life of a mother, Luling Young, and her daughter, Ruth Young. This study focuses on Luling and Ruth in their past and present conditions. Throughout Ruth's life, Luling practiced an authoritarian parenting style which appealed to the researcher to analyze the cause and effect of Luling's parenting style in shaping Ruth's characteristics and behaviors. Two problems were formulated to limit the study. The objectives of this research are to answer: (1) how Luling Young showed the authoritarian parenting in the novel, and (2) how the authoritarian parenting shaped Ruth Young's characteristics.*

*The first analysis of the study shows that as an authoritarian parent, Luling Young is low on affection, high on behavioral control and high on psychological control. Luling rarely communicates well and shows physical affections towards Ruth. She is also highly demanding and controlling in Ruth's life. Besides, she is quick-tempered over small problems and sometimes shows love withdrawal. Those acts of authoritarian parenting style influence Ruth's characteristics. The first effect is Ruth's internalizing behaviors. Due to the combination of Luling's low affection and high psychological control, Ruth has anxiety, is fearful, suicidal and skeptical of her mother. Those are happened because the restriction and oppression which are given by Luling affect Ruth's mental state. The second outcome is Ruth's externalizing behaviors which come from a combination of high behavioral control and high psychological control. Ruth becomes hesitant in talk, explosive-tempered and suicidal. Therefore, Luling Young's practice of an authoritarian parenting influences the characteristics-shaping of Ruth Young.*

***Keywords:*** *authoritarian parenting, characteristic shaping*

## Introduction

Family is the base for people to learn about human and life since their birth before they step out into larger extent which is society. Being small, helpless and absolutely dependent on someone else to survive, babies must be fed, clothed and comforted. They also have to be taken care of in order for them to develop into independent adults with personalities of their own. Those all happen in a family. A family holds the main role to explain the importance of two variables in children's personality development which are nature (hereditary) and nurture (environment) (Popkin, 1987: 33). Thus, parents are surely related to the nature (hereditary) factor of their children. Additionally, parents are also responsible for nurture (environmental) factor since family is a strong foundation to the children before they face the society. The children go through their first steps along with their home surroundings, upbringings, nurturing and experiences from their parents. Almost all of the children's early environmental influences come from their

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

family, especially the parents. For that reason, the kind of atmosphere that exists in the family's daily living really matters.

David Streight in his book *Parenting for Character* (2008) stated that parents, as a family, have the role and power to create their children's future where kindness, fairness, and consideration of others are the norm. Those can be created through parenting system because parents have the positions to assert power in the course of their style of parenting which later can shape how their children turn out to be. There are three models of parental control as stated by Diana Baumrind which is quoted by Aunola and Nurmi in the article titled *The Role of Parenting Styles in Children's Problem Behavior* (2005). They are permissive, authoritarian and authoritative parenting. Luling in the novel *The Bonesetter's Daughter* performs authoritarian style of parenting. Compared to the other two, authoritarian parenting style is more controlling and demanding. The parent attempts to control, shape, and evaluate their child's behaviors and attitudes according to a set standard of regulation, usually an absolute standard by a higher authority. The parent values obedience as a virtue, and favors disciplinary as forceful measures to control self-will at points where the child's actions or beliefs conflict with what she thinks is right conduct. She believes in keeping the child in his place. She regards the preservation of order and traditional structure as a highly valued end in itself. Children are expected to obey the parents' strict rules. Failure to follow such rules usually results in punishment. Authoritarian parents don't explain the reasoning behind these rules and say "Because I said so," instead. These parents are obedience- and status-oriented, and expect their orders to be obeyed without explanation (Baumrind, 1966: 890).

In their article, Kaisa Aunola and Jari-Erik Nurmi discuss the relation between parenting styles and the outcome behaviors from children. This article has 2 variables to show the causes and effects of each parenting style which will be used to analyze the data in this study. The first variable is called parenting style dimensions which are the parent's acts and consist of parental affection/warmth, behavioral control and psychological control. Those dimensions are the causes of the next variable. The second variable is the children's problem behaviors which are in the form of externalizing and internalizing behaviors in children (Aunola and Nurmi, 2005: 1144-1145).

Aunola and Nurmi (2005) stated that parental affection/ warmth, behavioral control and psychological control are three parenting style dimensions. Parental warmth/affection shows through the parent's affection such as their responsiveness, involvement and supportiveness to their child. It also refers to parent and child interactional warmth and bond. Diana Baumrind in *Parenting for Character* (2008) stated that the difference between each parenting style is the issue of power assertion. Parents must at times use their positions of authority to assert power. To prevent harm, they must do what they can do to control the child's behavior. There are two different kinds of power assertion; those are behavioral control and psychological control. Parental behavioral control consists of the maturity demands, monitoring and limit setting from the parent to the child. It includes the regulation of the child's behavior through firm and consistent discipline. The last, psychological control is the love withdrawal and guilt induction by the parent. They control the child's emotions and behaviors through psychological means (Aunola and Nurmi, 2005: 1144-1145). Each of those three dimensions is divided into a measurement of low and high level.

The combination of parenting style dimensions influences the child development. While the authoritative parenting is characterized by high level of both parental affection and behavioral control and permissive parenting is characterized by low level of both parental affection and behavioral control, authoritarian parenting has low parental affection, high behavioral control and high psychological control. If some of those parenting style dimensions are combined, they resulted in two types of children problem behaviors. The first kind of the problem behavior is internalizing behavior in the form of children's withdrawal, fearfulness, self-consciousness, inhibition and anxiety. The negative emotions of the children are directed

at themselves rather than others. It is caused by the excessive and overly strong self-regulations. Actions of every parenting style are imprinted in children's psychological state. Externalizing behavior, by contrast, is when negative emotions are directed against others as anger, aggression and frustration. Children with externalizing behavior have underdeveloped self-regulation abilities which lead to uncontrolled behaviors (Aunola and Nurmi, 2005: 1144-1145).

According to the novel, Luling Young applies the authoritarian parenting style. This study will later explain the act of authoritarian parenting which has low level of affection, high level of psychological control, and high level of behavioral control which is performed by Luling to her daughter, Ruth.

## Luling Young's Authoritarian Parenting

### 1. Low Affection

The first identifying mark of authoritarian parenting is the low level of affection. Parental affection can be shown through the parent's care such as their response, concern and support to their child. They can also give warmth and attention to show their love to their child. A high level of affection means a positive relationship between the parent and child. It can be seen by the actions of telling their child that parents appreciate what their child tries or achieves and showing that the parents love their child. Meanwhile, one of the characteristics of authoritarian parenting is the low level of affection. According to Diana Baumrind in *Parenting for Character* (2008), authoritarian parents are demanding, but unresponsive. They lack warmth, tenderness and show little concern for their child's perspective. Luling Young throughout *The Bonesetter's Daughter* shows the act of low affection to Ruth Young.

> *It was a nice thought, but Ruth rarely exchanged embraces with LuLing. When she tried, her mother's shoulders turned rigid, as if she were being attacked* (Tan, 2001: 31).

Ruth has this thought when she is in a conversation with Agapi Agnos, her client. The statement that Ruth's mother has been angry and depressed all her life appears between their conversation about the elderly relation with inattention and anger which lead to depression. Hearing that, Agapi suggests Ruth to get her mother a thorough checkup and give her mother a great big healing hug. Ruth then has a thought in reacting to those words. She admits that she hugs her mother once in a blue moon. It shows that Luling as a mother never expresses her love physically and directly to Ruth.

> *"News from the gods," LuLing murmured. "I won ten million dollar! Open and see."*
> *LuLing beamed, then added, "I win all for you."*
> *Ruth felt a twinge in her chest. It quickly grew into an ache. She wanted to embrace her mother, shield her, and at the same time wanted her mother to cradle her, to assure her that she was okay, that she had not had a stroke or worse. That was how her mother had always been, difficult, oppressive, and odd. And in exactly that way, LuLing had loved her. Ruth knew that, felt it. No one could have loved her more. Better perhaps, but not more.*
> *"Thanks, Ma. It's wonderful. We'll talk about it later, what to do with the money. But now we have to go. The doctor said we could still come at four, and we shouldn't be late."*
> *LuLing turned crabby again. "You fault we late"* (Tan, 2001: 38-39).

The quotation above happens when Ruth tries to find Luling's lost purse. It turns out that it is under a pile of new issues of magazines. Knowing Luling never reads any printed media, she asks the reason why there are dozens of magazines. Luling then answers it with handing an oversized envelope and telling that she wins ten million dollars for Ruth. The non-authoritarian parents commonly tend to express their happy feeling directly with being excited, asking further story and physical affection. However, the way Ruth reacts to the news by wishing she could hug her at the moment shows that both of them are uncomfortable in engaging physical contacts to show their affection to each other. When Ruth only thanks her, moves on to another topic, and Luling gets back to be

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

cranky, it shows that there is a lack of mother-daughter's warmth which is shared between them.

> *By using Chinese words, LuLing could put all kinds of wisdom in Ruth's mind. She could warn her away from danger, disease, and death.*
> *Soon she felt familiar hands brushing over her head and neck. Her mother was lifting her, murmuring tenderly, "Ai-ya, how could you be so foolish? Look at you."*
> *She then saw her mother's face, the tears streaming down her cheeks, falling on her own face like wet kisses. Her mother wasn't angry, she was worried, full of love. And in her amazement, Ruth forgot her pain* (Tan, 2001: 47-48).

Six-year-old Ruth gets into an accident because she wants to rebel against her mother who prevents Ruth to stop befriending her only friend and not to play in the slide. Luling firmly warns her many times not to play with Teresa because Luling thinks she is full of germs, but Ruth insists to befriend her. One day, for the act of rebel, Ruth throws herself down the slide with head first and arms straight out which is considered as the only position that only the bravest and wildest boys will take. She falls into the sand with face first, bumping her nose, bending her glasses and breaking her arms. Instead of being angry, Luling gives her affection in this event by showing that she is worried about Ruth's condition. Out of all of the moments when Luling shall give affection, this is the only moment where both Ruth and Luling show their mother-daughter love to each other.

Low affection can also be seen in the way Luling solves the problems that happen between her and Ruth. While authoritative parenting style that has high affection is always warm and understanding the child's perspective according to Diana Baumrind (2008), authoritarian parenting makes no effort in communicating. The arbitrariness and rigidness of imposing demands of authoritarian parents make the relationships between them and their children distant, hence the low affection feeling which is felt by the children. In every problem, as a parent, she actually can teach Ruth how to handle and solve them. In the novel, Luling does not try to be close to Ruth by handling even a small problem between them calmly. Instead, all that Luling does are get mad and threaten Ruth to end her (Luling's) own life.

> *"You wish I dead? You wish no mother tell you what to do? Okay, maybe I die soon!" (Tan, 2001: 32)*

> *"You think she right, I wrong?" As had happened throughout Ruth's childhood, LuLing's fury escalated until she could barely speak, except to sputter the old threat: "Maybe I die soon!"* (Tan, 2001: 33)

> *"If I could change fate, I would rather kill myself than suffer without you. . . ."* (Tan, 2001: 53)

> *And then LuLing erupted with the ultimate threat: "Maybe I die soon! Then everybody happy!"* (Tan, 2001: 68)

> *Experience had taught her that her mother worried too much even when she had no reason to worry. If there was something really wrong, her mother would scream and pound her chest like a gorilla. She would do this in front of Lance and Dottie. She would dig out her eyes and yell for the ghosts to come take her away. And then she would really kill herself. This time for sure. She would make Ruth watch, to punish her even more* (Tan, 2001, p. 83).

> *"Why I have daughter like you? Why I live? Why I don't die long time 'go?" LuLing was huffing and snorting. Ruth thought she looked like a mad dog. "You want I die?"* (Tan, 2001, p. 98)

Those quotations happen every time Luling quarrels with Ruth. Conflicts are actually important experiences for children to express their own needs and opinions. Children can be taught about how to win/lose and when to retreat. Quarrels can be solved with an explanation of rules of behavior. They can also teach children that though there are two different opinions between them, the parents still love their children. The non-

authoritarian parents face the problems between their children with telling their children about what is right and wrong, saying sorry if the parents are the ones in fault, and correcting the children's wrong perspectives. Those actions are the reflections of high level of affection because parents want their children to balance between their attitudes and arguments, thus shaping the characteristic of their children to be open-minded. However, in this novel, Luling chooses to solve the problems terribly. The act of her wanting to end her life whenever a quarrel takes place makes Ruth feel like she is not loved by her mother. This habit of Luling also makes Ruth distant from her by limiting the things she tells to Luling because Ruth knows Luling sweats the small stuffs.

The low affection of Luling towards Ruth is shown through the speech, reaction and direct comments of Luling. The level of affection is categorized as low because throughout the whole novel, Luling shows her affection explicitly only few times which have been mentioned above. Meanwhile, Luling makes herself to be distant with Ruth by showing low affection in solving their problems with her threat to kill herself. There are low levels of connectedness, interactional warmth and closeness on their mother-daughter relationship.

The low affection as a parenting style dimension does not directly have effects on Ruth's behaviors. In order to discover the effect on Ruth, this dimension is combined with other dimensions of parenting system which are explained in the next parts.

## 2. High Behavioral Control

Behavioral control that the parents have for their children consists of the rules of child's behaviors. Those rules can be performed whether firmly with consistent discipline or loosely without strict supervision. This dimension can be in the forms of maturity demands, monitoring and limit setting which are performed by the parents. Another characteristic of authoritarian parenting system is having high behavioral control (Aunola and Nurmi, 2005: 1145). Behavioral control can be expressed with parent's statements that there are rules in their family. Parents also warn their child when the child violates the rules by being angry. Behavioral control can be regarded as monitoring or supervising of parents. It is open and immediately understandable. Children understand and respond properly to behavioral control, especially when it is accompanied by explanations. Parent's demands, limit setting and maturity command are shown with or without reasoning about rules and the consequences of misbehavior. In high level of behavioral control, the misbehavior of the child can lead to clear consequences and parental willingness to confront a child who disobeys. The controlling and demanding attitudes of the parent also show that the parent's behavioral control is high. This study highlights the analysis of Luling's high behavioral control towards Ruth throughout the novel.

> *Ruth, who was watching television, noticed after a while that her mother was staring at her. "Why you not do study?" LuLing asked. She had made Ruth practice reading and writing since kindergarten, to help her be "one jump ahead"* (Tan, 2001: 51).

> *Her mother took Ruth's television-watching as a sign that she had nothing better to do.*
> *The only time her mother didn't bother her was when she was doing her homework or studying for a test* (Tan, 2001: 76).

> *"Last year, report card, you get one Satisfactory, not even Good. Should be everything Excellent. Tonight better study* more." "But that was in PE!" Ruth wailed (Tan, 2001: 78).

Hall and Okazaki (2003) identifies that an authoritarian parent expresses higher expectations for the grades that their child earns on schoolwork. They are less satisfied with grades of B's and C's than the other parents are. Getting good intellectual performance and achievement are considered as parents' responsibility on their child, so authoritarian parents also help the children to reach the child's good school achievements.

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pISSN 1410-5691; eISSN 2580-5878

For example, parents may set aside a specific time for the children to do homework and restrict the amount of time they spend watching television (2003: 85-87). Based on the quotations from the novel, Luling applies the high behavioral control which is also considered as disciplinary actions and monitoring. It can be seen that Ruth is firmly demanded to do very well in academic matter. Luling requires Ruth to be excellent and even one step ahead all of her friends. She strictly states that she must get all scores to be excellent, not letting her loose to have even one satisfactory score though it is just in Physical Education class which does not require sharp mind. Luling also considers watching television as something meaningless. Luling expresses it by continuing making conversation with Ruth every time she watches TV, opposite to what she always does during Ruth's reading and studying. Luling applies a controlling behavioral action through this action because she demands Luling to ace every subject in the school and forbids her to watch TV.

> *She knew her mother was sneaking looks at what she had written, because one day she asked Ruth, "Why you like this song 'Turn, Turn, Turn'? Just 'cause someone else like?" Another time her mother sniffed and said, "Why smell like cigarette?" Ruth had just written about going to Haight-Ashbury with friends and meeting some hippies in the park who offered them a smoke* (Tan, 2001: 97).

At the age of fifteen, Ruth rebels by stealing Luling's savings which are hidden all over the house. She uses the money to buy make up, movie tickets, cigarettes and weeds. Ruth does all that because she thinks that she deserves the money after all the lawn-mowing, dish-washing and Luling's yells. Ruth always writes in her diary which she hides. Despite her efforts to hide it around the house, Luling always manages to find the diary and read it.

> *If she accused her mother of reading her diary, Luling would become evasive, never admitting that she had done so, while also saying, "A daughter should have no secrets from a mother"* (Tan, 2001: 97).

Luling shows that she is controlling by searching out Ruth's daily life. She wants to know what Ruth is up to at the moment, every day. Firstly, Ruth who is annoyed because she is given limited personal space tries to rebel against it. She starts to hide her diaries around but it is useless. In this condition, good communication should be a great approach to control and keep up with children's present condition. However, Luling's way to do so is by reading Ruth's most personal book. Instead of being well-communicated between the two, Ruth becomes more and more uncomfortable in sharing her thoughts. Based on Baumrind (1966), restricting the child's autonomy is the characteristic of authoritarian parenting besides keeping the child in place and assigning household responsibilities (Baumrind, 1966: 890).

In Luling's actions, it can be seen that she disciplines and monitors Ruth's behaviors firmly. She also demands on good academic achievements. Those acts of high behavioral control are the indicators of an authoritarian parenting according to Aunola & Nurmi (2005).

### 3. High Psychological Control

Psychological control consists of parents' action in response to guilt and expressing disappointment to their child. It is performed by the parents in the form of controlling the child's emotion and behavior through psychological means. The parents can withdraw their acts of love or induce guilt after the violation of regulations. It undermines a statement of "I believe a child should be aware of how much I have done for them," "I let my child see how disappointed and ashamed I am if they misbehaves." Luling applies a high level of psychological control to Ruth which is explained below.

> *And then came rambling about who told the secret, without saying what the secret itself was, followed by more rambling about how the person had died horribly, why this had happened, how it could have been avoided, if only such-and-such had not occurred a thousand years before. If Ruth showed impatience in listening to any of this, LuLing became outraged,*

> *before sputtering an oath that none of this mattered because soon she too would die anyway, by accident, because of bad-luck wishes, or on purpose. And then the silent treatment began, a punishment that lasted for days or weeks, until Ruth broke down first and said she was sorry* (Tan, 2001: 7).

After finding a script which is written in Chinese by her mother a long time ago, Ruth tries so hard to decipher it. It takes a very long time for Ruth to translate that. Realizing that, she then imagine how mad Ruth would be in knowing that Ruth finds it hard to read Chinese. Ruth would be scolded for not studying Chinese hard enough when she was little. The quotation above tells about Luling's habit of having a quick temper that Ruth knows so well because it happens so many times. Ruth knows beforehand that if she tells her mother that she has difficulty in translating the Chinese script, Luling will snap and bring unrelated problems between her scoldings. It states that Luling also shows the punitive act of psychological control by love withdrawal. Luling fumes and does the silent treatment for days or weeks. Baumrind (2008) stated that to get their child to behave and to preserve their hierarchical authority, the authoritarian parents use threats, punishments, criticism and guilt induction rather than moral explanations, negotiations or reasons. In the novel, Luling does it until Ruth gets the point of her mother's sanction. Ruth then ends the punitive psychological control with her initiative of apologizing for her fault.

> *LuLing always criticized any edges that touched the sidewalk. She also complained about the yellow urine spots, made by the dog from across the street. When she went away to college and came home to visit, her mother still asked her to complain to the man across the street almost as soon as she walked in the door. Ruth usually procrastinated, and LuLing nagged about more and more yellow spots, as well as Ruth's laziness, her forgetfulness, her lack of concern for family, on and on* (Tan, 2001: 31).

> *LuLing stared at her, silent for five full minutes. Then she burst like a geyser: "You wish I dead? You wish no mother tell you what to do? Okay, maybe I die soon!" LuLing found out and became apoplectic. "You think she right, I wrong?" As had happened throughout Ruth's childhood, LuLing's fury escalated until she could barely speak, except to sputter the old threat: "Maybe I die soon!"* (Tan, 2001: 32-33)

On page 31, Ruth seems so tired of being ordered around when she is in the house. Luling always forces Ruth to mow the seven-by-seven foot square lawn, scolds Ruth for the dog of the neighbor's urine spots, tells Ruth off because of her forgetfulness, her laziness and her lack concern of the family. It is a psychological control because Luling keeps nagging to Ruth about the yellow urine spot which is caused by the neighbor's dog. Ruth has already tried to solve it by complaining to the neighbor, but Luling keeps repeating her command to speak to the neighbor about their dog's problem. Luling's naggings on this problem become wider to the naggings about Ruth's being lazy, forgetful and lack of family concerns. Encouraged by her friend, Ruth feels distressed to be treated as if she were a six years old. Luling's reaction which is shown in quotation from page 32-33 after Ruth's speaking up is also a high psychological control. It shakes Ruth because Luling threatens to take her own life. This reaction can be counted as a love withdrawn because Luling threatens to leave this world which can make Ruth feel guilty and alone. It leads Ruth to believe that a parent's love is being withdrawn.

> *When Ruth was a teenager, her mother had once run off in the middle of an argument, declaring she was going to drown herself in the ocean. She had waded in to her thighs before her daughter's screams and pleas had brought her back* (Tan, 2001: 75).

One day when Ruth is in the beach, she has a flashback when her mother carries out her threat for all this time. The same reason is applied about Luling's high psychological control and love withdrawal in the quotation above.

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> *"Why I have daughter like you? Why I live? Why I don't die long time 'go?" LuLing was huffing and snorting. Ruth thought she looked like a mad dog. "You want I die?"* (Tan, 2001: 98)

Luling states that when she catches Ruth smoking inside the house. Being hard-headed, Ruth defends herself by saying that she is an American who has a right to privacy and pursues her own happiness, not her mother's. Luling responds once again with threatening Ruth that she wants to die if Ruth does not want to obey her. This is a high psychological control because, once again, Luling's threat of suicide distress Ruth mentally.

Luling's applying high psychological control is also considered as harsh punitive actions by parents to the child. Based on Diana Baumrind's (1966) theory, authoritarian parenting demands obedience with what the parent thinks is right. In this case, Luling requires obedience in everything that she asks for Ruth. Based on the analysis, the guilt-induction from Luling to Ruth in the form of familiarizing the death threat is on high level since Ruth's early age. She always uses it as a 'weapon' in all of their arguments which are mostly caused by the unfulfilled wills of Luling. It is a harsh punitive control with high level of psychological control because it is related to the psychological or mental of the children.

Luling Young practices an authoritarian parenting to her daughter, Ruth Young. There are three parenting style dimensions that are used. They are parental affection, behavioral control and psychological control. An authoritarian parenting system is indicated by the low affection, high behavioral control and high psychological control. Throughout *The Bonesetter's Daughter*, Luling is considered as practicing authoritarian parenting because in raising Ruth she is low in affection, high in behavioral control and high in psychological control. Those three dimensions are then combined with each other to discover the outcomes of the authoritarian parenting which is received by Ruth Young that influences her characteristics.

## Authoritarian Parenting's Effects on Ruth

The three dimensions of parenting styles which are parental warmth/affection, behavioral control and psychological control are used to discover the effects on Ruth's characteristics in this study. The combinations of either two or three of those dimensions result in internalizing and externalizing behaviors from a child according to Aunola and Nurmi (2005: 1144-1145).

### 1. Internalizing Behaviors

Internalizing behaviors as the children outcome of parenting style is associated with psychological control. It comes in the forms of depressed mood, anxiety and fearfulness. Aunola and Nurmi (2005) stated that parental affection prevents internal distress more when it is combined with a high level of psychological control. However, in Luling's practice of parenting, she has low level of affection and high level of psychological control towards Ruth. It means that the combination results in the internalizing behaviors of her daughter. Throughout the novel, the effects that happen to Ruth are anxiousness, fearfulness, suicidal thoughts and trust issue.

> *And Ruth knew she was referring to the nursemaid who had killed herself when her mother was a girl. Ruth had had nightmares about that, the ghost with long hair, dripping blood, crying for revenge* (Tan, 2001: 13).

> *And because the subject of the curse often came up when LuLing was displeased with Ruth, as a child Ruth thought the curse and her father's death were related to her. She had recurrent nightmares of mutilating people in a brakeless car. She always tested and retested her brakes before heading out in the car* (Tan, 2001: 60).

Luling always has a superstitious mind. She also expresses her beliefs in most of her conversations with Ruth. That is especially done when they are quarreling over Luling's regulations which are violated by Ruth. The

statements that Ruth is cursed and her father passed away because of a curse are always said by Luling. She also talks to and about Precious Auntie, her biological mother who passed away a long time ago, to Ruth. Those repetitions make an impression to Ruth's mind which becomes a problem to her psychological state. The fear hits Ruth in her unconscious mind, resulting Precious Auntie to come to her nightmare as a child. The concept of curse also haunts her mind until the present day for she is always anxious and fearful about having a car accident.

> *And just like that, Ruth had been upended, flung about, was unable to keep her balance. LuLing's threats to die were like earthquakes. Ruth knew that the potential was there, that beneath the surface, the temblors could occur at any time. And despite this knowledge, when they erupted she panicked and wanted to run away before the world fell down* (Tan, 2001: 32).

> *Since childhood, Ruth had thought about death every day, sometimes many times a day. She thought everyone must secretly do the same, but no one talked openly about it except her mother. She had pondered in her young mind what death entailed* (Tan, 2001: 75).

The phenomenon of Luling familiarizing Ruth with death and suicide since she is young is considered not good in parenting. According to an article titled *Suicide in Children– What Every Parent Must Know* by Eileen Kennedy-Moore Ph.D. from *www.psychologytoday.com,* most kids have heard about suicide since they are 8 or 9 years old. However, if a parent wants to bring up the topic, they should correct the misunderstanding and explain that suicide is never a good answer because it is actually a permanent answer to temporary problems. They should teach their child that their life is precious and the parent is willing to help in any of their child's problems. In the novel, the fact that Luling applies a method of repetition about suicide makes Ruth imprinted that concept on her unconscious mind about the decreased value of living. As a result, Ruth has a suicidal thought since a very early age, eleven. She starts to think that suicide is the only way out of her heavy problem. She always thinks that death is the way to get out of the big problems. The quotations show how often Ruth thinks about death which is abnormal for child around her age.

> *Didn't Mom ever realize, Ruth now mused, how her demands for no secrets drove me to hide even more from her?* (Tan, 2001: 97)

> *They could not trust each other. That was how dishonesty and betrayal started, not in big lies but in small secrets* (Tan, 2001: 97).

The quotations show Ruth's reactions of her privacy violation when she was 16 years old. Knowing that her mother reads her diary because she keeps bringing up about stuffs she writes in the diary, Ruth who is given limited personal space tries to rebel against it. She starts to move around her diaries but it is useless. Larry P. Nucci in the sub-chapter entitled *Maintaining Communication: A 2-way street* of a book *Parenting for Character* (2008) stated that the children are generally more willing to disclose their personal information to the less intrusive parents, even when it concerns involvement in drinking or sexual behavior. Parents with higher level of monitoring and controlling the personal domains results in higher levels of depression and negative behaviors in their children. It also makes the children form greater efforts toward their personal secrecy. Ruth dislikes how her mother tries to keep their two-way communication by violating her privacy. Instead of being well-communicated between the two, Ruth becomes more and more uncomfortable in sharing her thoughts. She then has a trust issue for her mother. This trust issue towards her mother pressures Ruth and makes her write unpleasant things for her mother which nearly kills her mother. It is explained in the next chapter of this study.

**2. Externalizing Behaviors**

The combination of high behavioral control and high psychological control causes externalizing behaviors. Aunola and Nurmi (2005) stated that a high level of maternal behavioral control decreases their child's

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pISSN 1410-5691; eISSN 2580-5878

external problem, but only if combined with a low psychological control, and that the positive impacts of behavioral control vanish if mother show a high level of psychological control at once. It has no impact if it is combined with high level of psychological control (2005: 1155). The effects of Luling's combination of high behavioral control and high psychological control in Ruth's externalizing behaviors are hesitant in talk, explosive-tempered and suicidal.

> *Ruth wanted to know right away, but she could not ask her mother. She knew from experience what happened whenever she asked her mother to render Chinese characters into English* (Tan, 2001: 7).
>
> *So Ruth did not ask her mother* (Tan, 2001: 8).

The quotations are a reaction from Ruth when she wants to ask her mother to help translating Luling's story in Chinese. The 46 year old Ruth still remembers well about her mother's high psychological control which has been explained before in this study. She becomes terrified to ask her mother for a favor because she is scared to be scolded for what she has not been done in the past. As a smart woman, Ruth learns and remembers her mother's reaction to her behaviors in the past. Ruth is quick to decide her choice about not asking her mother for things she does not understand, in this case Luling's manuscript that is written in Chinese. She then settles on finding a translator to translate it into English. Throughout the novel, Ruth also mostly keeps her words in her mind when conversing with her mother to prevent her mother's unwanted responses.

> *STOP!!!*
> *PRIVATE!!! IF YOU ARE READING THIS YOU ARE GUILTY OF TRESPASSING!!! YES! I DO MEAN YOU.!*
> *The week before Ruth wrote those fateful words, she and Luling had been escalating in their torment of each other* (Tan, 2001: 98).
>
> *"You talk about killing yourself, so why don't you ever do it? I wish you would. Just do it, do it, do it! Go ahead, kill yourself! Precious Auntie wants you to, and so do I!"* (Tan, 2001: 99)
>
> *She had cried while writing the words, full of anger, fear, and a strange freedom of finally admitting so openly that she wanted to hurt her mother as much as her mother hurt her* (Tan, 2001: 99).
>
> *That was why Ruth hated it whenever she and Art argued. She tried hard not to get angry. But sometimes she reached a breaking point and erupted, only to wonder later how she had lost control* (Tan, 2001: 9).

Ruth has a flashback about her sixteen year old self where she hides her diary, which is full of her writing about her daily activities, around the house. Knowing her mother can always find its hiding place, Ruth deliberately writes hurtful words which are mentioned on the quotations above that are addressed to Luling. Ruth becomes explosive when she is faced with big problems. She is not instantly angry on every trouble in front of her. Her anger gradually arises over time. In Ruth's manner and reaction, it can be seen that Ruth has an explosive temper because of her mother. From the quotations, it shows that the privacy issue over a diary happens for some time. The sentence *"The week before Ruth wrote those fateful words,"* (Tan, 2001: 98) shows that Ruth restrains her rage for a week before finally writing a message for her mother to commit suicide. As an adult, Ruth also represses her anger towards small problems. She expresses it when she thinks they are too much for her. This effect shows that Luling's arbitrary power results in Ruth's restricted expression of her own thoughts and emotions which is symbolized by her diary. This combination of limitation and high power assertion makes Ruth rebel against her mother by expressing her repressed anger.

> *I want to die, she moaned to herself. Die, die, die. First she cried a lot in the bathroom, then sliced her wrist with a dinner knife. It left a row of plowed-up skin, no blood, and it hurt too much to cut any deeper. Later, in the backyard, she found a rusty tack in the dirt, poked her fingertip, and waited for blood poisoning*

*to rise up her arm like liquid in a thermometer* (Tan, 2001: 83).

Ruth once runs into a misunderstanding which involves her neighbors. She asphyxiates and feels nauseous whenever meeting them. She then decides to commit suicide as wanting to get out of her problem. She tries to die from blood poisoning and drowning. Berkowitz (2008) stated that the marital behaviors of parents will surely imprint themselves on the children's moral memories. Based on the previous explanations, it can be seen that Ruth's reaction which is a suicide attempt happens because of her mother's act of familiarizing the suicide and death every time both of them are in a quarrel. That act results in an impulsive act of Ruth attempting to suicide because she feels hopeless, unhappy and distressed.

Internalizing behaviors are child's problem behaviors in the forms of child's depressive symptoms. Ruth shows this through her characteristics of anxious, fearful and suicidal. In contrast, externalizing behaviors are negative problem behaviors in the form of uncontrolled behaviors. During and after the authoritarian that she receives, she becomes quiet when she is conversing with her mother and thoughtful when she is conversing with other people. Ruth is explosive for big problems and also suicidal.

## Conclusion

The analysis on Luling in Amy Tan's *The Bonesetter's Daughter* shows that she performs an authoritarian parenting in raising her daughter, Ruth. It can be seen through her action of being low in affection, high in behavioral control and high in psychological control which fit the three dimensions that the authoritarian parents have. She shows so little of physical act in expressing her love to her daughter. The high behavioral control is shown through the strict habit-forming of being organized and performing well academically. Lastly, the high psychological control by Luling can be seen in her act of harsh punitive action in the form of threatening Ruth to kill herself when they are bickering.

When Luling's low affection, high behavioral control and high psychological control are combined, there are two types of outcome as the results which can be seen in Ruth. The first is internalizing behaviors in the form of Ruth's being anxious, fearful and suicidal. The second is externalizing behaviors in the form of Ruth's being hesitant in talk, explosive for big problems and suicidal.

The study leads the researcher to conclude that parenting style does change children characteristics because it shapes a child to have particular qualities whether they are good or bad.

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Journal of Language and Literature
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# Elements of Nature as the Object of Escapism in Maya Angelou's "Woman Work"

**Rr. Arielia Yustisiana**
*lia.6606@gmail.com*
English Department, Universitas Katolik Widya Mandala Madiun

## Abstract

*The research aimed to discuss the elements of nature in the poem entitled "Woman Work" written by Maya Angelou. The speaker of the poem used nature as the object of escapism. The research used some theories to meet the topic of discussion. The basic theories of the research were symbol, imagery and figures of speech. They were two figures of speech as the poetic devices in the poem: personification and apostrophe. They were two supporting theories that dealt with the topic,* i.e. *nature and escapism. There were two approaches that were used: structural and formalistic approaches. Library research is the technique of collecting data. The finding of the research was that the speaker of the poem endowed the elements of nature (which are non-living objects) with human qualities in an attempt to feel less lonely. In the absence of human company, it was the sun, the rain, the snow, dewdrops, the wind, the sky, mountains, oceans, leaves, stones, "star shine" and "moon glow" that were her friends. "Woman Work" was a very domestic poem depicting the typical routine life of a woman who performed her daily chores effectively and then yearned for a fantastic break amidst the elements of nature to give her strength and comfort.*

***Keywords:*** *nature, escapism, symbol, imagery, personification*

## Introduction

Women are always the most discussed topics in all the countries of the world and in the whole history of the universe. Some groups talk against women and some other fight for their rights. Even now, in few regions of the word, women are living in a very disgusting condition; at the same time other women are enjoying the beauty, adornments and luxury of the world with equal status as men.

There are many literary works that depict what women have done dealing with the equality with men and fought for in the family and society; how they survive in their sense of the inferiority; and how they can solve their obstacles with the oppressors when they become the oppressed. Literature becomes a means of expressing those things dealing with the experiences of women in living their life.

Poetry is a form of literary art that uses a beautiful and unique language. A poem is one piece of a poet's literary works in verse form. According to Annas in *How the Poetry Works*,

> *A poem is concerned with emotion, it is emotion shaped, controlled, and contained in form. A poem often says something significant; it attempts to achieve beauty. Of course, what is significant and beautiful is open to discussion and may change with time and place* (1996: 181).

Reading a poem needs a particular emotion to understand its deep meaning because it is

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

concerned with ideas and insights. Everyone has their own understanding in order to interprete the meaning of a poem. Readers may have found from their reading that they can often enjoy a poem without fully understanding its meaning. Before readers say why they like a poem, it is necessary to understand its meaning well.

"Woman Work" is a simple poem written by an American Poetess, Maya Angelou. Angelou's identity as an African American, a woman, and an African American woman influences her poetry much. This is true in all the poems included in *And Still I Rise* (republished in 2001 as *Still I Rise*). The theme of self-identity in "Woman Work" is especially interesting because the poem allows two related but different interpretations.

This research, however, focuses on the elements of nature that are addressed by the speaker in Maya Angelou's "Woman Work". The elements of nature have implicit meanings and they can direct to the speaker's escape to the world that she wishes. The character sketch of a woman drawn in this poem is always busy in her household work. All the day she works like a machine in house. She becomes tired and wants to give herself relief from her responsibilities because she is fed up with her monotonous homely life. Then, she desires to go in the lap of nature. The speaker expresses her boredom and wants to release it through nature. She asks nature to come and give her joy and change her dull and boring life into a changing life. The speaker expresses her ambition to find refuge in the object of nature.

There are some main components of nature in the poem, such as sun, rain, and snow drops. The speaker loves the sunshine and the rain that could purify her. She wants to bury herself under the snowflakes. Nature would help her recover her loss of energy. She considers nature as her only well-wisher. Nature becomes the object of the speaker's escapism because she is so tired of her daily courses. Maya Angelou provides the reader with details of her speaker's workaday world, a world in which every day is like the last day, and relief is found only in communing with nature. Angelou's masterful manipulation of words presents two possible scenarios: the speaker is a slave or she is representative of any woman whose daily life is dedicated to caring for others. This research, however, focuses on the elements of nature that become the object of escapism.

The following theories are relevant to meet the aims. The first is the theory of symbol, imagery, personification, and apostrophe as the basic theories dealing with poetic device. The second is the theory of nature and escapism.

## Symbol

Symbol is something that refers to something else. Finding out a symbol deals with figurative meaning because it means beyond its real meaning or literal meaning**.** A symbol is something that is literally itself (for example a shiny, patent leather shoe) and at the same time represents or suggests something else (childish innocence or purity). In other words, a symbol is a literal object or thing that suggests another level of meaning; a symbol may suggest a person, an abstraction, or an idea. A symbol is basically a kind of image, differing from other images in the use to which it is put (Kenney, 2005: 75). A symbol in a story may, in fact, harbor multiple levels of meaning.

In addition, Kenney also claims "it is this attempt that the symbol, while evoking a concrete, objective reality, also suggests an additional 'level of meaning' beyond that reality" (1988: 75). The other definition of symbol is stated by Kennedy in his book entitled *Literature: An Introduction to Fiction, Poetry, and Drama*: "A symbol is a thing that suggests more than its literal meaning. Symbols generally do not 'stand for' any one meaning, nor for anything absolutely definite" (2010: 113).

## Figures of Speech

Figure of speech is an expression in which the words are used in a nonliteral sense to present a figure, picture or image. There are some poetic devices when we want to analyze an English poem more deeply. In figurative language we employ words in such a way that they differ somewhat from their ordinary

signification in commonplace speech and convey our meaning in a more vivid and impressive manner than when we use them in their every-day sense. Figures of speech make speech more effective. They beautify and emphasize speech. Figures of speech are organized into different categories such as metaphor, similes, irony and are used as a poetic device.

Figures of speech use word association to convey emotion and mood often in a non-literal sense. Figures of speech add adornment, beauty, colors, elegant variation, embellishment, embroidery, emphasis, exclamation, flourish, floweriness, irony, lushness and add luxuriance to the English language and often used by famous poets as a poetic device.

According to Cheuse in *Literature Craft and Voice,*

> *figures of speech are a technique of using language to describe one thing in terms of another, often comparing two unlike objects, such as the sun and the face of the beloved, to condense and heighten the effect of language, particularly the effect of imagery or symbolism in a poem"* (2010: G-6).

It means that figures of speech are words or phrases that have connotative meaning. The figures of speech itself can be described in terms of technique of using language which is aimed to either strenghten the effect of symbolism and imagery or explain a concept.

It is not easy, though, to understand expressions using figures of speech. It is because expressions have figurative meanings and each expression may have more than one interpretations. Figures of speech are commonly used when a speaker or writer wants to say something in different ways. Holman states as follows:

> *Figure of speech is two of major kinds: rhetorical figures, which are departures from customary or standard uses of language to achieve special effects without a change in the radical meaning of the words; and TROPES, in which basic changes in the meaning of words occur* (2006: 203).

Furthermore, figures of speech or rhetorical figure is in the form of a single word or phrase. It can be a special repetition, arrangement or omission of words with literal meaning, or a phrase with a specialized meaning based on the literal meaning of the words. There are some kinds of figures of speech. They are simile, metaphor, hyperbole, oxymoron, metonymy, personification, apostrophe, and synecdoche.

**Personification**

Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings. For example, when we say "the sky weeps" we are giving the sky the ability to cry, which is a human quality. Thus, we can say that the sky has been personified in the given sentence.

As a literary device, personification is the projection of characteristics that normally belong only to humans onto inanimate objects, animals, deities, or forces of nature. These characteristics can include verbs of actions that only humans do or adjectives that describe a human condition. The characteristics can also be emotions, feelings, or motives given to objects incapable of thought. For example, if someone said, "the trees whispered their discontent," this would personify the trees both as able to whisper and of feeling unhappy.

According to Baldick, personification is a figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human (1991: 166). To understand personification better, consider the following example (taken from L. M. Montgomery's "The Green Gables Letters"):

> *"I hied me away to the woods—away back into the sun-washed alleys carpeted with fallen gold and glades where the moss is green and vivid yet. The woods are getting ready to sleep—they are not yet asleep but they are disrobing and are*

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

*having all sorts of little bed-time conferences and whisperings and good-nights."*

The lack of activity in the forest has beautifully personified as the forest getting ready to sleep, busy in bed-time chatting and wishing good-nights, all of which are human customs.

Furthermore, Barnet states that personification is a kind of figurative language in which an inanimate object, animal or other nonhuman is given human traits (2005: 1541).

*But Time did beckon to the flowers, and they*
*By noon most cunningly did steal away.*
(Herbert)

Herbert attributes a human gesture to time and shrewdness to flowers. Of all figures, personification most surely gives to airy nothings a local habitation and a name.

**Apostrophe**

Apostrophe is addressing someone that is absent or dead or something non-human as if that person or thing is present and alive, can reply to what is being said. It occurs when a speaker breaks off from addressing the audience (e.g. in a play) and directs speech to a 3rd party such as an opposing litigant or some other individual, sometimes absent from the scene. Often the addressee is a personified abstract quality or inanimate object. In dramatic works and poetry written in or translated into English, such a figure of speech is often introduced by the vocative exclamation "O". Poets may apostrophize a beloved, the Muse, God, love, time, or any other entity that cannot respond in reality.

According to Baldick, apostrophe is a rhetorical figure in which the speaker addresses a dead or absent person, or an abstraction or inanimate object (1990: 15). In literature, apostrophe is a figure of speech sometimes represented by exclamation "O". A writer or a speaker, using an apostrophe, detaches himself from the reality and addresses an imaginary character in his speech.

Moreover, as a form of direct address to an inanimate object, apostrophes serve to further poetic imagery and often emphasize the emotional weight of objects in our everyday world. Greenblatt (2006: 429) gives an example of apostrophe derived from John Donne's poem entitled "The Sun Rising"

*"Busy old fool, unruly Sun,*
*Why dost thou thus,*
*Through windows, and through curtains, call on us?*
*Must to thy motions lovers' seasons run?*
*Saucy pedantic wretch,"*

The poet addresses the sun in an informal and colloquial way as if it were a real human being. He asks the Sun in a rude way why the Sun appeared and spoiled the good time he was having with his beloved.

**Imagery**

Imagery is language that evokes sensory images. Baldick states that

*Imagery is a rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or concrete objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition* (1990: 160).

The word 'imagery' is derived from the word 'image' that means a pictorial likeness, literal or figurative, that illustrates idea, object, or action by appealing to the senses. An image is a concrete representation of a sensory experience or object. A literal image refers to something that can be seen, felt, touched, heard, or smelled: an orange, a river, a blue bird flying across the sky. These kinds of images may also be called sensory details—descriptive details that evoke a response from the sense. Literal images are often infused with meanings that go beyond their literal meaning; in some works lines of imagery—or patterns of repeated images—may be identified. Imagery is not decoration; rather, it is integral to a story's meaning in a poem or other literary works.

In addition, Kennedy in his famous literary book entitled *Literature: An Introduction to Fiction, Poetry, Drama and Writing* states that the term image suggests a thing seen, when speaking of images in poetry, we generally mean a word or sequences of words that refer to any sensory experience (2010: 1916). An image may occur in a single word, a phrase, a sentence, a stanza or an entire poem. To speak of the imagery of a poem—all its images taken together—is often more useful than to speak of separate images.

Indeed, some literary critics look for much of the meaning of a poem in its imagery, wherein they expect to see the mind of the poet more truly revealed than in whatever the poet explicitly claims to believe. Images are powerful things. A poem, however, must build its pictures from words—no mean feat. By taking note of its imagery, and watching how the nature of those images evolves from start to finish, the readers can go a long way toward a better understanding of the poem.

**Nature**

Nature, in the broadest sense, is the natural, physical, or material world or universe. "Nature" can refer to the phenomena of the physical world, and also to life in general. The study of nature is a large part of science. Although humans are part of nature, human activity is often understood as a separate category from other natural phenomena. According to Rothenberg**,**

> *The word nature is derived from the Latin word natura, or "essential qualities, innate disposition", and in ancient times, literally meant "birth". Natura is a Latin translation of the Greek word physis, which originally related to the intrinsic characteristics that plants, animals, and other features of the world develop of their own accord* (2011: 23).

The concept of nature as a whole, the physical universe, is one of several expansions of the original notion; it began with certain core applications of the word *physis* by pre-Socratic philosophers, and has steadily gained currency ever since. This usage continued during the advent of modern scientific method in the last several centuries.

Within the various uses of the word today, "nature" often refers to geology and wildlife. Nature can refer to the general realm of living plants and animals, and in some cases to the processes associated with inanimate objects–the way that particular types of things exist and change of their own accord, such as the weather and geology of the Earth.

**Escapism**

Escapism is the avoidance of unpleasant, boring, arduous, scary, or banal aspects of daily life. It can also be used as a term to define the actions people take to help relieve persisting feelings of depression or general sadness. Escapism is the tendency to seek, or the practice of seeking, distraction from what normally has to be endured. However, many challenge the idea that escapism is fundamentally and exclusively negative.

Industries have sprung up to foster a growing tendency of people to remove themselves from the rigors of daily life—specially into the digital world. Many activities that are normal parts of a healthy existence (e.g. eating, sleeping, exercise, sexual activity) can also become avenues of escapism when taken to extremes or out of proper context; and as a result the word "escapism" often carries a negative connotation, suggesting that escapists are unhappy, with an inability or unwillingness to connect meaningfully with the world and to take necessary action.

C.S Lewis (in Pratchett, 2012: 276) was fond of humorously remarking that the usual enemies of escape were jailers; and considered that used in moderation escapism could serve both to refresh and to expand the imaginative powers. Similarly, J.R.R Tolkien (in Pratchett, 2012: 286) argued of escapism in fantasy literature as the creative expression of reality within a secondary (imaginative) world, (but also emphasized that they required an element of horror in them. Pratchett (2012: 329) considered that the 20th century had seen the development over time of a more positive view of escapist literature.

## Approaches

Two approaches are used to support the analysis. The approaches intended to include structural approach and formalist criticism. Structural approach is applied in this research because this kind of approach is very effective for analyzing a poem which has some poetic meaning of the words.

Structural approach concentrates on each constituent of the construction. By understanding the meaning of the words, the truth can be discovered. D'haen states that structural approach is producing relevant results by looking in places where one would not look without being urged by sturdy model (2014: 143). In other words, the structural approach is used to get the mastery over the structures. It concentrates on each word to get the detailed meaning.

Formalist criticism regards literature as a unique form of human's knowledge that needs to be examined in its own terms. The natural, sensible starting point is the interpretation and analysis of the works of literature themselves. To explore the intense relationship within a poem is done by close reading, a careful step-by-step analysis and explication of a text. The formalist criticism which is now called as the new criticism or formalistic approach is defined by Guerin as the assumption that a given literary experience takes a shape proper to itself, or at the least that the shape and the experience are functions of each other (2005: 83). It means that the formalist criticism is concerned primarily with the work itself. The form and content cannot be meaningfully separated since the various stylistic elements of literary work influence each other.

The most suitable method of research used is descriptive method. Punch explains that descriptive method is setting out to collect, organize and summarize information about the matter being studied (2000: 38). Hence, this method is aimed to describe the elements of nature as the object of escapism in the poem "Woman Work" written by Maya Angelou.

The primary data that are used in the research are lines that describe elements of nature and the implicit meaning hidden in each symbol. Therefore, the most suitable method of collecting the data is the library research. George states that library research involves identifying and locating sources that provide factual information or personal/expert opinion on a research question; necessary component of every other research method at some point (2008: 6). It means that some materials in the form of printed media are needed in order to support the analysis. Moreover, the data are also collected from some literary sites in the internet to support the analysis.

## "Woman Work"

"Woman Work" by Maya Angelou is about a woman's chores and jobs throughout the day. The first stanza begins with a list of chores which is written in a fast pace and overwhelming sense of busyness and stress. It seems that the speaker cannot even take a rest for a moment because of her responsibility for finishing her chores. It also shows that the speaker and her family are poor and do not own much. While the second, third, fourth and fifth stanzas slow down to show a resting period in the woman's day. The woman feels that nature is important to her because it is the only thing in her life that does not add any stress and is an outlet for the busy day.

***Woman Work***

*I've got the children to tend*
*The clothes to mend*
*The floor to mop*
*The food to shop*
*Then the chicken to fry* (5)
*The baby to dry*
*I got company to feed*
*The garden to weed*
*I've got shirts to press*
*The tots to dress* (10)
*The cane to be cut*
*I gotta clean up this hut*
*Then see about the sick*
*And the cotton to pick.*

*Shine on me, sunshine* (15)
*Rain on me, rain*

*Fall softly, dewdrops*
*And cool my brow again.*

*Storm, blow me from here*
*With your fiercest wind (20)*
*Let me float across the sky*
*'Til I can rest again.*

*Fall gently, snowflakes*
*Cover me with white*
*Cold icy kisses and (25)*
*Let me rest tonight.*

*Sun, rain, curving sky*
*Mountain, oceans, leaf and stone*
*Star shine, moon glow*
*You're all that I can call my own. (30)*

The setting of the poem is the South. The first clue to the setting is "the chicken to fry." Fried chicken is a popular dish more common in the South. The next clue to the setting is "the cane to be cut." Cane refers to sugar cane which can only be grown in hot climates like the southern United States. The last clue is "the cotton to pick." Similar to sugar cane, cotton is only found in warmer climates.

Moreover, the research focuses on the woman who wants to try to escape from her restless routine chores. The sense of escapism leads to the nature. The speaker feels that the elements of nature that are able to heal her tiredness, boredom of routine work and loneliness.

## The Elements of Nature as the Object of Escapism in Maya Angelou's "Woman Work"

Regarding with the tone of the poem, it is very unique because the speaker feels tension and depression in the first stanza. She speaks without paces that are nearly like she is in hurry and regardless her tiredness, she keeps doing her responsibility to finish all she has to do. Consider the following stanza:

*I've got the children to tend*
*The clothes to mend*
*The floor to mop*
*The food to shop*
*Then the chicken to fry*
*The baby to dry*
*I got company to feed*
*The garden to weed*
*I've got shirts to press*
*The tots to dress*
*The cane to be cut*
*I gotta clean up this hut*
*Then see about the sick*
*And the cotton to pick.*

There are no commas or even full stops in every line of the stanza, except the last line of the stanza showing that the speaker has just finished her chores. The woman is given a list of chores to do which tire her out and create more stress in her life. In poetic fashion, the lengthy verse rhymes all the way through, in a general AABB fashion, creating a fast-paced rhythm likely designed to mirror the fast pace of the woman's life. From the content of the list, we can infer that she is a mother, housekeeper, cook, hostess, gardener, nurse, and slave as well, working in fields to harvest cotton and sugarcane, suggesting that the setting of the poem is in the United States of America, or in British North America (likely the United States, considering the author's heritage). Immediately, the reader is given the strong impression of a weary woman, aged beyond her physical years, and dealing with a difficult life and situation within the confines of her slaver's home and business.

The speaker of the poem is a hardworking woman and probably a single mother. Readers also know that she is poor because she mentions her hut, the manual labor that she is forced to do, and that nature is the only thing she owns. In the poem, nature is personified as a human being. For the speaker, nature is able to calm her. Besides, nature is also able to let her rest and rejuvenate her for the next day. Nature symbolizes her freedom and rejuvenation because it can help her recharge her soul and body to do her responsibility day by day, month by month, and year by year.

Another strong figure of speech in the poem is apostrophe. The speaker addresses some inanimate objects, that is, the elements of nature in order to strengthen her emotional state of tiredness. It seems that she speaks to the nature in order to relieve all the burdens, her stress and tiresome work she has to cope

with. The two dominant figures of speech are used spontaneously when the speaker tries to speak to the nature.

The use of the poetic device known as personification is of special significance. The speaker endows the elements of nature (which are non-living objects) with human qualities in an attempt to feel less lonely. In the absence of human company, it is the sun, the rain, the snow, dewdrops, the wind, the sky, mountains, oceans, leaves, stones, "star shine" and "moon glow" that are her friends. Consider the second stanza below:

*Shine on me, sunshine* (15)
*Rain on me, rain*
*Fall softly, dewdrops*
*And cool my brow again.*

The shortness of each line in the stanza stands in noticeable contrast to the lengthy and demanding list that constitutes the first stanza, and gives the second one a more calmed atmosphere. The second stanza is heavily laden with natural imageries. It invokes images of sun, rain, and dewdrops. The woman seems to be petitioning to the natural world, but she is not asking for anything more than for it to do what it is supposed to do. She is yearning for the world to deliver her phenomenon that is entirely natural. The speaker calls the elements of nature as she thinks that nature is her true companion. She addresses the sunshine to shine on her, the rain to rain on her, the dewdrops to fall softly on her, and cool her brow so that she may feel calmness in her own self.

Successively, the third stanza continues the speaker's yearning to the nature:

*Storm, blow me from here*
*With your fiercest wind* (20)
*Let me float across the sky*
*'Til I can rest again.*

The third stanza follows a similar theme to the first one, with slightly rougher imagery. This time, the speaker invokes a "storm" that will take her away from where she is; to "float across the sky" and not to stop until she finds rest. In this stanza, it is rest she yearns for, a rest that is well-framed by the first stanza and its list of demanding and, in some cases, insulting things to do. In both stanzas, the word "again" concludes the thought. This is an important repetition that highlights nostalgic peace. She is remembering the last time she was able to rest, and the last time her brow was cool. When she thinks about this state of being, she recalls it as being natural, and yearns for it once again, associating it with imagery of the natural world, the world as it is supposed to be. By emphasizing nature, the speaker emphasizes the unnatural, another reference to her presumed slavery, or even to the fact that she has an enormous list of tasks for which it hardly seems that there are enough hours in the day. She really wants "storm" to blow her away from her tiresome work she has to do.

Additionally, the next stanza uses winter as a frame for discussing the idea of peace. Consider the fourth stanza below:

*Fall gently, snowflakes*
*Cover me with white*
*Cold icy kisses and* (25)
*Let me rest tonight.*

The approach the speaker takes is to describe the wintry season as a quiet, peaceful time to convey the idea of a comfortable cold that allows her to feel restful. Word choice is crucial here — "gently," "snowflakes," "white," "kisses," and "rest," coupled with the perfect syllable and rhyming match on the second and fourth line, create an atmosphere of peace and rest. In the fourth stanza, once again she addresses another different nature, that is, "snowflakes" that visualizes the quiet white winter season that can bring her to the coldness of her soul after she goes home from wandering to her world of freedom.

Again, the speaker is yearning for a break from the life that is described in the first stanza and seems to never quite let up. The simple yearning for cool and white, for kisses of any kind, helps to create an image of this weary mother whose mind is filled with beautiful images, and whose life seems to deny them to her. The difficulties of motherhood and the pains of her predicament are made abundantly cleared through stanzas that do not discuss them at all, but rather focus on what her life makes her dream of instead.

Furthermore, the natural imagery comes to a head in the final stanza of poem, consider the following:

*Sun, rain, curving sky*
*Mountain, oceans, leaf and stone*
*Star shine, moon glow*
*You're all that I can call my own. (30)*

The elements of nature are used to great effect, as the speaker considers that the only things in the world she can think of as belonging to her are the natural phenomena that surround her. This seems to confirm the theme of slavery suggested in the first stanza, that is, the speaker is, after all, a mother, and so surely she should consider her child to be something that belongs to her. It is incredibly peaceful imagery used to indicate such a powerful and revolting aspect of history, and serves to give that message a unique and memorable means of approaching the reader, and of staying with them each time the natural world does something wonderful. She speaks of "Sun", "rain", "curving sky", "mountain", "oceans", "leaf", and "stone". Her repetition of these outdoor scenarios come into great effect because out of all the things she may mention she mentions the freest, broadest places such as the ocean and mountain. She mentions areas where one can get lost and free; giving us an insight into her conscience.

The poetic devices that are used to beautify the poem are imagery, symbol, and two main figures of speech, that is, personification and apostrophes. The first stanza visualizes a picture of all the tasks the speaker must complete. In the second through fifth stanza, she uses seasonal examples which display a calming end to the speaker's day. While in stanzas two through five, personification and apostrophes are used. The speaker talks to nature as if it is a person. She addresses the elements of nature as the plead to give her just a moment of relaxation and escapism because of her tiring and boredom work she has done. She also claims that she owns nature which displays the deeper connection she has with the environment around her.

This poem shows the struggle of a woman who does not have a lot. It shows the struggle of having so much to take care of; and the struggle to maintain a home. Her lines such as "Star shine, moon glow you're all that I can call my own" show that she is a struggler. She does not have all the riches and nice things so she must resort to the nature surrounding her. This poem allows us to feel the amount of pressure and stress that is never recognized. Therefore, the speaker uses nature as her object of escapism because she understands that she is not able to go anywhere. The poem allows us into the mind of a dreamer and the outlet nature provides.

## Conclusion

The poem looks at the idea of a woman demanding freedom from various chores that tie her down. Overburdened by work, the woman turns to nature for deliverance. This is indicated in the very last line of the poem where the narrator says, "You're all that I can call my own." In other words, the speaker seeks refuge in nature to escape the drudgery of her life.

"Woman Work" is a poem about a black working woman set in the southern states of the U. S. A. In the poem, the woman is very busy, as she lists all her chores in the first stanza. All this working makes her tired and she cries out to the elements to take her away from the frustration. The main theme in 'Woman Work' is work. We know this because of the long list of household jobs she's got to do in the first stanza. Another theme in the poem is loneliness. We can see this by the fact that she only mentions her children and not her partner/husband, if she has one. The message that the poet is trying to get through to the reader is that life can be horrible, and you have to do anything to survive.

The way that the poet has written this poem is on purpose. The first stanza makes the reader feel as though the woman is over-worked because of the long list of chores. Note that the poet has not used any commas in the first stanza. This makes the pace intense and arouses a feeling of breathlessness and exhaustion in the reader. The lines being short and quick also add to this. We know that this woman is from the US because she uses a southern dialect: 'gotta', 'cane', 'cotton to pick',

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

'chicken to fry'. This capture's the woman's voice, so it's as if she is talking to us.

The next four stanzas are four lined stanzas. This slows the pace right down. The purpose of this is so that it reflects what the woman is actually saying: 'Fall gently, snowflakes Cover me with white Cold icy kisses and Let me rest tonight.' The use of the comma is here to slow it down. 'Fall gently' is something that makes it feel more relaxed and calm. The four lined stanzas have a regular rhythm, which conveys comfort and security. The title 'Woman Work' is chosen because that is what the whole poem is about. The work that she is doing in the poem is for women only.

There are examples of figures of speech in the poem: “Storm, blow me from here With your fiercest wind” “Cover me with white Cold icy kisses... .” She wants the wind to blow her away from all the stress and work, and the snowflakes to cool her down with their 'kisses' and make her feel relaxed. The poet evokes a strong feeling of desperation in this poem: 'Storm, blow me from here' She is desperate because she calls upon the elements to whisk her away, which is not possible. The poet also creates a lonely atmosphere in the poem; “Sun, rain, curving sky... You’re all that I can call my own.” The things that she calls her own are not human. Thus she has nobody to talk to.

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# Unity in Society: Forster's Visions in *A Passage to India*

**Petricella Margareta & Ira Rasikawati**
*petricella.2014ude031@civitas.ac.id & iraras@ukrida.ac.id*
Faculty of Humanities and Social Sciences, Universitas Kristen Krida Wacana

## Abstract

A Passage to India *presents the issue of the human relationship between the British and the Indians during the colonization era. The clash between two races makes cross-cultural relationship impossible to achieve. Despite the conflict, Forster believes in unity and proposes essential conditions through the narrative voice, suggesting a possibility for unity in a diverse society. Using the critical qualitative method, this study attempts to discover Forster's essential conditions of unity grounded by the theory of human basic values, which are understanding, tolerance, appreciation, and welfare of all people and for all nature. Although the essential conditions are evident, there are some reasons that restrict them, namely racial prejudice, stereotypes, and colonization. Conditions to achieve unity in a diversity as proposed by Forster will never work unless any forms of colonization are abolished.*

***Keywords:*** *A Passage to India, Colonialism, India, Basic Human Values*

## Introduction

Published in 1924, the novel presents an issue of differences between individuals of the British and the Indians in the society. The main characters in the novel attempt to perform social intercourses, but fail in the end. But, Forster implicitly provides some essential points, suggesting that human relationship between both races is possible in a diverse society. The optimistic idea of Forster implies that human relationship in a diverse society could actually be applied in a real practice. Unfortuantely, there are some critics that stand against the idea. Luhman (1997) remarks that each individual will never be entirely truthful in the society, that from it an idea of underestimation about the wholeness can be drawn. In other words, there is no actual and genuine relationship between one another, despite their want of avoiding the society. Through Luhman's idea, Forster's idea of unity is being opposed because of its obvious impossibility in a real practice. In addition to his negativity, Luhman claims that a humanist thinking (like Forster's) is, "metaphysical speculation and wistful thinking." (p.322). The sociologist implies that the idea of unity is only an abstract idea that has no chance to be applied in the reality; unity in a diverse society is merely a wish without any certainty that it is applicable (as cited in Lee, 2000).

*A Passage to India* consists of three chapters representing the teleological progression as the story is told in a paradoxical way. The plot is disturbed by a series of digression from the main plot until the end. The beginning tells the reader about Aziz but gradually is averted to the story of two newcomers, the Englishwomen. The plot is eventually mixed up with a mystical idea of India, which is confusing but intriguing (Bennet & Royle, 2016). This study uses the theory of narrative voice where the narrative element of the novel is examined to find the message conveyed. The narrative element of *A Passage to India* appears omniscient as it describes various aspects from different perspectives. The omniscient narrative exposes the inner thinking of each character

and criticizes them. This theory is necessary to understand the occurrences that are being described through the narrative element of the story (Sisakht, 2014).

Nielsen (2004) explains that a story must be narrated by a narrator suggesting that the narrator is separated from the author. But, the study implies that there is a hidden narrator or narrative voice that is vaguely presented in the narrated story. Exposing the hidden narrative voice is necessary to discover the suggested message. By examining the narrative voice, the study aims to reveal Forster's visions of unity in a diverse society as presented in *A Passage to India.*

Furthermore, the theory of human basic values by Schwartz (2012) is used to clarify the essential conditions proposed by Forster to achieve idea of unity in a divere society. Universalism is chosen amongst the other category of values as it deals with cross-cultural understanding. This value is relevant for analysing the ideas of Forster's unity as the novel speaks about two different races in one society. Considering the diversity of the society, cross cultural value of universalism is the most appropriate tool for drawing out the essential conditions.

Universalism consists of four sub points namely understanding, appreciation, tolerance, and protection for the welfare of all people and for nature. They represent the values pertaining to cross cultural understanding. The universalism value encourages each individual to be aware of others, instead of their personal needs. Schwartz (2012) suggests that the value of universalism will not be recognized unless people see beyond their primary group. There is a possibility that they focus on themselves when get threatened by the need to accept others (Schwartz, 2012).

## Discussion

Through the narrative voice in *A Passage to India,* Forster offers some essential ideas of unity in diversity. The encounter of Mrs. Moore and Dr. Aziz in Mosque suggests one of the essential conditions to unity, which is understanding. Aziz bursts out about his *tonga* being snatched away by an Englishwoman. Mrs. Moore expresses her opinion over the Englishwoman for being a pleasant lady, which appears in contrast with Aziz's. Instead of being defensive over the differences, Mrs. Moore is described as *"She listened."* (p.21) and understands if one's belonging is being stolen. The character of Mrs. Moore presents a person that embraces an objective principle in any kind of judgement. When Aziz expresses his irritation about Mrs. Calendar snatches away his *tonga*, Mrs. Moore 'listens' to his opinion, regardless of her different opinion from Dr. Aziz'. The meeting of Mrs. Moore and Dr. Aziz presents one of the essential points of Forster's unity. Mrs. Moore shows understanding towards Aziz's outburst. She is not being defensive towards Aziz just because he is an India, or her opinion is different than Aziz. Instead she understands the situation that Aziz must face that his belonging is snatched away, which is a rude gesture that an Englishwoman has done to Aziz.

The second essential condition for unity proposed by Forster is tolerance. When Aziz falls ill, his Indian friends gather in his house which coincides with Mr. Fielding's visit. Aziz felt uncomfortable as he does not want to expose his English fellow this atmosphere. Aziz thinks that his Indian friends behave inappropriately and ask unnecessary questions to Mr. Fielding. However, Mr. Fielding sees them as his friends and tolerate their unpleasant behaviour as found in the following citation.

> *"That frankness of speech in the presence of Ram Chand Rafi and Co, was dangerous and inelegant. It served no useful end. But they were friends, brothers. That part was settled, their compact had been subscribed by the photograph, they trusted one another, affection had triumphed for once in a way...He passed into region where these joys had no enemies but bloomed harmoniously in an eternal garden, or ran down watershoots of ribbled marble, or rose into domes whereunder were inscribed black against white, the ninety-nine attributes of God."*
> (Forster, 1924, p.132).

The topic of their conversation may not be necessary but unspeakably develops the intimacy in their relationship. Aziz's friends from different occupations and backgrounds interrogate Mr. Fielding about various of questions. Aziz is characterized as a person who wants to please the British, in this case Mr. Fielding. He is particularly ashamed of the interior of his house that is lacking of everything and his friends' interrogation. Although he sees his friends' attitude as unpleasant towards the Englishman, he still sees the Indians as friends. The value of tolerance appears in the character of Aziz. The narrative shows how the Indian sees the conversation is unnecessary and unpleasant, but eventually Aziz realizes that they are friends with differences and tolerates their behavior. However, Fielding appears to be indifferent about if Aziz is concerned about his Indian's house and focuses on the illness of his Indian's friend. Aziz feels the friendship and understanding of Mr. Fielding. The warmth relationship leads Aziz to share his most valuable photograph of his late wife for he trusts the Englishman just like his own brother. There is no judgmental attitude in the narrative, even though they do not share similar views towards something but are appreciative and respective towards each other. These virtues potentially nurture the possibility of personal relation in society.

Other than tolerance, appreciation is also an important condition that is evident throughout the novel. For instance, Mrs. Moore and Miss Adela Quested are invited by Aziz to have a trip to Marabar Caves. The Indians do everything necessary to make the Englishwomen comfortable during the trip. *"...no one is enthusiastic." (p. 139)* about the trip, including the Englishwomen, but they decide to join. They appreciate Aziz's hospitality in a foreign country. Both of the Englishwomen imply one of the essential values of unity. They have shown the value of appreciation because they appreciate Aziz's effort in taking care everything for the trip to Marabar Caves for them, including the transportation and the accommodation. The appreciation appears to support the chance of unity in a diverse society to really happen in a real practice.

Mr. Fielding who has been supportive to Aziz shows sympathetic attitude toward the mistake made by Miss Quested, the Englishwoman, who has been avoided by her own people. His appreciation is as evident in the following quote.

> *"He had a natural sympathy for the down-trodden—that was partly why he rallied from Aziz—and had become determined not to leave the poor girl in the lurch. Also, he had a new-born respect for her consequent on their talk. Although her hardschool-mistressy manner remained, she was no longer examining life, but being examined by it; she had become a real person"* (p. 272).

Forster suggests that the sympathetic attitude to one another can lead to a harmonious life in the society where everyone shows appreciation toward others and understanding of one's mistake. The last condition suggested concerns with the welfare of all people and for the nature. Mr. Fielding shows his sympathy to Miss Adela Quested who has been deserted by her people as she stands for righteousness. Although the English consider it a must for the Indian to take the blame, Miss Quested takes back her false accusation upon Aziz. Although Mr. Fielding dislikes the accusation of Miss Quested against Aziz, he decides to embrace and shelter her. The Englishman acts in the belief that one human does not live alone in this world, but side by side with others. The explanation of Fielding's enlightenment shows that an individual does not live alone on this earth but with others. It implies a trait of protection for welfare of all people and nature. It suggests that one individual must think outside their primary group and consider about others, and it is one of the essential points that Forster provides through the character of Fielding. Unfortunately, an ironic truth appears that there is no genuine relation between human in society. One is forced to follow the major mind of the society, which shows there is no actually a personal right. This causes an inevitable clash, because there are rebellious individuals that are as assertive as the fixed and unchangeable mind of the society. The example is when Miss Quested is deserted

from the society. The possibility of unity in society is probably reduced because of this.

The following quote illustrates the narrative voice which represents the confidence and the superiority of the British over Indians that Mr. Fielding and Miss Quested disagreed with.

> *"remarks that the darker races are physically attracted by the fairer, but not vice versa—not a matter for bitterness this, not a matter for abuse, but just a fact which any scientific observer will confirm"* (p. 214).

Although Forster has offered his essential conditions of unity, there are some reasons that prevent them to happen. There are racial prejudices and stereotypes in the society. The English always puts the Indians at fault, although they are innocent. They blame Aziz for what he does not commit just because he is an Indian. These issues can rob the opportunity of unity in a diverse society because as the conditions proposed will never happen unless racial prejudice and stereotypes are driven out. The key to make those essential points possible is to abolish any forms of colonization. The quote that *"He is the type we want, he's one of us." (p. 23)* suggests that the British maintains their superior position, whereas the Indians remain the inferior.

Despite all the effort to establish meaningful relationships, Aziz rejects Fielding's attempt to continue their relationship as he believes that their friendship will never work if the colonization continues in this country. No genuine relationships can develop based on the superiority and inferiority of the colonizer and the colonized.

## Conclusion

Unity in a diverse society sounds impossible, because differences that occur. Conflicts happen between the Indians and the British each time an attempt is performed, creating clashes that strengthen the impossibility of unity in a diverse society. But Forster provides some essential points that ought to be embraced to achieve unity in a diverse society. Through the narrative voice, there are four essential points that could be drawn out, namely understanding, tolerance, appreciation, and welfare of all people and for nature. Understanding is seen throughout the novel, especially in certain events which show the Indians and the British gathered in one place. When Mrs. Moore encounters Aziz for the first time in the Mosque, the Englishwoman and the Indian are conversing post Aziz accused her for entering the sacred place with shoes on. Aziz apologizes and engages the Englishwoman by bursting out the unfortunate event he faced. His *tonga* got stolen by an Englishwoman, whom Mrs. Moore has a good impression of.

Although Mrs. Moore has different opinion towards the Englishwoman who snatched away Aziz's *tonga*, she does not turn defensive. Instead, she listens and understands if one's belonging is being snatched away. Similar like understanding, the essential point of tolerance is also seen throughout the narrative element of the novel. The value of tolerance, for instance, is drawn out from the event when Aziz's friends visit him in his house because the man is ill. In the moment, everything goes on well as usual until Mr. Fielding enters the room. Aziz worries excessively because he thinks his house is unworthy for Mr. Fielding to enter. Moreover, his friends are engaging unpleasant conversation that ought to not be talked about to an Englishman according to Aziz. The Indian is quite ashamed over his friends' behavior in front of Mr. Fielding. Yet, he tolerates their behavior and still sees them as friends. The third essential point is appreciation. The value of appreciation is implicitly shown when Aziz prepares everything for Mrs. Moore and Miss Adela Quested to trip to Marabar Caves. The British is against the idea by distrusting the Indian, but Mrs. Moore and Miss Quested appreciates Azis's hospitality. The Indian even provides the transportation and accommodation for the Englishwomen's to feel at ease throughout the trip. Despite of not being so enthusiastic towards the trip to Marabar Caves, Mrs. Moore and Miss Quested join it because they appreciate Aziz's effort. The last essential point is the welfare of all people and for nature. The value is rather

hidden between the narrative lines. It is seen when Fielding has sympathy towards Miss Adela Quested. She is deserted from the society because of her false accusation towards Aziz. Although Mr. Fielding supports Aziz's innocence and dislikes her accusation upon the Indian, he is willing to shelter the Englishwoman. He gets an enlightenment that one does not live alone in this world, so it is a suggestion that human ought to live peacefully side by side with one another.

Forster's essential points of unity are clear and exposed now. But the possibility of those points to be performed is still questionable. The four essential points have a chance, but there are some reasons that prevent them to happen. Racial prejudice and stereotypes are performed visibly by the British

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Vol. 18 No. 2 – October 2018

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

# Representation of Nostalgic Memories for Home in African Diasporic Poetry: Critical Analysis of Selected Poems of Mahtem Shiferraw

**Stanley Elias**
stanleyelias86@yahoo.com
Department of English Literature, Universitas Airlangga

## Abstract

*Nostalgia for home has been a common subject in African diasporic literature. In past four decades the African continent has witnessed an increase of movements of people leaving their home places to new places around the world. These movements whether voluntarily or forcibly have resulted to displaced communities in the world and diasporic community being one of those communities. This paper critically analyses the representation of nostalgic for home in selected poems in of Mahtem Shiferraw and how do such nostalgic memories contribute of in (re)defining the identity of the poet. Central to the analysis it can be argued that nostalgic memories are reflective and restorative of past experiences of home [land] crafted from diasporic sensibilities. As depicted in the selected poems, namely, "Fuchsia", "Synesthesia" and "Talk about Race" the poet represents both the pleasant and unpleasant past life experiences she has gone through while in Africa and later in America. Also nostalgic memories re/defines the inseparable forged identity of the poet from reconstructed past as an African in America. However, according to the discussion, the traditional sense of nostalgia is challenged as the poet yearns for the significant moments of home [land] while remaining in the foreign land.*

***Keywords:*** *diasporic literature, home; nostalgic memories*

## Introduction

The epic story of Odysseus in Homer's epic poem "The Odysseus" can provide best understanding of the term "nostalgia". The story tells the Odysseus final days of hardship in the Great Trojan War where he went to fight for his people. According to Andersson (2011) the seven years that Odysseus had spent in Ogyia island projects to psychological phenomenon under discussion. During these seven years in Ogyia Island, the seductive and possessive nymph, Calypso offered Odysseus immortality. According to Homer (1921) in *The Odyssey, Trans,* as cited in (Sedikides, Wildschut and Baden, 2004) Odysseus rejected the offer because he wanted to reunite with his family in Ithaca (his homeland).

In the story, Odysseus was led by the desire of returning "*nostos"* (Greek) and this desire of returning home (*nostos*) resulted to psychological pains called *algos.* Consequently, the two Greeks roots of *nostos* and *algos* led to the coinage of the term "nostalgia" (Hofer,1688) which interpretively means the "psychological pains caused by unrelenting yearning to return to ones' homeland or simply homesickness (Hofer, 1688; Daniels, 1985; Casey, 1987; Sedikides, Wildschut and Baden, 2004:200-201). Since its coinage in the late 17th century, nostalgia has undergone several reviews to respond the academic needs in wide range of fields. For instance, it has been viewed as mental illness and an incurable modern condition in the end of 18th and early 19th century (Davis,1977), as the longing for

bygone times or a mode of selective past memories (Casey, 1998), as an imaginative enrichment of the emotional aspects inherent to nostalgia during the Romantic Era (Boym, 2001) and as "a form of melancholia caused by prolonged absence from one's home or country" (Simpson, 1989) as cited in (Feldbrügge, 2010:27). In similar trend in the 20th century nostalgia was reviewed and redefined to reflect contemporaries of the academia (Feldbrügge, 2010). Subsequently, nostalgia was used to signal sentimental yearning of any object, event or place in the past (Davis, 1977).

This paper however follows heavily the Svetlana Boym (2001) conception of nostalgia. Boym (2001) in *The Future of Nostalgia* emphasizes on the significance of space to the concept of nostalgia. Though Boym appreciates the contribution of his predecessors in the area, he stresses that nostalgia is associated with various acts of time and space distanciation from the regulation of nation states to globalization (Boym, 2001; Legg, 2004). Boym identifies that nostalgic memories often gyrate around the lost home and around no place of habitation (Legg, 2004; Boym, 2001). Subsequently, Boym proposes two types of nostalgic memories namely restorative nostalgia and reflective nostalgia. Restorative nostalgia relates to the memories of place. In other words, Legg (2004:100) restorative nostalgia describes memories of geography of belonging and identity forged in a specific landscape of which one is inseparable from it. Reflective nostalgia on the other hand appreciates shattered fragments of memories and temporalizes space (Boym, 2001). For Legg (2004) reflective memories concern with actual and imaginaries places but gives no habitation of one attached to it (them). Individuals with reflective nostalgia will wallow on the sense of homecoming though remain in exilic places they are hosted. This paper in particular, critically analyses the spaces of nostalgic memories in of selected poems of Mahtem Shiferraw's book *Fuchsia*. It particularly, examines the place of nostalgic memories in connecting the past and present identities of the poet through space and time.

This study is built on what Safran (1991) argues that for whatever reasons of migration, most migrants suffer from the pains of being away from home, memories of homeland and agony of leaving everything familiar at home. Thus, nostalgia becomes the very recurring subject in most d migrant literatures including those of diasporic writers. Frequent dwelling of nostalgia in diasporic literature is often entrenched to retained memories of the diaspora's homeland(s). As of this reason, George (1996) claims provocatively that all fiction of the migrant is homesickness.

Of a particular note, while nostalgia seems to incline to someone going back to a physical home place as it has been traditionally conceived, recent trends on globalized movements, current place of technologies in our lives and other influences have not only added complexity in understanding of nostalgic memories but also have led fluidity of the "home" conception. In the view of the argument, Neelima (2014: 33) responds that

> *Nostalgic feelings may not just revolve around going back to one's home in a tangible, physical sense of the term''. ''Nostalgic feeling can be a subtle psychological manifestation of a longing to recapture an emotional or spiritual connection and [sic] can also be a mourning of sorts for sentiments that have been dissipated or misunderstood or even disappointed with one's own failed potential.*

Neelima observation appears to echo the fluidity on the conception of home in the contemporary diaspora where home is not necessarily a physical or tangible place. Thus, one may selectively recollect and mourn on memories of the past physical and ideal home. In similar view, as pointed out earlier, Boym (2001) explicates that reflective nostalgic memories may revolve around one longing to recapture imaginary home yet still remaining in exilic place is hosted.

On the other hand, nostalgic memories in diasporic writings are argued to reconnect the past and present of the writers of the diasporic [migrant] literature. According to

Buikema (2005), (D'Costa, 2006) and Swamy (2013:5) "the sense of nostalgia is often seen among the dislocated and displaced people in most of the diaspora writings" and contributes to identity re/invention as they try to adjust to new environments. Of course, in the process of adjusting to the host place, diasporas come across with convoluted memories of separation from their homeland about people, culture and language. Conforming on the foregoing view, the African continent has witnessed the increase of movements of people to other countries in the world due to cultural, political, economic and social upheavals and so forming larger displaced community in the world in past four decades. Though my study focuses on the contemporary diaspora, I am aware on the contribution of a historical slave trade and colonialism to the creation of early African diaspora around the world. Both of these movements (migrations, mobility and globalization) whether voluntarily or forcibly have resulted to displaced communities around the world including diasporic communities in the mention. In fact, the surrounding circumstances that necessitated the departure of these African diasporic communities from their homelands have influenced the way communities feel about and associate with their homelands. Rijsdijk (2015) in *Nostalgia and the ( re ) construction of South African identity in District 9'* observes that authors who seek continuity with their past always do so through nostalgia. Thus, this study aims to offer a critical analysis of the nostalgic memories in the selected poems of Mahtem Shiferraw book *Fuchsia* in diasporic contemporaries.

Mahtem Shiferraw was born in Eritrea, grew up in Ethiopia and now lives in United States of America. She is a poet, story composer, visual artist and an activist. She was nominated for Best of Net in 2013 and her story 'The River' entered the final list at Glimmer Train Press Open Fiction *Fuchsia* is Shiferraw's debut collection poetry book published by University of Nebraska Press in 2016. The book won the Sillerman First Book Prize for African poets and secured place in African Poetry Book Series. The poems in *Fuchsia* are crafted metaphorically with use of colours which evoke detailed memories of the migrant's life in different space and time. The poems journey the readers to a convoluted experience of the author while in Africa and as well as migrant in America. In the foreword of the book, Kwame Dawes articulates that 'it is book of displacements, nomadic life, memories of pleasure, grief, and loss and identity search of the contemporary diasporic communities'. Poems in *Fuchsia* interrogate the surrounding environments that might have lead the poet's departure to America and the latter effects on her identities and belongingness as a part of displaced community but also to other migrants who pass(ed) the same experience. Kwame Dawes comes again that poems in *Fuchsia* invite us to spaces of 'home' through time and geography (Shiferraw, 2016:ix). The notion of home is central in the analysis of spaces of nostalgic memories in this study.

In terms of methodology and scope of the study, this paper is largely textual analysis based research. I therefore first use close reading to analyze the representation of nostalgia in selected poems of Shiferraw namely "Fuchsia", Synesthesia" and "Talk about Race" as depicted through the use of words, symbols and metaphors without considering external factors as advocated under new criticism. This is followed by contextual method. I use this method to find the association of selected poems with contexts in which they are produced. It is in this section where the relevance of Shiferraw's biography becomes into considerations. Close reading and contextual methods pave a way to thematic analysis method. Guided by the topic under discussion I explore the thematic representation of spaces of nostalgic memories in selected poems from *Fuchsia.*

## Discussion

### 1. Restorative Nostalgic Memories for Home at Distant Place and Time

Situating "Fuchsia" in diasporic sensibilities, Shiferraw creatively represents the migrant's experiences in the spectrum of nostalgic memories of place, time and people. On the surface of the poem of "Fuchsia", the poet recalls and yearns for her childhood and family experiences of her homeland in Africa.

Through the persona Addis Ababa signals place where they (her and the family) dwell and comfortably, secure, and emotionally and culturally providing. These lost memories of childhood and of her family are mobilized around Addis Ababa, one of the physical homeland of the persona. For Legg (2004) such memories restore the lost home(memories) of an individual from which the persona is inseparable from. Reiterating Boym (2001) on restorative nostalgia, Legg (2004) adds that memories about the lost home are reconstructed and mobilized to ascribe geography of belonging in a specified landscape. Accordingly, Addis Ababa forges the inseparable identity with the poet in positioned her exilic locale. In "Fuchsia" the persona takes readers through an emotional and selective pleasant past memories of her 'Ethiopianness' in Addis Ababa as depicted in the following lines. "When I was little, growing up in, Addis Ababa, my father bought the fattest sheep from street vendors for holidays…." (1-3). In the foregoing lines of the poem, "the poet recalls and yearns for her pleasant past of her childhood while in Addis Ababa that she cannot have an access with at the moment. The persona longs for varieties of meals from the butchered sheep as of the poet's traditions like *berbere* and other spiced cuisines evokes sentimental mourning yet reconstructed past home of the poet.

## 2. Nostalgic memories for home communal living and traditions

Furthermore, as pointed out earlier in the epic story *Odysseus* in Homer's epic poem, sentimental yearning for home is surrounded to by number of factors similar to what Webster (2010) conceives about home[land] that at home there is significant assurance security, comfortability and emotional attachments and sense of belongingness. In the poem of "Fuchsia" though the poet metaphorically ends the poem with horrific memories of home, she still longs for the separation of her distanced home communal living and traditions. According to Rubenstein (2001) in *Home Matters: Longing and Belonging, Nostalgia and Mourning in Women's Fiction* acknowledges that 'culturally displaced or exiled people may mourn their separation from home/land, community, language, and/or cultural practices. Rubenstein (2001:5)stresses that the displaced communities culturally mourn their separation from home as she boldly use the term;

> 'cultural mourning' *to signify an individual's response to the loss of something with collective or communal associations: a way of life, a cultural homeland, a place or geographical location with significance for a larger cultural group, or the related history of an entire ethnic or cultural group from which she or he feels severed or exiled, whether voluntarily or involuntarily.*

In the light of Rubenstein argument through the persona, the poet in the poem of "Fuchsia" orchestrates the lost past memories of communal living of the entire community in Addis Ababa. Of a particular note, communal living which characterizes daily living of many African societies culturally is reflected as they could share the other part of the sheep (head) to the neighbors for them to make soup as represented in the following verses.

> insides, and knife slashing between
> slabs of organs,
> all to be eaten differently—bones of the
> rib cage
> deep fried, bleeding texture of kidneys
> minced into
> bite-sized shapes and soaked in onion
> and pepper oil,
> small blades of the stomach dutifully cut
> into long
> strips, and mashed with spiced butter
> and berbere. Even
> the skin, bloodying fur, will be sold to
> passing vendors, its
> head given away to neighbors who will
> use it for soup. (1-3)

The momentous past memories of communal life and the associated traditions in Addis Ababa trigger emotional attachment of homeland that she is inseparable from while living in America as immigrant. Unlike in the host land (America) where the poet lives at present, communal living is a typical African way of living of many African societies from which she mourns and attached with.

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

## 3. There is no habitation anymore: Nostalgic memories of the shattered homeland

On the other hand, the poet represents the nostalgic memories of disturbed homeland that renders no place of habitation. According to Boym (2001) such memories are reflective nostalgic and emanate as one tries to reconfigure the shattered memories of homeland that offer [ed] no place of habitation. As of the poem of "Fuchsia" a sensual imagery of violence in the end of the poem and memories of death metaphorically represents a convoluted yet alludes important experience of the poet while in Addis Ababa. For instance the lines, "If you ask how to say "burgundy" in Tigrinya, you will be/ told, it's the color of sheep-blood, without the musty smell/ of death attached to it. It's also the color of my hair, dipped" (1-3) are allusive of memories and symbolic representation of state of violence in Addis Ababa, Ethiopia. It is historically true the poet's homeland has episodically experienced intra and interstate wars especially since 1974. According to Catlin(1993) poet's home is known worldwide as the 'arc of crisis" from which death, injuries and displacements characterize the area since 1974.

Conforming to Boym (2011) and Havlena (1992) who argue that nostalgia may be stimulated by memories of hard times or times of turmoil, shattered and fragmented memories in spatial and temporal settings, the poet situates the poem of "Synesthesia" in poetic trope of violent, painful and fearful memories of homeland. Through the persona's voices, the metaphorical use of colours journey the readers through convoluted memories of violence, troubles, wounds, restlessness, sadness and the entire post -violence scenery of poet's home. The following verses provide an exemplification of the violent and painful memories of the poet.

> White sometimes comes back at odd hours. White are stranger's eyes drenched in sadness. White is the uniform of doctors, the smell of alcohol and something mad. White is absence. Purple comes back as shoes, American shoes. Sky and blood under a quiet shadow. The shadow of a young tree planted in memory of a murdered teacher in high school. And the milky paste of over-ripe figs spurting prematurely, spiking insides. Purple is warmth in mid-July, when rain hails on corrugated tin roofs and the leaning green arms of lonely corn plants.
>
> Yellow is crying; it's a bell, a cathedral in Asmara? A school? Or the shriek of a mass funeral. Yellow is dead. But listen to black. Listen to black notes, black heart, listen. Black is art. Not of the artist, the art of being. The painful art of memory. Here's to remembering (30-31)

In the foregoing fragment of the poem of "Synesthesia", the poet alludes the time of crisis, of course the time of violence and instability of her African homes. As pointed out earlier that the poet has Eritrean-Ethiopian origins, the two nations went through two-year long war from May 1998 to June 2000 causing deaths and more than 100,000 causalities. According to Tronvoll (2017) the dispute over the border has continued to be the main source of instability in the region of Horn of Africa until today. Through the persona's voice the poet presents to readers the painful memories of people, place and time. The poet emotionally recalls the time when causalities of violence are being attended by doctors in white uniform, death of people in Asmara, Eritrea (as people are being murdered in the place and absenteeism of people in the post-violence landscape). Consequently, the poet's neighbor's houses in *Abbay* are empty with no one living in. As it is depicted in the fifth stanza of the poem of "Synesthesia", there is a grief on people's face in the place as it is depicted in the first verse of the poem "Blue are the waters embedded in my grandmother's eyes. Blue is" (30-31). Through persona's voice the poet orientates readers through chaotic incidents of her African home from different space and time.

## 4. The Past and Present Experiences being connected through Nostalgic Memories

Accordingly, Addis Ababa and Eritrea are significant places that offer forged inseparable identity of the poet on her past and present experiences the while living in another place. The nostalgic memories of the poet's homeland in Africa not only describes the identity of the poet but also maintain and represents experiences of the migrant (poet) in the continuum of Africa and America. This confirms Davis (1979) hypothesis that nostalgic memories allow people to retain and adjust their identities when they enter new life experiences. Therefore nostalgic memories in other words function to protect personal identity against threats of discontinuity as a result of being away from home(Bassett). Alternatively Andersson (2011:29)puts that " people who face existential disruptions, like moving to a new location, changes in an intrapersonal relationship, occupational crises (e.g. layoffs), loss of family members etc., will be more nostalgic about the past than those who maintain greater continuity in their lives". In the poems of "Fuchsia" and "Synesthesia" the poet chooses Addis Ababa/Asmara to associate memories of her past that define her "otherness" as an Ethiopian/ Eritrean and Afro American while in America. Of course, it is from her past that leads her "otherness" in the new locale she now resides. Following the assertion the poet confirms her "otherness" in the poem, "Talks about Race" (20). The lines "I am "other"; it is such/an indistinguishable form, beyond the construct of the proper self" (20) defines her identity from reconstructed past as an African in America. For Lowenthal (1989) "We are at home in [the past] because it is our home – the past is where we come from".

Of a particular note, Shiferraw's poems of "Fuchsia" and "Synesthesia" also capture and communicate traumatic experience of leaving home through the use of memories colored by nostalgia of time, place and people. Consequently, the experience that the poet goes through follows (Andersson) who argues that nostalgic feelings lead to complex and emotional memories that rises a certain mood as the poet struggles to immerse herself in the foreign land of multicultural settings.

## Conclusion

On the contrary of what Hofer (1688) Daniels Eugene B (1985) and Sedikides, Wildschut and Baden (2004) who argue that nostalgic feelings revolve around one going back to tangible home place, central to this analysis, it can be argued that nostalgic memories may evolve without one yearning to go back to a home place as in "Fuchsia" and "Synesthesia". The unusual experience that the poet brings in the ending of "Fuchsia" alludes the memories of violence that would have influenced her yearning of inhabitable home. Also it can be argued that nostalgic memories in "Fuchsia" ar selective past of the lost home that among other things offered emotional security, belongingness and comfortability to the poet once attached with while in Addis Ababa. But for Davis (1997) in *Yearning for Yesterday: A Sociology of Nostalgia* memories of this kind that may not require one to go back to a physical home place offer the migrant or the dislocated with the identity and protect one from disjointedness with her past during moments of adjustments in the exilic environments. Thus, it is undisputable fact that displaced individuals deploy nostalgia to connect life experiences of different spaces and time. It can be argued that nostalgia resonates in almost every work of the migrant literature because migrants try to connect dots of their life experiences of different space and time as they inscribe their adjustment to new life experience

It can therefore generally be argued that nostalgic memories are reflective and restorative of past experiences of disrupted individual in diasporic sensibilities. As it is depicted in the selected poems, namely, "Fuchsia", "Synesthesia" and "Talk about Race" the poet represents both the pleasant and unpleasant past life experiences she has gone through while in Africa and later in America. However, as of this discussion, the traditional sense of nostalgia is challenged as the poet yearns about the significant moments of home[land] while remaining in the foreign land.

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**Appendices (**Selected Poems from Mahtem Shiferraw's book *Fuchsia)*

**"Talks about Race"**

I have dark skin, dark face, and darkened eyes –

the white resides only outside the pupil.

I don't know how to think of this –
I wasn't taught to notice one's colors;

under the sun, everyone's skin bounces streaks of light.

Which do I claim? It is difficult to explain
the difference between African & African American
the details escape me, thin paper folding the involucre of a burning fire.

I am "other"; it is such
an indistinguishable form, beyond the construct of the proper self.

Sometimes I am asked
if I am Indian, Middle Eastern, or Biracial;

I don't know what to say to these people
who notice the shape of the eye before its depth
the sound of the tongue before its wisdom
the openness of a palm before its reach.

And what to those who call me, "African"?
Don't they know I can count the years spent back home
wishing I knew I was "African"?

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And how to cradle, and contain the disappointment that is
rekindled whenever someone does NOT know
*my Ethiopia, my Eritrea*.

I don't know how to fit, adjust myself within new boundaries –
nomads like me, have no place as home, no way of belonging.

**"Synesthesia"**

White is a color,
black is art. Nod to those before you.
Brown is a sense of being, and dark hovers
only beneath the shadows of necks –
those who fear it most. Here is to fear.

Red are the tip of shoes of the woman
who waited in the bathroom patiently when I was
only three – to steal my mother's ruby earrings. White

is the unsafe silence of bathroom walls, and their
morbidly cubic nature. White is water running under
my feet, the innocent screams of school children
at lunch hour.

Brown is the anomalous texture of curtains from my
childhood. Brown is also the parched wood
of a small coffee-grinder my mother used. Brown as in
the intimate angles of sharply cut *ambasha* my grandmother
made, flour and water, lemon skin and cinnamon shreds, the
dark heads of raisins, while on a cargo plane back to Ethiopia,
the tired eyes of war-victims and their slow recovery. Brown
is also the color of my skin, but I didn't know it then.

Blue are the waters embedded in my grandmother's eyes. Blue is
the whisper of the Nile, *Abbay*. Blue is the color of the brave. Blue
are the walls of empty neighbors houses and the insides of their
living room. Blue is skimmed milk tearing the sky.

White sometimes comes back at odd hours. White are stranger's eyes
drenched in sadness. White is the uniform of doctors, the smell of
alcohol and something mad. White is absence. Purple comes back

as shoes, American shoes. Sky and blood under a quiet shadow. The
shadow of a young tree planted in memory of a murdered teacher in
high school. And the milky paste of over-ripe figs spurting prematurely,
spiking insides. Purple is warmth in mid-July, when rain hails on corrugated
tin roofs and the leaning green arms of lonely corn plants.

Yellow is crying; it's a bell, a cathedral in Asmara? A school? Or the
shriek of a mass funeral. Yellow is dead. But listen to black. Listen to

black notes, black heart, listen. Black is art. Not of the artist, the art of being. The painful art of memory. Here's to remembering.

**"Fuchsia"**

It's a deep purple thought;
once it unraveled prematurely
and its tail broken, leaving a faint trail
of rummaging words.

When I was little, growing up in
Addis Ababa, my father bought
the fattest sheep from street vendors
for the holidays. He would

pull its curled horns, part the wet
rubber lips to check the sharpness
of its teeth, grabbed its tail, separated

the hairs in the thick bed of fur. Later, he will
bring it home, unsuspecting creature, tie
it to a pole in the garden, feed it the greenest
grass until its sides are swollen and heavy. It will be
slaughtered in the living room, kitchen knife

cutting in a precise angle through its neck, the
blood splattered on the blades of grass gently laid
by my mother on the cement floor, one last
comfort before its end. Come afternoon, it will
hang upside down, viscous wet smell emanating from its

insides, and knife slashing between slabs of organs,
all to be eaten differently—bones of the rib cage
deep fried, bleeding texture of kidneys minced into
bite-sized shapes and soaked in onion and pepper oil,
small blades of the stomach dutifully cut into long
strips, and mashed with spiced butter and berbere. Even
the skin, bloodying fur, will be sold to passing vendors, its
head given away to neighbors who will use it for soup.

In September, the street shoulders of Addis Ababa
flood with yellow daisies, creating patches of sunlight
in rainy days. But every so often, a mulberry daisy is
spotted, its head barbarous in a field of gold, dirty
purple in its becoming.

The first time I saw a plum, it was lying in a pool
of swollen mangoes and papayas at a local grocery store,
and I held it in my hand, wanting to pierce the luminous
nakedness of the skin with my nails and teeth.

If you ask how to say "burgundy" in Tigrinya, you will be
told, it's the color of sheep-blood, without the musty smell
of death attached to it. It's also the color of my hair, dipped
in fire. And the greasy texture of clotted arteries, and the folding

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skin of pineapple lilies, and the sagging insides of decaying roses, and the butterfly leaves of blooming perennials, and spongy strawberries drowning in wine.

Right before dusk, when the skies are incised with a depression of shades, oranges escaping from one end into the mouth of the horizon, freckled clouds unclog suddenly, giving shape to the pelvis of the sky, its sheep-blood visible only for a second, then bursting into flames of golden shadows. In days like these, when the sun's tears are fat and swollen, descending obliquely into the city, we say somewhere a hyena is giving birth, and perhaps it is.

And then, you ask, what is fuchsia—and there's a faint smile, a sudden remembrance, an afterthought in hiding, forgotten smells of wild flowers and days spent in hiding, in disarray. And mulberry daisies carried by phosphorescent winds into the warm skin of sleeping bodies; moments spent between here and there, pockets of emptiness—without sound, without reckoning.

# The Relation between Christianity and Colonialism in Ngugi Wa Thiong'o's *The River Between*

**Tatang Iskarna**
tatang.iskarna@gmail.com
Department of English Letters, Universitas Sanata Dharma

## Abstract

*This article is aimed at describing how the relation between Christianity and colonialism is constructed in* The River Between *(1965), a novel by Ngugi wa Thiong'o. Using postcolonial approach focusing on the analysis of the characters and conflicts, this study reveals the mutual relation between Christianity and colonialism. Christianity becomes the ideological apparatus to build a colonial myth, doctrine, or perspective, while Christian missionaries gain the colonizers' support from the colonial administrators. Their antagonistic relation can be explored through the natives' re-reading of the Bible to review the colonialism and get rid of the colonial bondage. As postcolonial literature,* The River Between *offers counter-discourse against colonialism. However, some parts of the text are still slipped in the colonial hegemony.*

***Keywords:*** *Christianity, colonialism, postcolonialism, ideological apparatus, counter-discourse*

## Introduction

Amongst historians, anthropologists, culture researchers, or missionaries there is a debate on whether or not Christianity has relation with colonialism. There are some perspectives on this debated relation. Christianity in some colonial cases is viewed as the religious arm of colonialism because both of them have almost the same mission which works side by side, that is to improve the non-European world. Missionaries change the pagan or heathen into Christian convert, while colonizers alter the primitive into the civilized (Bevan, 2016 para. 2). However, Christianity cannot be associated with colonialism because Christianity actually has existed for centuries before European colonialism emerged. Besides, the interaction between Christian missionaries and the colonized people is not influenced by geographical or ethnical factors. It is not similar to the rational Europeans' mission to civilize the primitive Africans or Asians. Missionaries do not have anything to do with the worldly ambition of power as the colonizers do. Christianity spreading is purely the commandment of God as written in the Bible (Sidjabat, 1964:24)

In some colonized African countries Christianity is supposed to be the religion of the colonizer. It is associated with oppression and violence (Arntsen, 1997, para.3) as it is portrayed in African literary works, such as Achebe's *Arrow of God* (1964), Thiongo's's *The River Between* (1965), or p'Bitek's *Song of Lawino* (1966). However, it is also viewed as the religion of solution. Schools, health clinics, and churches founded by the Christian missionaries are the centre for improving the life of the native and colonized African people. In some English literary texts, the Africans are often described as the unengaged and uncivilized people group. They are presented as primitive, immoral, irrational, and superstitious heathens who need to be civilized and educated (Guth, 1981:549; Kohn, 2012 para.2). These texts unconsciously often

develop colonial discourse that the civilizing project is the glorious burden that the European people do to the rest of the world, especially Africa. The English literary works, such as Defoe's *Robinson Crusoe* (1719), Conrad's *Heart of Darkness* (1899), Kippling's *South Africa* (1903), Green's *Journey without Maps* (1936), or Cary's *Mister Johnson* (1939) reinforce this colonial discourse.

Along with the rise of the consciousness of the colonial oppression and the national movement of resistance against the colonialism, some African writers produce counter-discourse literary works which in some ways encourage the readers to resist the hegemonic colonial discourse built by the Europeans. African writers, such as Chinua Achebe, Wole Soyinka, Nadine Gordimer, J.M. Coetzee, Ngugi wa Thiongo's, and Okot p'Bitek, in their works present Christianity in cooperation with colonialism as the projects that actually do not bring improvement but destruction. The encounter between the Christian European and traditional African culture brings about some problems, such the vanishing of the African native culture, racism, exploitation, and unequal relation, that is domination and subordination (Khapoya, 2012:125).

African people have various experience when they have relation with the European colonialism. So, it is such a worth discussing to study one of the African literary texts, that is *The River Between* (1965) written by Ngugi wa Thiongo's, to probe the relation between Christianity and colonialism. This study will enrich the readers' perspective in understanding the relation between Christianity and colonialism from the African writer's view. In order to get the study focus, the following questions are going to be answered. The first is "What is the relation between Christianity and colonialism as constructed in *The River Between*?", and the second is 'How is *The River Between* viewed as a postcolonial novel offering counter-discourse against colonialism through this relation?

## Christianity from Colonial and Postcolonial Perspectives

To answer the above questions, it is necessary to review what Christianity is and how it is viewed from postcolonial perspective. Besides, colonialism must be also discussed from two perspectives, colonial and postcolonial. Christianity can be essentially and theologically a belief and spirituality and politically an ideology. Colonialism in Europeans' perspective can be a civilizing project to improve the life of the primitive world and the act of exploitation and domination of people group's territories by others.

Generally most dictionaries define Christianity as a religious belief based on the life and teaching of Jesus Christ. Five Gospels and the Book of Acts declare that this belief is first embraced by the Jewish people and some gentiles in Jerusalem who believe that Jesus Christ was the real Messiah who saves the human beings falling into sin. It is then spread to Asia, and Europe. From Europe, Christianity is spread to the end of the world. According to Thiessens, Christianity is based on some principles. The first is that human beings must believe in the one God Almighty, the creator of human being and the universe (1997:113). The second is that human beings fall into sin and need salvation (1997:231). The third is that the salvation is gained from Jesus Christ who died on the cross and shed his blood as the substitution of sacrifice to punish the sinful human beings (1997:303). God founds a church, the fellowship of Christian believers, through which He gives providence and commands to preach the Gospel and to make all nations Jesus' disciples with the power of the Holy Spirit (1997:473). The fourth is that the Bible is the word of God and used as the orientation of Christian life (1997:65), and there is the resurrection of the body, eternal punishment, and eternal life (519).

Christianity has a missionary duty. This duty is to spread the Gospel of salvation and to make the nations Jesus' disciples. It is marked by the project of evangelism. Jesus sent his disciples, and his disciples sent to other disciples from one generation to the next to spread the good news of the salvation in Jesus

(Peters, 2006:39). Every Christian has responsibility of preaching the Gospel to every human being (Schnabel, 1967:451). This mandate is clearly declared in the book of Matthew 28:19-20, Mark 16:15, and Acts 4:31. As a missionary belief, Christianity develops from Jerusalem, Syria, Turkey, Greece, Italy, and most parts of Europe. From Europe, it spread to Asia, Africa, Australia, and America (Schnabel, 1967:33-110).

The evangelism continues in the era of colonialism. Conversion from heathen to a monotheist is the important element of civilizing the colonized people. This conversion project is called civilizing mission (Kohn, 2012, para.2, Khapoya, 2012:106-107). Christianity becomes the civilizing force during the colonialism project (Guth, 1981:549). Christianity is used to teach the colonized Africans to submit themselves to the Europeans as they are considered as the heathen needed to be converted. Embracing traditional belief and values is similar to sinful behaviour. All their norms and habits should fit the Christianity and European culture. Christianity tends to be the belief which promotes oppression and political tyranny (Arntsen, 1997, para.7). Christianity becomes one of the European cultures. It is not a religious belief, rather it is a part of colonial structure. Jesus, as Wolf Schmidt S.J. states, is forced to be the European white, in fact He is not (Arntsen, 1997, para.4).

In the hands of the colonizers, Christianity is employed as theological reference to reinforce the polarization the civilized European society and the native African people (Said, 1978:12). Orientalism, a colonial view of how to define non-European as uncivilized, irrational, and exotic heathen in binary comparison with the European as civilized, rational, and modern believers (Said, 1978:18), is actually a secular discourse which originally derives from Christianity. The binary opposition between the European and non-European is maintained and is used as religious discourse of the believer and the heathen which is reconstructed repeatedly. Orientalism is a modern discourse of Christianity (Said, 1978:121-122).

## The Relation between Christianity and Colonialism

Some missionaries believe that colonialism project is almost the same as the evangelism. Colonialism, as Jan H. Boer states, is a divine mandate organized and planned to free the colonized from the spiritual and social-economic bondage (Falola, 2001:33). Christianity and colonialism should be one package, that is missionaries convert the colonized and colonizers civilize the colonized (Gray, 1982:71). Christian missionaries provide schools, hospitals, and church to form a colonial perspective so that the colonized people can be submissive. It is such an indirect method of domination (Ashcroft et.al, 2007:127). Christianity can be used as an ideological instrument to build a myth, perspective, or doctrine that make colonized people submit to the colonial power (Loomba, 2005:32-33). Althusser (2001:1484) also states that religion can be the ideological apparatus to dominate other people. Ideological apparatus represents imaginary inter-individual or inter-group relation which is drawn to the real condition. This imaginary relation is built to control other people. The example proposed by Althusser is the domination of a Christian priest to his congregation on behalf of the teaching of Christianity as the ideology.

For the colonizers, the Bible can be a strategic tool of colonizing the native people. It can be used to expose the sin of the primitive heathens. As they are sinners and heathens, they deserve to receive violence and oppression as the representation of the punishment of their sins. The arrival of the Bible's teaching replaces the native rules and norms, so the local and traditional artefacts of the colonized people are nothing more than superstition. Moreover, they are not considered authentic (Surghitarajah, 2005:62-63).

Christianity takes advantage of colonialism. Colonial administrators, traders, and military contribute and provide fund and protection to the Christian missionaries. The colonial government also builds infrastructure, especially road access to the remote area of the Africans. Colonialism

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

becomes the vital element of Christianity (Okon, 2014:199).

However, Bible can be used by the colonized to resist against colonialism. The spiritual idea in the Bible is applied practically and adjusted critically to the local values. For example, the story of the slavery of Israelites in Egypt can become the starting point to resist against colonialism (Surghitarajah, 2004:75-76). Christianity can also be used by the colonized as a tool of social and economic access. Adopting Christianity is not being a pure and faithful Christian but gaining access to the colonial superiority and modernity (Berkhof, 2014:367). "*It became fashionable to be called a Christian … All new ideas including Christianity are acceptable when the Africans see that they are obviously useful* (Ekechi, 1971:104)

## Discussion

### 1. The Relation between Christianity and Colonialism in *The River Between*

*The River Between* tells a story of Kikuyu people who live in Makuyu and Kameno hills. The two societies are separated by a river named Honia. Having been influenced by the arrival of the British colonizers, Makuyu people adopt British culture including Christianity. Joshua lead the Makuyu people and become the Kikuyu Christian priest who always urges the Kikuyu people to embrace Christianity and leave their traditional belief because it is a kind of sinful ritual. Kameno people still maintain the traditional values and belief. They worship some gods who protect the village. Chege, the Kameno chief, and his son, Waiyaki, struggle to free the Kikuyu from the colonial bondage. However, Chege sends Waiyaki, the Kameno prospective leader, to Christian mission school for the purpose of learning the strategy of the British colonizers in dominating the native land. On the way of his study, Waiyaki admits the importance of adopting British education and appreciate Christianity as it teaches good things. Waiyaki founds a school for the native Kenyan after most of the Kenyan students are cast out from the mission school because of their parents' practice of traditional circumcision. The story ends tragically when Waiyaki is punished by the traditional custom council because of his love relationship with a Christian Kikuyu girl from Makuyu and his interest in British education.

The mutual relation between Christianity and colonialism can be observed through the characters of British colonizers and the local and British Christian missionaries in interacting with the native Kenyans. After the invasion of the British military and the founding of the colonial administrative centre, Siriana mission is built. Around the administrative centre, missionaries also build churches, health clinics, and mission school. The schools and health clinics become the effective place to introduce Christianity to the native Kikuyu before finally they embrace Christianity and worship God in churches. The missionaries make many Kikuyu Christian disciples. One of them is Joshua, a Kikuyu native who lives in Makuyu. Only in short time, most of Kikuyu people in Makuyu embrace Christianity.

Joshua is the first person who dedicates and submits to Christianity under the supervision of Livingstone, a British missionary. He declares that he has found a real God which is the God of Christian people and quit his traditional belief:

> *In Siriana he (Joshua) found sanctuary and the white man's power and magic. He learnt to read and write. The new faith worked in him till it came to possess him wholly. He renounced his tribe's magic, power, and ritual. He turned to and felt the deep presence of the one God* (Thiong'o, 1965:29)

Joshua also tells Kikuyu people that Jesus is the real saviour as prophesied by many prophets, one of whom is Isaiah, hundred years before Jesus was born. Joshua becomes the fundamental Christian whom can be used effectively by the missionary to introduce Christianity to Kikuyu people. He states that those who reject Jesus can be called children of darkness and go to hell:

> *Isaiah, the white man's seer, had prophesied of Jesus. He had told of the coming of a messiah. Had Mugo wa Kibiro, the Kikuyu seer, ever foretold of suc a saviour? No. Isaiah was great. He had told of Jesus, the saviour of the world. Those who refuse Him are the children of darkness; these sons and daughters of the evil one, will go to hell; they will burn and burn for ever more, world unending* (Thiong'o, 1965:29).

Joshua's teaching spreads in the Makuyu lands. Many Kikuyu people are converted to Christianity and leave behind their traditional religion. This binary opposition built by the missionary and Joshua that Christianity worships real and living God and Kikuyu traditional religion teaches to worship Satan become the starting point for the missionary and colonizers to make the Kikuyu people internalize the British culture and submit to the colonial power. In this case, Christianity becomes the ideological apparatus (Althussers, 2001: 1484; Loomba, 2005:32-33) to build myths, doctrines, or perspectives to conquer the Kikuyu people to submit to the British colonial rulers.

The important doctrine which is prominently taught to the Kikuyu people is about how to respect and submit to the government, in this case British colonial rulers. Joshua advises the Kikuyu people to what the British ruler orders to do for the sake of the obeying the God and His words in the Bible. When some Kikuyu people reject to pay tax and work as a colonial plantation labour, Joshua commit to support the British policy:

> *Joshua did not mind this (the tax). He himself knew what a government was, having learnt about this from Livingstone. He knew it was his duty as a Christian to obey the Government, giving unto Caesar the thing that are Caesar's and to God the things that are God's. That was what he wanted every Christian to do. And was the white man not his brother?* (Thiong'o, 1965:33)

In church, Joshua always preaches the bad condition of the Kikuyu people who still believe in false gods of darkness. Joshua quotes some verses which are given to Israelites who leave God Almighty to describe the situation of the Kikuyu people:

> *For all have sinned and come sort of the glory of God* (Thiong'o, 1965:84)

> *"Hath a nation changed their gods which yet were no gods? But my people have changed their glory for that which doth not profit*" (Thiong'o, 1965:85).

For this reason, Joshua invites Kikuyu people to come to church and worship the real and true God, God who is worshipped by the British people and to ignore the old traditional way of worshipping false gods:

> *Therefore, brothers and sisters, I tell you today, come to Jesus. Stand by Him…Remember life here on earth is one of trials and of hardship. Satan will come to you at night, in your own house, in your field, or even in church here, and he will whisper to you calling back to the old ways* (Thiong'o, 1965:85).

Joshua asks the Kikuyu people that they should not compromise with the old belief. As a Christian he will not stand in two sides between Christianity and pagan because Jesus has given His life to redeem the human beings by hanging on the cross with full commitment and sacrifice:

> *My brothers and sisters, there is no compromise. Our Lord did not compromise when he hung on the cross. He did not mix two ways but stood by the Light.* (Thiong'o, 1965:86)

Christianity as ideological apparatus through education has an important role to quieten Kikuyu people in order that they do not resist and rebel when their lands are invaded and dominated. This can be analyzed through the characters of Waiyaki who is sent to Siriana mission schools:

> *For Waiyaki was a greater menace than the people realized. He was in league with the white man, who had brought a secret religion to quieten the people while the*

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pISSN 1410-5691; eISSN 2580-5878

> *land was being grabbed by their brothers* (Thiong'o, 1965:147)

Joshua also convinces Kikuyu people that there are some rituals that should be banished from Makuyu and Kameno, one of which is traditional circumcision. Joshua thinks that this ritual is from Satan and not in accordance with the teaching of Christianity. Joshua's proposition about the danger of circumcision comes true when his own daughter who experiences circumcision as the sign of her being adult dies because of the infection from the circumcision. Joshua associates the circumcision ritual with the devil's work:

> *To him Muthoni had ceased to exist on the very day that she had sold herself to the devil. Muthoni had turned her head and longed for the cursed land. Lot's wife had done the same thing and she had been turned to stone, a rock of salt, to be forever a stern warning to others.* (Thiong'o, 1965:54)

The other mutual relation between Christianity and colonialism can be detected through the infrastructure building, such as road or railways as the access to spread the Gospel to the remote areas in Kenya:

> "*See them, the butterflies"…"They are there beyond the ridges, putting up many houses and some taking the land"…"Nairobi was already flourishing, and the railway was moving across the country in the land beyond where not many from the ridges had been. The white man cannot speak the language of the hills and knows not the ways of the land. But the white man had come to Siriana, and Joshua and Kabonyi had been converted. They had abandoned the ways of the ridges and followed the new faith*" (Thiong'o: 1965:7)

When the Kikuyu lands are dominated and conquered, the British colonial administration build a post with its rules and culture. The administrative post usually is accompanied by Christian mission with its schools, clinics, and churches. The missionaries are protected with British colonial administration and military:

> *For the whole of that year things had not gone well with Joshua. People at Kameno were becoming restless and believed that it was Joshua who responsible for the white men who these days come to the hills. There were rumours that a Government Post would soon be built at Makuyu and that the hills would be ruled from there* (Thiong'o 1965:31).

Christianity in the above cases can be used as a cultural tool to conquer the native Kikuyu people. However, Christianity can also be used as the base of the critical thinking against colonialism. The education that Waiyaki takes makes him aware of and sensitive to the oppression imposed by the British colonizers. Waiyaki's interpretation on the Bible teaching makes him aware that he should not hate Christianity but the colonial behaviour of the British people:

> *To Waiyaki the white man's education was an instrument of enlightenment and advances if only it could be used well….Learn all the wisdom and all the secrets of the white man, but do not follow his vice* (Thiong'o, 1966:119).

To Waiyaki, Christianity is not false religion. Many truths of this belief can be applied and be beneficial to the Kikuyu people. Christianity should be re-interpreted and its colonial hermeneutic of this teaching needs to be evaluated. All the wicked interpretation should be abolished:

> *For Waiyaki knew that not all the ways of the white man were bad. Even his religion was not essentially bad. Some good, some truth shone through. But the religion, the faith need washing, cleaning away all the dirt, leaving only the eternal* (Thiong'o, 1966:119).

Chege, Waiyaki's father, also suggest that Waiyaki should learn the good and beneficial things from Christianity but doest not have to follow the British people conduct. Christianity should change Waiyaki's attitude

to give more love and commitment to his Kikuyu people:

> *Go to the Mission place. Learn all the wisdom and all the secrets of the white man. But do not follow his vices. Be true to your people and the ancient rites* (Thiong'o, 1965:20)

Having been educated in Christian mission school, Waiyaki is aware of the condition of his people. Kikuyu people are oppressed and should be set free from the colonial bondage. Education from Christian school is the way to solve this problem. This education will make people aware of their condition. The solution offered by Waiyaki is that the Kikuyu people should be independent, build their own school, and have their own native teachers. Christian teaching also contains how people should love each other and be set free from the bondage.

## 2. *The River Between* as the Postcolonial Literature

In some books on literary theories and practice, *The River Between* is classified as a postcolonial novel, in the way that this writing presents and gives critical reviews on the relation of the colonized and colonizers with its complicated relation (Boehmer, 2005:5). This novel also reveals the local reading and views on the arrival of British colonizers and missionaries which is different from the European centre (Ashcroft, 2002:2) in the way that the arrival of Christianity and colonialism bring about some social problems amongst the African natives. This work has strong relation with the national movement of African freedom and nationalism (Innes, 1990:1131). The rise of the local culture, social change, and local conflict caused by the European encounter (King, 1990:1114-1115) becomes the prominent characteristic of this novel.

As postcolonial literature *The River Between* offers the counter-discourse reading of the British civilizing mission of colonialism and conversion project of the British missionaries. The arrival of colonialism is not viewed only as the civilizing force but also perceived from the perspective of racism and exploitation which is attached to it (Makaryk, 1993:155-156). Analyzed from the postcolonial view, the construction of the Christianity and colonialism told in this novel shows the plural and different comprehension and change in paradigm (Barry, 2002:199) amongst the Africans. This novel also describes some traces of the relation between the colonized and colonizers and its huge social impact (Foulcher and Day, 2008:3). Finally, the operation of the colonial hegemony can be detected through the close reading of the novel (Faruk, 2007:17) even though this novel is classified as anti-colonial novel.

*The River Between* shows the colonialism as the representation of racism and a proof of how Africans are described negatively as primitive and inferior pagan (Fanon, 1967:8-10). The relation between the colonized Kikuyu and British colonizers is nothing more than the relation of oppression, intimidation, and exploitation (Cesaire, 1972:6). In this novel it can be observed how the British colonizers build a discourse in which the Kikuyu people are described as a lazy, poor, stupid, and savaged group of people (Memmi, 1965:71).

This novel presents Christianity as a religious belief which applies binary opposition view on the African native and its traditional belief. Christianity is considered to be the light and the Kenyan traditional belief with its false gods to be the darkness as it is expressed by Joshua:

> *He (Joshua) realized the ignorance of his people. He felt the depth of the darkness in which they lived. He saw the muddy water through which they waded unaware of the dirt and the mud. His people worshipped Marungu, Mwenenyaga, Ngai. The unerring white man had called the Kikuyu god the prince of darkness* (Thiong'o, 1965:29)

Christian view is so strict that the local ritual such as circumcision as the sign for the maturity of Kikuyu people is not tolerated. Joshua has told his daughter, Nyambura, on this matter. It is a kind of pagan habit:

> *For Nyambura had learnt and knew that circumcision was sinful. It was pagan rite*

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pISSN 1410-5691; eISSN 2580-5878

> *from which she and her sister had been saved. A daughter of God should never let even a thought of circumcision come to her mind. Girls of their age would be initiated this season. Had her father, Joshua, not been a man of God, he, no doubt, would have presented them both as candidates* (Thiong'o, 1965:23).

In church and his preach Joshua always tells Kikuyu people that this traditional ritual is satanic and sinful:

> *And Joshua's followers gathered. They talked and sang praises to God. Muthoni was an evil spirit sent to try the faithful. It was clear to all that nothing but evil could come out of adherence to tribal customs. Circumcision was whole evil* (Thiong'o, 1965:58)

Beside its binary opposition view, the coming of the Christianity brings about social problems. Kikuyu people are divided into two groups, the one who live in Makuyu and the one who live in Kameno. These two societies are separated by Honia river. The clan and family bond is cut off and broken by this new religion. Joshua as the Christian fanatic is willing to cast away her daughter Muthoni who involves in traditional circumcision ritual. When Muthoni dies from the infection, Joshua does not show his sorrow emotion. He even is angry with Muthoni's decision and considers her as the devil's child:

> *Joshua heard of the death of Muthoni without a sign of emotion on the face. To him, Muthoni had ceased to exist on the very day that she had sold herself to the devil* (Thiong'o, 1965:53).

Most of the traditional customs in Kikuyu lands vanish since the arrival of Christianity. The destructive effect of this new religion on the local culture can be felt by Kikuyu people. The worship of the ancestors is removed, the ritual of the traditional succession is replaced by the church, or the respect to the elders is not practiced anymore as the leadership is in the hand of the Christian priest, not the tribal chief.

However, this novel reveals the positive impact of the arrival of Christianity. Christian education in mission school becomes the model of civilizing the Kikuyu and the starting point of the awareness of their oppression. Education can be used as a tool to unite all tribes in Kikuyu lands. It is not the oppressive British people's behaviour that the Kikuyu people pay much attention to but its Christian teaching.

The ending of the story also shows the ambivalence of the anti-colonial attitude of the novel. The main character or the hero, in this case Waiyaki, must be banished from the Kikuyu land by the Kikuyu custom council. He is not allowed to develop the education amongst the Kikuyu people. He is punished because of his relationship with Christian Kenyan girl and his attitude which is viewed as a betrayal toward the Kikuyu culture. On the one hand, this novel gives critical view on the colonialism and Christianity, on the other hand it seems to take side on the Christianity. It is possible that colonial hegemony still operates side by side with the discourse of anti-colonialism.

## Conclusion

*The River Between* is a novel which contains the construction of the relation between Christianity and colonialism. From postcolonial view, this novel shows how Christianity is used as the ideological apparatus to build a myth, doctrine, and perspective to make the colonized Kikuyu people submit to the colonial power. In response, British colonial administrator provides support to the Christian missionaries.

Native evangelists and local Christian preachers who have internalized Christianity are used to convince their people to leave behind their traditional religion and customs because they are associated with the devils. Bible is interpreted in such a way that obeying the colonial government is advised for native Christians. Colonial hermeneutic of the Bible becomes the base of the relation between Christianity and colonialism. The British colonial administrators build roads and railways to access the remote countries which are not yet engaged by the missionaries.

Security and protection are given to the Christian missions. Funding and land are also provided.

However, the awareness of the independence movement from the colonial bondage derives from the Christian education. Waiyaki, the hero of this novel, encourages the Kikuyu people to view critically the British colonialism and solve the social problems concerning with the undeveloped lands of Kikuyu and the broken inter-group relation using education he gets from mission school. The key to solve the social and economic problem of the native Kikuyu is the education. Using local hermeneutic of the Bible, Waiyaki initiates to respect the Christianity but ignores the oppressive behaviour of the British colonizers.

*The River Between* offers counter-discourse against colonial hegemony through the representation of the British oppression to the native Kikuyu. Besides, the arrival of the Christianity becomes the source of broken relation amongst the families, clans, and neighbours of Kikuyu people. However, in this novel it is Christianity and its education which play significant roles in making the colonized Kikuyu aware of their condition and problems. It indicates that the colonial hegemony is not at all rejected and resisted.

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# A Study on Equivalence in the Indonesian-English Translation of Ismail's Selected Poems

**Faradila Oktaviani & Sigfrieda A.S. Mursinta Putri**
*faraokt@gmail.com & siegfrieda@ukrida.ac.id*
Faculty of Humanities and Social Sciences, Universitas Kristen Krida Wacana

## Abstract

*This study aimed to find out the translation procedures used by translator and the equivalence applied in the translation result of the poem. This study applied translation procedure theory from Vinay and Dalbernet (1995) and equivalence theory from Nida and Taber (1974). The data was taken from Ismail's poems and the translated version by McGlynn. Each line of the poem was analyzed in order to find the category of translation procedures used and equivalence which focused on the meaning in the translation result. Some suggestions were also given when this study found some inappropriate translations. This study used qualitative method and primary research. The analysis result showed that the translator used some translation procedures while translating. There were single procedures used, such as literal translation, transposition, modulation, equivalence and adaptation. There were also multiple procedures used, such as modulation and reduction, transposition and modulation, transposition and expansion, literal translation and reduction, and literal translation and expansion. The most translation procedure used was literal translation. There were also found formal equivalence and dynamic equivalence in the translation result. The most equivalence used was dynamic equivalence.*

***Keywords:*** *poem, translation procedure, equivalence*

## Introduction

Language is an important thing to do a communication; people can also share their ideas, opinions and emotions using language. Translation is an activity that is related into written language. Translation does not only cover news, articles, novels, stories, but also other literary works such as poems and songs. Poem is a unique literary work. It is usually written figuratively. Translating a poem is a quite difficult to do, the meaning and the feeling of the translated poem should be transferred well in order to keep the aesthetic form of the original poem (Hassan, 2011). Due to this reason, translating a poem needs the right and appropriate method in order to keep the equivalent result when people read the original poem and the translated one. To achieve a good translation, translators have to know the translation procedures. Translation procedure is steps or ways to follow before translating SL to TL (Nida, 1964). It is important for translators because it helps them translate better and know how to convey the idea and message from SL into TL. Not only the translation procedure that should be considered, but also the equivalence of SL to TL is needed. Therefore, this study aims to know the translation procedures used by translator and the equivalence applied. This study can show how the translator translates a poem and its translation still conveys the message that the author wants to convey to the readers, give more explanation and description about translation procedures and equivalence, and become a reference to a further research.

This study analyzes Indonesian poem and the translated version in English. This

study uses translation procedure theory from Vinay and Dalbernet (1995) and equivalence theory from Nida and Taber (1974). This study focuses on the equivalence in the meaning. Vinay and Dalbernet (1995) state that there are seven translation procedures which are borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. The theory of equivalence from Nida and Taber (1974) divides equivalence into two types which are formal equivalence and dynamic equivalence. Formal equivalence is transferring the meaning of source language into target language without adding the translators' ideas and thoughts. This is more focused on word for word translation. Dynamic equivalence is transferring the meaning of the source language into target language that convey the same meaning but does not use the exact phrase or idiom of the SL. This is more focused on thought-for-thought than word-for-word.

## Methods

This study was qualitative method which was a way to describe and explain things as if it was. This study was also a primary research. The data was taken from poems *Pantun Terang Bulan di Midwest* and *Adakah Suara Cemara* by Ismail. Each line in the translation result of *Pantun Terang Bulan di Midwest* and *Adakah Suara Cemara* were put in data analysis to find out the translation procedure applied. The data would be analyzed based on the theory of Vinay and Dalbernet (1995). They would be categorized into one or more translation procedure. After analyzing the translation procedure, this study also analyzed the equivalence applied in the target language. The data would be analyzed using theory of equivalence from Nida and Taber (1974).

## Translation Procedure Analysis

This study found there were some procedures used by the translator. It was divided into two categories, they were single procedure and multiple procedure. The single procedure means that the translator only uses one procedure while translating the poem such as literal translation, transposition, modulation, equivalence and adaptation. Multiple procedure means that the translator uses more than one procedure while translating the poem such as modulation and reduction, transposition and modulation, transposition and expansion, literal translation and reduction and literal translation and expansion.

## Single Procedure

Here are some single translation procedures found in this study. First, the translator used literal translation procedure.

(1) SL: *Sebuah bulan sempurna*
TL: A perfect moon

Echols and Shadily state that the word *bulan* is translated into "1) month, 2) moon" (2014, p. 105). The word *sempurna* is translated into "1) perfect, 2) complete, 3) be given a proper ceremony" (2014, p. 563). From the example above, translator used literal translation procedure where translator translates it word by word but still based on grammatical structure in the target language.

The second translation procedure was transposition. Here is the example.

(2) SL: *Adakah melintas sepintas*
TL: Is it the fleeting passage

In this line, the translator was translating *adakah melintas sepintas* into "is it the fleeting passage". The translator used transposition while translating this line, the word *melintas* as a verb was translated into "passage" as noun and the word *sepintas* as a noun was translated into "fleeting" as an adjective.

The third translation procedure was modulation.

(3) SL: *Lingkarannya di sana*
TL: An aureole around it

The phrase *lingkarannya di sana* was translated into an aureole around it. Echols and Shadily state that the word *lingkaran* is translated into "1) circle, 2) coil, 3) area, 4) surroundings" (2014, p. 390). According to Hornby (2015, p. 82), the word aureole means

"a circle of light". The word *di sana* in the source language was translated into "around it". Based on Echols and Shadily, the word *di sana* is translated into "there" (2014, p. 540). The translator used modulation. The type of modulation is from abstract to concrete.

The fourth translation procedure was equivalence.

(4) SL: *Amat gemuruh*
TL: Roll like thunder
The translator translated the phrase *amat gemuruh* into "roll like thunder". The translator used the connector word such as "like" which can be qualified as simile. Based on Hornby (2015, p.138) simile means "a word or phrase that compares something to something else, using the words like or as". In this case, the translator uses equivalence procedure.

The fifth translation procedure was adaptation.

(5) SL: *Lereng pohon pina*
TL: The hillside pines
In KBBI, *pina* means "spreading bush plant, it is also known as *Pterococcus corniculatus"*. *Pina* or *Pterococcus corniculatus* only lives in Southeast Asia (Zeven & Wet, 1975). The translator translated it into "pines" in the target language. According to Hornby (2015, p. 1109), pines means "an evergreen coniferous tree that has clusters of long needle-shaped leaves". In this case, the translator used adaptation to translate this line.

## Multiple Procedures

There were also some multiple translation procedures found in this study. Here are some examples. First, the translator used modulation and reduction procedure.

(6) SL: *Pantun Terang Bulan di Midwest*
TL: Full Moon in the Midwest
The phrase *terang bulan* in the source language was translated into "full moon" in the target language while according to Echols and Shadily *terang bulan* is "moonlight" (2014, p. 644). In this phrase, the translator used modulation which was abstract for concrete type. In this case, the translator also used reduction. The word *pantun* in the source language was not translated into target language. According to Newmark (1988), reduction is the process of omitting the element in the translation.

The second translation procedure found was transposition and expansion procedure.

(7) SL: *Bukit membisu*
TL: Hills lie mute

In this case, the translator used transposition which was the word *membisu* in the target language as a verb was translated into "mute" in the target language as an adjective. The translator also added the word lie in the target language. This procedure is known as expansion. According to Newmark (1988), expansion is the process of adding the element in the translation.

The third translation procedure was transposition and modulation procedure.

(8) SL: *Asap yang hancur*
TL: Smoke transforms
In this line, the translator used transposition. The phrase *yang hancur* here is an adjective while the translator translated it into "transforms" which is a verb. The translator also used modulation which was cause for effect. The phrase *yang hancur* was translated into "transforms" while according to Echols and Shadily, the word *hancur* is translated into "1) shattered, smashed, 2) dissolved" (2014, p. 231). This line is still connected to the next line, the translator wanted to inform the reader that the smoke has changed into grayish blue. Hornby (2015, p.1607) states that the word "transform" means "make a marked change in the form, nature, or appearance of".

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

Therefore, the translator used the word "transforms".

The fourth translation procedure found was literal translation and expansion procedure.

(9) SL: *Biru abu-abu*
TL: To grayish blue

There was an addition of the word to in the target language, while in the source language there was no word *ke.* The translator still translated it literally. Echols and Shadily state that the word *biru* is translated into "blue" (2014, p. 93). The word *abu-abu* is translated into "gray" (2014, p. 2). So, the translator translated it into "grayish blue". In this line translator used literal translation procedure.

The fifth translation procedure was literal translation and reduction procedure.

(10) SL: *Gemersik daunan lepas*
TL: Of rustling leaves

The word *gemersik* in the source language was translated into "rustling" in the target language. Echols and Shadily states that the word *gemersik* is translated into "sound of rustling (of leaves)" (2014, p. 206). The word *daunan* is translated into "leaves" (2014, p. 150). In this case, the translator still used literal translation although the word *lepas* was not translated into target language and there was also an additional word "of" which was still connected with the previous line.

## Equivalence Analysis

This study found that the translator used formal and dynamic equivalence. Formal equivalence means the translator transfers the meaning of source language into target language without adding the translators' ideas and thoughts. Dynamic equivalence means the translator transfers the meaning of the source language into target language that convey the same meaning but does not use the exact phrase or idiom of the SL. This study divided then based on part of speech. Here are the results of equivalence analysis.

### Nouns

(11) SL: *Seribu burung belibis*
TL: A thousand of ducks

In this line, the translator translated *burung belibis* (noun) into "duck" (noun). It is also known as "whistling ducks". This species inhabits all manner of watercourses throughout its range, including lagoons, swamps, mangroves, rice fields, and palm savannas (Schwab & Suomala, 2004). The translator only translated it into "duck" because this species indeed lives on the lake, so the reader of the target language automatically knows what the author meant. Actually, if the translator translated it into ducks, it would be too general because if people find out the word duck in the dictionary, the meaning is *bebek.* According to Charles (2012), the characteristics of whistling duck are similar with the other species of duck which have long neck and slower flight. Therefore, the translator still conveyed the same meaning. Although the translator transferred the same part of speech but the translator used different word choice. This data is qualified as dynamic equivalence.

### Verbs

(12) SL: *Bersinar agak merah*
TL: Sheds rosy light

The translator translated the phrase *bersinar agak merah* into sheds rosy light. The word *bersinar* is a verb and translated into "sheds" as a verb too. The translator did not translate it literally. If the phrase is translated literally, it will be "shine rosy". The translator used "sheds rosy light" instead of "shine rosy" because shine rosy is incomplete, we cannot find out what rosy defines and usually rosy modifies a noun. So, this data is qualified as dynamic equivalence because the translator did not use the

exact phrase but still conveyed the same meaning from source language into target language.

## Other Content Words

(13) SL: *Lebar dan keruh*
TL: Wide and muddy

In this line, the translator also translated the phrase literally. The translator followed the dictionary while translating this text. The word *lebar* as an adjective was translated into "wide" as an adjective, the word *dan* as a conjunction was translated into "and" as a conjunction, and the word *keruh* as an adjective was translated into "muddy" as an adjective. Regarding the result of equivalence, this data is qualified as formal equivalence because the translator translated it literally and the structure of the source language is also preserved in the target language. There is nothing changed. From the way that the translator translated this line, it can be understood that the translator was consistent.

## Other Word Class

(14) SL: *buat Ati*
TL: for Ati

This line is qualified as formal equivalence. The phrase *buat Ati* is a prepositional phrase which was translated into "for Ati" as a prepositional phrase too. In this case, the translator translated it literally. The translator did not add or omit the word in the source language when he transferred it into target language. The translator also did not change the existing structure in the source language.

## The Implication of Translation Procedure and Equivalence Analysis

Translation procedure is divided into two categories which are single procedure and multiple procedure. The result of this study means there are common procedures used in translating poem, such as literal translation, transposition, modulation, equivalence, adaptation, reduction and expansion. The most translation procedure used in this study is literal translation. The findings are different from the study by Abdullah (2014). The most procedure used in Abdullah study was modulation. In this study, the translator conveys the idea as close as possible with the original poem. The difference between the commonly used procedure in Abdullah's study and this study is caused by the difference in the way the poems are delivered. In Abdullah's study, the author of the poem delivered the message by putting it between the line. While in this study, the author of the poem was directly delivering the meaning with a little use of figurative language. It implies that the poem which used much figurative language tends to use modulation procedure. Meanwhile, the poem which does not use figurative language tends to use literal translation procedure.

Equivalence is divided into two types which are formal equivalence and dynamic equivalence. The most equivalence used is dynamic equivalence. The findings also conform the study by Fandi (2014). He analyzed the meaning equivalence in the subtitle of animated movie "*Monster University*". He used the equivalence theory from Nida and Taber (1974) and the result of his findings were also dynamic equivalence as the most equivalence used. The translator in Fandi's study and in this study preferred to use dynamic equivalence rather than formal equivalence when they focused on the meaning. It means that dynamic equivalence is the most common type of equivalence in translating poem when the focus is on the meaning.

## Conclusion

In this study, the translator maintains the idea and context of the source language although the word chosen is different. The translator translates each line with one or more than one translation procedures. There is single procedure used in the translation process such as literal translation, transposition, modulation, equivalence and adaptation. There is also multiple procedure

used in the translation process such as modulation and reduction, transposition and modulation, transposition and expansion and literal translation and expansion. The most translation procedure used in this study is literal translation. There are formal equivalence and dynamic equivalence found in the translation result. The most equivalence used is dynamic equivalence. This study concludes that the translator uses dynamic equivalence because the translator does not want to remove the feeling or beauty of the text. If the translator only uses the word-for-word translation, the translation result does not sound natural and can remove the aesthetic value of the poem. Overall, both equivalence still convey the same idea although in dynamic equivalence the form is different.

The limitation of this study is this study only focuses on the translation procedure and equivalence on the meaning in the target language. In translating poem, the translator needs to know the idea of the poem which is the source language that is going to be translated, the characteristic of the poem and the general understanding that differs from each person's perspective. For further researches that analyze poem, focus on the equivalence can be done since poem has some elements that needs to be considered, such as the effect, the rhyme, and also the figurative language.

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# Translation Shifts in Goenawan Mohamad's Poem Collection "On God and Other Unfinished Things" (with Special Reference to Poem 33)

**Christien Tiyuni Tirtayasa & Harris Hermansyah Setiajid**
*tirtayasa529@gmail.com & harris@usd.ac.id*
Department of English Letters, Universitas Sanata Dharma

## Abstract

*It has been acknowledged among translators that translating literary texts poses some difficulties. The translators have to make a decision among other choices related to diction. Not only diction, the inherent literary elements must also be rendered adequately in order to achieve "literariness". Although the debate whether maintaining literary elements in a way that does not deviate from the source text or creating the elements anew is far from over, it is also worth noting that the essence of translation activity is not creating an original text, but it is a re-creation of meaning, a result of translators' interpretation.*

*Researches on literary translation are mostly about to what extent the translation is able to deliver a 'similar' literary value, the strategies applied by the translators, and how the target text readers respond to the 'new creation' of such texts. The elaboration of how the literary translation undergoes changes or shifts is not quite an issue in the field of literary translation research because it is considered 'too linguistic'. However, in light of the Prague School tradition which examines shifts not only on surface level, but also on discourse level, the discussion on the shifts occurring in literary translation is worth conducting.*

*This paper tries to take a look at the translation shifts occurring in the English version of Goenawan Mohamad's poem collection entitled "On God and Other Unfinished Things" which is translated from Bahasa Indonesia "Tuhan dan Hal-hal Yang Tak Selesai", especially poems* 33 *by comparing the literary elements in Bahasa Indonesia and English versions. The analysis departs from category shift in micro-level analysis to the semantic, textual, pragmatic, rhetorical, and stylistic components. The result shows that there are some significant distinctions concerning the linguistic and non-linguistic discrepancies found in Gunawan Mohamad's poems and their English translation.*

***Keywords:*** *literary text, translation shift*

## Introduction

Translation shift is introduced by J.C. Catford (1978) who sees translation (or language) as communication which should fulfill its core function: delivering the message successfully to the readers (p. 73). In the process, the translation undergoes some changes (or, shift) in its target text. The shift according to Catford is the "departures from formal correspondence in the process of going from SL [source language] to TL [target language]" (p. 73). The term formal correspondence refers to Nida's division of equivalence types, i.e. formal correspondence and dynamic equivalence (1971, p. 4). Therefore, when a translation undergoes shifts in its SL, it means that it is no longer formal equivalence, but it tries to move closer to the target language, which is called dynamic

equivalence.

Literary translation, of course, is not on the level of formal correspondence, since it needs a recreation of meaning resulted from the translators' interpretation. The translators having a background which inevitably influences his perception to the text being translated will, of course, "shift" the elements in the text according to their native culture. Lefevere (1992) affirms that "[Literary] translation can teach us about the wider problem of acculturation, the relation among different cultures that is becoming important..." (p. 12). Acculturation here also refers to language, a language acculturation, or shift, in Catford's term.

Lefevere further suggests that translators "need to learn to proceed from the top down, that is, from the culture to the structure of that text to paragraphs, lines, phrases, and words..." (p. 13). The elaboration of the micro-linguistic level will cater us the description of the translation shift.

The paper tries discuss Goenawan Mohamad's poem collection entitled "Tuhan dan Hal-Hal yang Tak Selesai" which is translated by Laksmi Pamuntjak into "On God and Other Unfinished Things". Goenawan Mohamad (or, GM) is notoriously well-known for his extensive knowledge on literature, politic, religious, social as well as economic aspect of life as seen in his "Catatan Pinggir", a weekly feature in *Tempo* magazine. His poem collection was published in 2007 by KataKita, Jakarta, so was the translation. The book consists of 99 selected poems, discussing things which are actually not related to God, but GM cleverly swerves them into God-matter, a skill of GM's own.

The paper focuses on Poem *33* talking about Pasternak (literature), cities (social condition), and sacred books (religion). The three categories represent GM's extensive resource. The comparison between GM's poems and Pamuntjak's translation will observe the shift and test whether the translation is able to cater GM's original message or it goes straying into other than GM's intended meaning.

## Shifts in Literary Translation

### Translation Shift Analysis

Catford (1978) divides translation shift into two: level and category shift (p. 73). Level shift is related to "something which is expressed by grammar in one language and lexis in another." (Munday, 2008, p. 60). Meanwhile, category shift is specified into structure, class, rank, and intra-system shift (Catford, 1978, pp. 76-81). Although Catford's theory of shift is criticized for being too linguistics and sometimes quite inoperable because he invented examples, not really taken from authentic texts, therefore decontextualized, it is still helpful for identifying some changes occurring in the target text.

A model for analyzing translation shift based on Catford's theory has been proposed. The model is constructed by Al-Zoubi and Al-Hassnawi (2001) in their paper "Constructing a Model for Shift Analysis in Translation." Al-Zoubi and Al-Hassnawi state that the lack of macro-linguistic analysis in Catford's theory prevents it from going deeper into "semantic, textual, pragmatic, rhetorical, and stylistic component." (pp. 10-16). Added to micro-linguistic analysis as in Catford's theory, the model sees the shift occurring in the target text more holistically.

This in line with what actually Catford means about "departure from formal correspondence in translation" (1978, p.76). Formal correspondence, according to Catford, is "any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL" (1978, p. 27). Thus, he suggests that measuring translation equivalence does not stop at finding level and category shifts, but it should also consider textual equivalence, or "any TL text or portion of text which is observed on a particular occasion." (1978, p. 27).

### Literary Translation

As mentioned previously, literary translation should emphasize on the "pursuing

of coherence through the creation of unitary, stable representations of characters and events" (Barbaresi, 2002, p. 131). The difference of literary text and other text types puts under special treatment of analysis. What is pursued is not only on the linguistic level but also on the style, or extra linguistic level. The literary translation, as affirmed by Barbaresi (2002), should pursue adequate representation of the literary elements in the ST. Although there is possibility that the "representation" also undergoes changes, or shift, the translation should not go stray farther from the ST.

Nevertheless, since the translation is not created in vacuum but in a social milieu, the translator cannot free themselves from social and cultural influence around him. Both the ST writer and the translator are "born into a certain culture at a certain time...they can write within the parameters set by that culture or they can try to bend them or go beyond them." (Lefevere, 1992, p. 86).

In light of this paradigm, it can be understood if the shifts that occur in the translation happen solely for the sake of catering the fluid rendition of the ST to the TT readers.

## Shifts in the Translation of Goenawan Mohamad's Poems *33*

The following discusses somewhat at length the various types of shifts found in GM's translated poems. The discussion is presented part by part, followed by elaboration of the types of shifts in each poem.

| No | Source Text | No | Target Text |
|---|---|---|---|
| 1/ST/P33/S1 | Rasa syukur adalah sebuah momen etis. Ia tak menuntut konsep. Seperti puisi. Itu sebabnya Boris Paternak memberi kita suatu definisi, atau satu jawaban, tentang apa itu puisi, dengan empat baris yang padat: | 1/TT/P33/S1 | Being grateful is an ethical moment. Just like poetry, it has no need for concept. Thus, Boris Pasternak, with his definition of poetry, single and compact: |

The first stanza in the poem number 33 indicates there is a class shift, *syukur* (noun) translated into "grateful" (adjective), and structural shift, *Boris Pasternak memberi kita suatu definisi* (S+P+D+O) translated into "Boris Pasternak, with his definition of poetry" (S+OP) with no predicate. Beside those two category shift, we can also see an expression shift (i.e. change of certain expression). The translator changes the word *empat* with "single", indicating that it has become a common practice that a stanza consists of four lines, thus called "single". The sound of "single and compact" also suggests the fluidity of the poem, compared to, for example, "four-line, compact stanza."

| No | Source Text | No | Target Text |
|---|---|---|---|
| 2/ST/P33/S2 | *Siul yang jadi matang di saat sekejap*<br>*Kertak suara es di angin kedap*<br>*Malam yang mengubah hijau jadi beku*<br>*Duel suara bulbul dalam lagu* | 2/TT/P33/S2 | *It's a whistle blown ripe in a rice,*<br>*It's the cracking of ice in a gale,*<br>*It's a night that turns green leaves to ice,*<br>*It's a duel of two nightingales.* |

Datum no 2/TT/P33/S2 indicates that there are three category shifts found, structural, class, and rank. In the ST, the structure is varied, while in the TT it is uniformed: S+P+O. The repetition style in the TT compensates the different rhyme *aabb* in the ST and *abab* in the TT. By maintaining the rhyme, however, the translator sacrifice a certain meaning, i.e. *beku* translated into "ice" to pursue rhyming pattern *aa* for line 1 and 3. This also highlights the expression shift (change/omission of certain expression) as in *Duel suara bulbul dalam lagu* into "It's a duel of two nightingales". The omission of *suara* and *lagu* in the TT suggests there is a serious change of meaning. The TT only refers to the "duel of nightingale's voice", while in the TT there is a sense of physical duel is happening between two nightingales. Nevertheless, such change of meaning is compensated by the rhyme of "gale" in line 2 and "nightin-gale" in line 4. The interpretation of *hijau* into "green leaves" shows the translator's boldness to go beyond what is stated. In fact, there is a strong

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pISSN 1410-5691; eISSN 2580-5878

indication that the translator, perhaps forced by a more urgent task to make the poem fluid, translates somewhat differently from the ST. It is interesting to note that the translator, she herself a writer, tends to give a rather free rendition to the TT in terms of the diction and style.

| No | Source Text | No | Target Text |
|---|---|---|---|
| 3/ST/P3 3/S3 | Siul suara beku yang retak di permukaan sungai, malam yang berubah warna, merdu burung di antara pohon—hal-hal yang mempesona, tapi segera akan hilang, dan sang penyair tahu betapa tak ternilainya itu. | 3/TT/P33/S3 | Whistle, the crack of deep freeze on a river's surface, night that changes colour, the dulcet tone of birds amid trees – enthralling, though ephemeral, the value of which the poet knows too well. |

The stanza three of the poem furthers emboldens translator's style by modulating the point of view. The ST employs unspecified things first, *hal-hal*, while the TT already gives a headstart by mentioning *hal-hal* ("the things"), which are then referred anaphorically. *Hal-hal* which is plural is also translated into singular noun "value", an intra-system shift. It is interesting to note, however, that both GM and the translator seems to interchange their diction (rumor has it that the translator translated the poem with a close supervision from GM). In stanza two and three, GM employee the word "es" and "beku", referring one thing, *siul,* so does the translator use the word "ice" and "freeze" twice referring to "whisper".

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 4/ST/P33/S3 | Tak mengherankan bila ia menolak mendukung Sejarah dan Akidah, arah nasib yang tak bisa diubah dan ajaran yang jadi kekal. | 4/TT/P33/S3 | Hardly astonishing, then, is Pasternak's refusal to throw his weight behind History and The Creed, fate's stubborn course and teachings cast in stone. |

In datum number 4/TT/P33/S3, the translator seems to shift the style from denotation to idiom. *Ajaran yang kekal* is translated into "teachings cast in stone". "Cast in stone" is idiomatic expression showing a longevity or perpetuality of an action.

The other style shift found is the translation of *mendukung* into "throw his weight behind", another denotation to idiom. The shift style applied here highlights the translator's choice to be more subtle than the TT writer in conveying certain idea. The blunt style of GM, however, seems wrapped in idiomatic expression which is softer and more obscure.

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 4/ST/P33/S3 | Tak mengherankan pula bila ia dikutuk Partai yang mengungkung bagaikan Gereja dan para pendukung kesusastraan model Soviet yang takwa. | 4/TT/P33/S4 | Neither is it surprising that he was denounced by Party that imprisoned his words the way of the Church and the devout exponents of the Soviet model of literature. |

The number of stanzas in poem *33* differ starts from this stanza. The translator divides stanza 3 into two stanzas, beginning with this part. There is a shift in the form of addition of certain expression and style shift of general-specific.

The ST goes on further by adding the word "word" for the translation *mengungkung* – "imprisoned his words". This also shows the occurrence of style shift of changing the general to specific description. *Partai yang mengungkung* implies the imprisonment of not only physical but also psychological being. Meanwhile, its translation "Party that imprisoned his words" shows the detail of what is being forbidden. There is a changing tone both by GM and the translator. GM's tone is changing every stanza after stanza, from being obscure to being clear, and vice versa, so is the translator. The tone maintenance here indicates the translator's faithfulness in

subscribing to the TT writer (although oftentimes it sacrifices a degree of meaning).

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 6/ST/P33/S4 | Ia tahu posisinya. | 6/TT/P33/S5 | He knew where he stood. |

There is no shift found in this stanza.

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 7/ST/P33/S5 | Sebelum ia diberangus, dalam novel *Dr. Zhivago*-nya ia cantumkan sajak *Hamlet*. Ia memakai tokoh lakon itu sebagai metafor, di saat harus memilih bertindak atau tak bertindak, hidup atau mati, *to be or not to be*. | 7/TT/P33/S6 | In his banned novel, *Dr. Zhivago* there is the poem "Hamlet," which uses the Shakespearean character as a metaphore for taking or not taking action, life versus death, to be or not to be. |

Level shift is found in the TT translation, indicated by the lack of time aspect. The word *sebelum* in the ST is not conveyed in the ST so that the sequence of event is missing. There is also a rank shift in the form of condensing two sentences into one sentence.

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 8/ST/P33/S5 | Tapi Pasternak juga menggabungkan kebimbangan Hamlet dengan rasa gentar Yesus di Taman Getsemani, ketika tahu nasib apa yang menanti. | 8/TT/P33/S6 | Yet Pasternak also melded Hamlet's vacillations with Christ's trepidation in the Garden of Gethsemane, the moment the latter knew what fate awaited him. |

In datum 8/TT/P33/S6, the name *Yesus* is changed into "Christ", last name is more familiar mentioned in the target language to suggest a respect or distance. In the source language, the common calling for people is their first name. Thus, the tone is shifting from calling someone his or her first name to indicate intimacy to distancing oneself from others by calling their last name.

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 9/ST/P33/S5 | Di ambang pentas, sebelum layar dibuka, Hamlet berbisik: *jauhkan cawan ini dari diriku, Abba, bapaku."* | 9/TT/P33/S6 | On the verge of the stage, before the curtain was drawn, Hamlet whispers: "Abba, Father, if it be possible / Let this cup pass from me." |

There is no shift found in this stanza.

| No | Source Text | No. | Target Text |
|---|---|---|---|
| 10/ST/P33/S6 | Ia sendirian. Ia seakan-akan noktah yang gamang dalam keluasan sejarah yang sedang ditegakkan. Di sekitarnya mengepung orang-orang "farisyi," katanya. Dengan kata lain, di sekitarnya hingar suara kecaman orang-orang yang merasa paling patuh kepada akidah agama atau ideologi negara. | 10/TT/P33/S7 | He was, like a frail dot in the vastness of history becoming, alone. "Alone among the Pharisees I stand." he said. He was surrounded, in other words, by the clamour of self-righteous admonitions, people who thought themselves truest and purest, by din of their adherence to religious creeds or state ideologies. |

This stanza undergoes category shifts, which are rank and system. Rank shift also occurs in the condensation of the sentences from four sentences to three sentences. Intra-system shift is indicated by the change of voice from active (ST) in passive (TT). *Di sekitarnya mengepung orang-orang "farisyi"* is translated

into "He was surrounded..." Again, there is a tone shift from specified into not-specified as in *keluasan sejarah yang ditegakkannya* which is translated into "the vastness of history". The TT seems lack of the effort described in the ST. What happens with "the vastness of history"? What's wrong with "the vastness of history"? Such questions might arise.

The interesting part of the stanza is the translator's borrowing the word "din" which means "religion". By employing the word "din" the translator intends to posit the readers in Arabian environment because the TT writer also borrows the word *akidah*.

| No | Source Text | No | Target Text |
|---|---|---|---|
| 11/ ST/ P33 / S7 | Pramoedya Ananta Toer, mirip seorang "farisyi," ikut menuduh novel *Dr. Zhivago* yang dilarang itu sebagai telah memfitnah Revolusi Rusia. Tapi bisakah Pasternak, seorang penyair, tak memilih suara siul dan bunyi bulbul? | 11/TT/ P33/ S8 | Pramoedya Ananta Toer, himself resembling a "Pharisee," had joined in denouncing the banned novel as a defamation of the Russian Revolution. And yet, how could he have not, Pasternak the poet, chosen the sound of whistle and nightingales? |

The rank shift is indicated by the change of *yes-no question* into *question word* interrogation. GM leaves his poem with a question to be answered by *yes* or *no*, while the translator seems to ask more intensely and demand answers which are not only *yes* or *no*. Such tone change somewhat gives impact to the end effect of the poem. The effect shift here refers to what is expected by the readers at the poem's end. The TT writer seems to end his poem simply by inviting the readers to ponder over the question, be it *yes* or *no.* Meanwhile, the TT translation demand, or rather, insists the readers to not end simply by pondering over *yes* or *no,* but more on forcing them to give tangible answers. Translating *Bisakah Pasternak...* into "How could he have not..." suggests the translator's adamant invitation to the readers to think harder, rather than producing *yes* or *no* answer.

## Concluding Remarks

The shifts occurring in the translation of poem *33* in "On God and Other Unfinished Things" consists of category, ranging from structure, class, rank, intra-system, and other expression shifts, encompassing style, change/omission of certain parts, point of view modulation, and specification. The various types of shifts occurring in the translation of poem *33* proves that what matters most is the fluidity of the translation, putting the target-text naturalness over the meaning.

The existence of translation shift in the poem strengthens the the idea of the importance of target-text-friendly rendition in literary translation since the literary text is different from other text types, be it operative, expressive, or informative as categorized by Reiss. The literary translation, or expressive text, needs more than literal and minimal transfer. The change and maintenance of certain expression in literary translation aims at providing target readers an aesthetically acceptable translation.

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Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

# Black Box of Interpreting: Hidden under Your Nose? A Study of Shift as the Product of Black Box Based on Tag Gameshow of Youtube

**Sebastian Karsten & Siegfrieda A. S. Mursita Putri**
*Avaritian14@gmail.com & siegfrieda@ukrida.ac.id*
Faculty of Humanities and Social Sciences, Universitas Kristen Krida Wacana

## Abstract

*Translating according to Nida is more about the understanding the concept of translation, in this study the main aims is that to dive deeper into the art of interpretation, another branch of translation. According to Hudson, (2005) Translation as for most people know, is an act of changing Source Language and deliver it into Target Language, so that people who are not a native to it, might understand the point of information itself. Translation and interpretation holds a lot of mysteries, this is the fact that triggers this study to be conducted. This study observes one of Interpretation product made from black box.*

*The black box theory produced by Englund Dimitrova & Tiselius (2016) is investigated in this study. It also applies interpreting shift proposed by Catford (1965) as the indicators and the products or result of the occurrence of black box and also combined with the techniques applied by the interpreter. The data were fifteen videos from Tara Arts Game Indonesia YouTube channel. The source language from the conversation inside the game and interpreting version were analyzed and then classified into three major classes of shifts to prove the indication that shift is a product of black box. This was a mixed quantitative and qualitative study and also a primary research. The result of this research is that the black box phenomenon is real, triggered by working memory and adjustment as proposed by Baddeley & Hitch (1974). Meanwhile, the major types of shift found are unit shift, level shift, form 3 and omission.*

***Keywords:*** *Black Box, Shift, Working Memory*

## Introduction

This study is conducted because of the black box phenomenon and the products of black box of itself. Also, this study aims to discover the techniques used by the interpreters while they are doing their job and when this phenomenon is occurring. This is important because to know the product and occurrence of black box, real life interpreting process should be analyzed, that is why the object of this study are chosen. Talking about changes in translation, especially interpretation, makes a big difference in the aspects itself, either in cultural, socio-lingual aspect, even manners, and so on. The product of changes and the cause of changes are described into the paragraphs below

This study has been directly pointed specifically to the Tara Arts Game Show; because they have uploaded their footage on YouTube. This is done considering the process to discover black box requires a lot of repetition to detect what is happening on the spot. So, using the play, pause, and rewind of YouTube, it is possible to detect the phenomenon itself. TAG Game show parties also provide a supportive source in this case, such as a lot of videos that can be a good use

for this study and live stream while they are playing. This is beneficial because by monitoring them, this study may observe more on their behavioral pattern and the shapes of black box. The next paragraphs is more about describing the methods chosen for this study.

## Methods

The study is qualitative and quantitative study. This is also a primary research. The data chosen were fifteen YouTube videos from Tara Arts Game Indonesia YouTube channel. Tara Arts Game Indonesia YouTube channel is an Indonesian gaming channel. This study chose fifteen videos because it was 10% of all videos published in the channel, the types of the video were walkthrough, since walkthrough is an informative type of video and it involves a lot of information sharing from SL to TL. The source language and interpreting result were aligned in a table and analyzed in terms of the shift and techniques applied by the interpreter

## Findings on Major Shift

The major shift found as the product of black box in this study is presented in the form of tables, first the findings started on the Category Shift: Unit Shift. Based on the findings, the study wants to show the occurrences of black box in the shape of Unit Shift. Most of them are changing the word rank from phrase to ordinary words, not only that any word rank changes are still counted as unit shift. Something that we all need to keep in mind is that this analysis is based on the study current abilities to decipher and was helped by the theories coined by the experts.

**Table 1. Finding of Unit Shift**

| Minutes of Finding | SL | TL | Form of *Black box* |
|---|---|---|---|
| Minute 5:22 of 42:43 | Why are you being so discreet? | *Kenapa lu bisik – bisik gini sih?* | Unit Shift |

Based on the findings that this study found this occurrence is a unit shift because, the shift from discreet, which according to Macmillan dictionary is an Adjective, but when the word was interpreted by the interpreter, the translation result is *Bisik-bisik* which is a Verb according to KBBI (*Kamus Besar Bahasa Indonesia*). the changes from adjective to noun is still counted as Unit shift. The next form of black box presented below is the level shift: form 3.

## Level Shift: Form 3

**Table 2. Findings of Level Shift: Form 3**

| Minutes of Meeting | SL | TL | Form of *Black box* |
|---|---|---|---|
| Minute 6:03 of 32:41 | I'm *Medjay* to no **Pharaoh** | *Gua bukan siapa-siapanya Pharaoh!* | Level Shifts. |

Proceeding next to the second shift major that are found within this study, level shift: form 3, table 2 is presented to show the findings of this type of shift. As the result shown in the table above, the interpreter summarizes the conversation using the Level Shift: Form 3, where the literal translation is available but the interpreter does not use that option. Rather than translating the text according to the rule of TL, the interpreter uses expression in the TL to fill the gap where the correct word is not available in the interpretation that he made. The changes are from "no Pharaoh" to *"bukan siapa-siapanya Pharaoh."* does not fit to each other, that is why the study classified this occurrence as Level

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

Shift: Form 3.and SL is related and make sense, and is different than the previous interpretation made. The last major shift found on this study is Optional Shift: Omission, the paragraphs below contains the complete description for it.

## Optional Shift: Omission

**Table 3. Findings of Optional Shifts: Omission**

| Findings | SL | TL | Form of *Black box* |
|---|---|---|---|
| Minute 18:09 of 32:41 | **It's been months**. Look at that beard! | *... Liat jenggot lu tuh !* | Optional Shifts: Omission. |

The third major and most seen shifts in this study is omission, these ideas that are coined by Toury were differentiated into 3 types, there are 5 sub types for type A-shifts, also there are 2 sub-types for R-type shift and 1 sub-type for type C-Shift. This shift is optional and was done in a conscious state of mind by the interpreter. Omission occurs due to the summarization done by the interpreter to chase and pursue the translation from SL to TL. Some of the findings are presented along with the transcription.

As the transcription shows, the interpretation made is not complete, it is based on the way the interpreter receives the whole message from SL, if the interpreter only receives half of the information, then he will interpret based on what he knows only. Another point of view that this study concludes that is that the interpreter willingly does the omission to make the viewer imagine the situation and to picture the interpretation based on their knowledge.

This is supported by audio-visual aid, where the interpreting take place in the same moment as the game play occurs. A lot of aspect affects this kind of shift, such as explication, elaboration, and repetition. The explanation for the strategy applied by the interpreter is described below.

## Strategies Applied

As the sub-chapter implies, the study describes the types of strategy that the interpreter applies along the process of interpreting. First and foremost, the usage of summarization. Here, summarization means that the interpreter is finding a way to grasp the main idea of SL and translate it into TL. This measure was chosen because it is time effective and rather than translating it word by word, the interpreter translates the in-game conversation into an acceptable and understandable TL. Changes do occur but, then again, the main message that is in SL manages to be transferred well into TL version. Below the study presents some of the examples that are related to this strategy and are written in SL-TL format.

1) SL: Yes! That is me… and no! <u>I am not. I only had two or ten beers</u>.
   TL: *Gua cuman minum 10 bir (bodo lah).*
   (v5. 12:12 / 42:28)

This is the example that this study manages to get from the in-game conversation, here the interpreter tries to summarize the TL but, in a way, that is acceptable in SL version without omitting to much the lesser information such as, bottle of beers and the subject itself. This measure is the basic of the most occurrences that happens and are applied by the interpreter. Please provide a connecting sentence here before transitioning to another idea.

2) SL: What is this Gods <u>forsaken</u> place?
   TL: *Tempat apa ini (katanya)?*
   (v14. 6:24 / 31:54)

Same as before, the bracketed word shows that the interpreter tries to clarify the points delivered from SL to TL. This measure was taken in order to clarify and replace the word "forsaken" that was omitted before. It leaves the viewers to grasp the ideas of

omitted word through the short explanation and in-game footage that occurs on the set, itself.

The next strategies that the interpreter applies is addition of information and think-aloud strategies, this is the technique that the interpreter applies when he faces difficulty when interpreting and also when he needs to explain more on the conversation to the viewers so that the message becomes clearer and understandable. The study presents example on how this strategy applied by the interpreter below.

3) SL: The scarab preys upon the weak; he is no threat to me
TL: *Scarab tuh cuman iniin orang-orang lemah (katanya)…*
(v8. 11:26 / 48:31)

Looking at the bracketed words, this is the way applied by the interpreter to explain to the viewer the important points that he could not translate before. As for the think aloud strategies, this is the strategies that the interpreter uses when he is lost between the interpreting processes. Therefore the techniques that are used by the interpreter are usually stating the condition he's facing to the viewer such as, *"aduh guys, gua gak ngerti nih.", " duh susah bener bahasanya.","* maap-maap *nih kalau ada yang gak ngerti yah."* By looking at the examples given, the interpreter uses think aloud strategies to express what he is facing or feeling at the time of interpreting. This is important to be applied because it gives more information on the difficulties that the interpreter faced. This strategy also gives more details on the state that the interpreter considers.

## Conclusion

The conclusion from the problems that this study observes is the theories coined by experts and what Diwantara applied in his videos is the same. Parts of the transferring from SL to TL and the process match each other's, due to the difference language some of the aspects shifted each other, the interpreter did practice the theories that were coined by the experts. The tendency that were applied by the interpreter also matches with the description and examples provided by the experts. There are differences because the observation is in the range of this study current knowledge aided with the understanding given by the experts and also the Shift can be interpreted differently by each person.

More onto the strategies applied and chosen by the interpreter such as, think-aloud strategies and technique of adjustment were also applied by the interpreters. Using the concept of understanding between SL and TL the interpreter manages to deliver the ideas to the viewers and it is noticeable for this study to observe more the interpreter's behavior when interpreting.

Think-aloud strategies were used to deliver the obstacles and challenges that the interpreter faced when he is interpreting. By observing at this behavior, the study manages to decide that the tendency of think-aloud strategy usage is when the interpreter face an SL that are untranslatable by him, either he changes the untranslatable words caused by explicitness or harsh language that doesn't met the standards and requirements or to provide another understanding through his gestures and expression.

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# The Context of Languages and Pedagogical Aspects in Teen Lit Novels

**Cynantia Rachmijati & Anita Anggraeni**
*cynantiarachmijati@ikipsiliwangi.ac.id & anitaenglish26@gmail.com*
Faculty of Language, Institut Keguruan dan Ilmu Pendidikan (IKIP) Siliwangi

## Abstract

*Teen-lit is one of the teenage novel genres. Teen-lit comes from the word teen and lit which means literature or written works. Teenlit novel means written works made by teenager telling stories revolved in teenagers' life. This research aims at knowing how many and what types of code mixing are found inside the novel, along with the pedagogic aspects in it. The subjects of the research are chick-lit teen-lit genre entitled* Aviredie *by Alline,* Grow up! *by Sucia Ramadhani,* Pertama kalinya! *by Sitta Karina and* Oppa and *I by Orizuka and Lia Indra; and lad-lit teen lit genre entitled* Hidden agenda *by Jacob Julian,* Marmut merah jambu *by Raditya Dika,* School of chemistry *by Al Dhimas. The research method is qualitative method. The research results show that teen-lit mostly use more of outer code mixing in English as their speech rather than inner code mixing in their mother tongue (Indonesia), and mostly contains of social, cultural and moral paedagogic aspects. Educators especially English teacher can use this teen lit novels as one of the teaching materials.*

***Keywords*** *: pedagogical aspects, teen-lit*

## Introduction

Teen Lit or teen literature has been famous genre since the 2000s. The first Teen Lit novel that came out in the early 2000s was the novel *DeaLova* which sold 10,000 copies. Because of this light-hearted and sometimes hedonic tales, there has been many clashes between the readers and observers. Although teen-lit and chick-lit is not only read by teenage readers, many literary observers say that teen-lit is a low literary and weightless work (http://www.binasyifa.com, 2016.)

In teen-lit mixtures of word codes between Indonesian and English are observed. This is meant to fit the context of the adolescent language. Teen-lit content that is closely related to adolescent life can be useful as a teaching material in the classroom and introducing adolescents to life. Through the fabrication of the existing story, the readers (teenagers) are introduced to various problems and how the characters in the story try to overcome them. Indirectly adolescents will recognize various adolescent problems as well as learn how to cope with them. In fact, in the teenage novels there are many inspiring things that can motivate the readers.

The aims of this research are to know the number and type of mixed word codes in teen-lit novels. The objects of this research are teen lit novels. The research analyzes English sentences in the novels based on Suwito's theory (1985); educational values in the novels (Andika, 2010) which include religious, moral, social, and cultural values.

## Conceptual Framework

### Code mixing

According to Nababan (1986: 32) mixed languages are mixing two or more languages

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

in a language act (speech act or discourse) without anything in the language situation that requires mixing the language. In such circumstances, only the relaxation of the speakers and or habits is obeyed. Based on these statements it can be stated that the mixing of languages is not influenced by the language situation. This is not in line with the concept of mixed codes that exist in KBBI that have been put forward. Based on Nababan's concept of mixed code, the speech situation does not play an important role in influencing mixed speech. It is precisely the casualties and habits that determine or influence a person in mixing code. Auzar and Hermandra (2006: 49) make it clear that mixed codes are an activity of mixing two or more languages in a language action.

Based on several concepts concerning language intervention can be expressed as a mixture of code is the use or use of two or more languages in certain situations. The use of two or more languages can be the form of words, phrases, clauses, phrases, and idioms. The use of such things aims to create a style for a speech. The style or method used is associated with a mixed code, and limits the code's mixed form to the situation and no longer occupies its own functions.

## Type of Code Mixing

According to Suwito (1985) if there are two or more languages used interchangeably by the same speaker there will be contact language, so that there is a mixture of code and transfer the code. In such conditions, then there is the event of mutual contact between the language with one language (language contacts) in communication events. Code transfer and code mix are always attached to everyday life, especially in conversation with others.

By its nature, the transfer of code can be classified into two types namely, the internal code transfer and the transfer of external code. Internal code switching is a transfer of code that occurs between regional languages in a single national language, such as Javanese and Madurese. The external code change is a code transfer that occurs between the original language with a foreign language, for example Indonesian with English. The example of inner code mixing is *"Gua akan **muterin** lagunya Jason Mraz"*; while the example of outer code mixing is *"**All right next** insan muda."*

## Teen Lit

Etymologically, teen lit is an acronym of two English words, teenager and literature Referring to this understanding, teen lit can be interpreted as a segmented reading of adolescents (teenagers) that lifts adolescent life. Talking about teen lit certainly cannot be separated from chick lit. Chick lit is directed at the market of adult girls 17-26 years, while teen lit is for women who are younger, as old as junior-high school students (www.suaramerdeka.com, 2005). It is not difficult to recognize them, because there is always a label on the book cover: "Teenlit" or "Chicklit."

In Indonesia alone, the teen lit does not arise suddenly. At the end of 1986 the adolescent novel, *Catch Me You Kujitak* by Hilman Hariwijaya. This teenage novel tells a teenage boy of high school (named Lupus). It was published in December 1986 by PT. Gramedia. As many as 5,000 copies were sold in less than one week, and within two months it sold more than 22,500 copies (www.gramedia.com). The form of teen lit was already known in Indonesia, even earlier than the United States. However, at that time it was not yet called teen lit. Genres in popular teen lit are chick lit (which tells about the life of young women), and lad lit (which tells about the life of the male youth).

## Educational Values

The values of education in the novel are as follows (Andika, 2010):

a. The value of religious education. Religion is a consciousness that implicates deeply in the depths of the human heart as human nature.
b. The value of moral education. Moral is something conveyed by the author to the reader and is the meaning contained in the literary work.
c. The value of social education. The word social means matters concerning the public / public interest.

Social value is a wisdom that can be derived from social behavior and social life.

d. The value of cultural education. Cultural values according to Rosyadi (1995: 74) is something that is considered good and valuable by a group of people or tribes that would not necessarily be viewed good by other people or ethnic groups because the cultural values limit and provide characteristics to the community and culture .

## Research Method

This research is done by using qualitative approach. Therefore, the results are presented in the form of description of data that have been limited by the formulation of problems and research objectives. The authors chose a qualitative descriptive approach because this study is intended to describe aspects of language as well as education from teen lit novels (the objects of research).

The objects of the research are:
Chick lit:

1. *Alired "Aviredie"* by Mizan
2. *Grow up!* by Sucia Ramadhani (Mizan Publication)
3. *First time!* By Sitta Karina et al (Gramedi Pustaka Utama)
4. *Oppa and* I by Orizuka and Lia Indra (Haru editions).

Lad lit:

1. *Hidden agenda* by Jacob Julian (Bukune's publications)
2. *Pink Marmot* by Raditya Dika (Media Gagas publication)
3. *School of Chemistry* by Al Dhimas (Media Gagas publication)

## Results

### 1. Chick-lit *Oppa and I*

Park Jae In and Park Jae Kwon are twin sisters who live separately because their parents decided to split up. Park Jae In lives with his mother in Jakarta while Park Jae Kwon lives in Korea with his father. After 5 years, both parents are together again and live in Korea, but Park Jae In feels her family has changed so much that she withdraws and does not want to hang out with family and friends at her school. Gradually Park Jae Kwon's bubbly personality melts the hearts of her twin sisters, so they make up and become better sisters toward each other.

**Table 1. Utterances in *Oppa and I***

| No | Data | Type |
|---|---|---|
| 1 | "Eomma, please deh !" (page 6) | Outer code mixing |
| 2 | "..hanya untuk mengecek perkembangan amusement park di Halyuwood" (page 18) | Outer code mixing |
| 3 | "sebuah karakter film animasi terkenal yang dijadikan landmark di Halyuwood"(page 18) | Outer code mixing |
| 4 | "Kenapa mood Jae in bisa tiba-tiba berubah seperti ini?"(page 20) | Outer code mixing |
| 5 | "Mengikuti camping di sekolah"(page 21) | Outer code mixing |
| 6 | "Kalau saja ayahnya bukan workaholic"(page 22) | Outer code mixing |
| 7 | "Jae In sekarang berada di atap yang bisa digunakan sebagai lapangan basket outdoor"(page 34) | Outer code mixing |
| 8 | "Melihat Jae Kwon menyambut high-five dari para gadis yang berteriak girang"(page 35) | Outer code mixing |
| 9 | "Eomma tidak tahu anak laki-laki Eomma sebegini kerennya"(page 36) | Inner code mixing |
| 10 | "Ketua kelas sepertinya tidak cocok mendengarkan lagu girlband apalagi sampai menari seperti tadi"(page 42) | Outer code mixing |
| 11 | "Jae In menatap action figure itu selama beberapa saat"(page 45) | Outer code mixing |
| 12 | "Tahun lalu ia ditolak mengikuti casting karena dianggap belum cukup umur"(page 49) | Outer code mixing |
| 13 | "Ada pertandingan yang masih harus ia kejar, setidaknya sampai ia berani | Outer code mixing |

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

| | | |
|---|---|---|
| | membuang image yang selama ini ia jaga"(page 52) | |
| 14 | "Kau tampak seperti zombie" (page 63) | Outer code mixing |
| 15 | "Mereka mengadakan pertunjukkan berdasarkan feeling saja"(page 71) | Outer code mixing |

## 2. Chick-lit *Grow Up!*

Fanny and her friends in the "Magazine School" were busy preparing new editions for publication. But before the deadline, it turned out there was someone who stole the articles they were working on. After further investigation, they finally found out that the culprit was Fanisa, a girl who envied the "Magazine School". They finally forgave each other and "Magazine School" club struggled to follow the national school magazine competition. With various struggles and support from parents and teachers at school, this "Magazine School" finally won the competition and came out as the first winner.

**Table 2. Utterances in *Grow up!***

| No | Data | Type |
|---|---|---|
| 1 | "Aku mau nyelesain pekerjaan, soalnya kemarin pulang malam"(page 12) | Inner code mixing |
| 2 | "Entar deh"(page 12) | Inner code mixing |
| 3 | "Feeling aku sudah dikumpulkan kemarin"(page 13) | Outer code mixing |
| 4 | "Ih dia mah telmi!"(page 14) | Inner code mixing |
| 5 | "Mungkin kebuang sama Mang Ujang"(page 15) | Inner code mixing |
| 6 | "Walaupun dikasih PR IPS banyak banget"(page 16) | Inner code mixing |
| 7 | "Ada dua anak laki-laki asyik makan mie ayam sambil ketawa ngakak"(page 16) | Inner code mixing |
| 8 | "Kebetulan gua mau ngomong sesuatu"(page 16) | Inner code mixing |
| 9 | "What? Oh nooo !" (page 17) | Outer code mixing |
| 10 | "Sini deh pada deket"(page 18) | Inner code mixing |
| 11 | "Tuh kan bener!"(page 17) | Inner code mixing |
| 12 | "Kami enggak bakal menyerah begitu aja"(page 18) | Inner code mixing |
| 13 | "Hakikal yang tadinya nenukuju semangat full, kini semangatnya turun drastis"(page 19) | Outer code mixing |
| 14 | "Calwa hanya berkata enggak jelas"(page 19) | Inner code mixing |
| 15 | "Ya ampun lagi ngapain kalian?"(page 20) | Inner code mixing |
| 16 | "Aku senang dengan suasana akrab, gokil dan tentunya kompak" (page 21) | Inner code mixing |
| 17 | "Banyak teman sekolah yang nge-fan sama kakak"(page 26) | Outer code mixing |
| 18 | "Tau enggak siapa pelakunya?"(page 28) | Inner code mixing |
| 19 | "Memakai topi dengan tulisan so bad"(page 29) | Outer code mixing |
| 20 | "Mana mungkin Fanisa pake gelang"(page 32) | Inner code mixing |
| 21 | "Ngarang lo"(page 34) | Inner code mixing |
| 22 | "Tega banget!"(page 35) | Inner code mixing |
| 23 | "Enggak mungkin Shany, dia kan baik banget!"(page 36) | Inner code mixing |
| 24 | "Tulisan apa? Kita lihat kemaren nggak ada tulisan. Ngaco kamu".(page37) | Inner code mixing |
| 25 | "Kamu lebih mihak Fanisa daripada kita?"(page 40) | Inner code mixing |
| 26 | "Kamu masuk lewat belakang alias nyogok!"(page 41) | Inner code mixing |

| | | |
|---|---|---|
| 27 | “Dia mendapatkan kunci ketiga yang di-copy dari kunci Mang Ujang”.(page 42) | Outer code mixing |
| 28 | “Awas tuh anak kalau ketemu lagi gua jadiin perkedel!”(page 45) | Inner code mixing |
| 29 | “Kenapa Tuhan ciptain orang kayak gitu?”(page 46) | Inner code mixing |
| 30 | “Alunan lagu dari handphone membuatku melupakan waktu”(page 48) | Outer code mixing |
| 31 | “Tadinya aku mau bareng kakak”(page 49) | Inner code mixing |
| 32 | “Gua telat gara-gara tugas” (page 50) | Inner code mixing |
| 33 | “Kami akan siapkan se-perfect mungkin”(page 56) | Outer code mixing |
| 34 | “Gua ganteng kan?”(page 58) | Inner code mixing |
| 35 | “Setelah selesai mencoret-coret note, aku memikirkan sesuatu untuk lomba”(page 60) | Outer code mixing |
| 36 | “Kita urusin lomba majalah”(page 62) | Inner code mixing |
| 37 | “Biarin aja”(page 64) | Inner code mixing |
| 38 | “Napa tuh si Tarie?”(page 65) | Inner code mixing |
| 39 | “I tell one time yeah!”(page 67) | Outer code mixing |
| 40 | “Ilmi menoleh kearah tongkrongan Fanisa”(page 69) | Inner code mixing |
| 41 | “Udah jangan diladenin anak kaya gitu mah”(page 70) | Inner code mixing |
| 42 | “Tapi whatever lah itu urusan dia”(page 73) | Outer code mixing |
| 43 | “Whatever lah”(page 78) | Outer code mixing |
| 44 | “Please deh”(page 79) | Outer code mixing |
| 45 | “Anak-anak lagi pada gokil”(page 79) | Inner code mixing |
| 46 | “Buatlah se-perfect mungkin” (page 84) | Outer code mixing |
| 47 | “Dinda mempunyai pekerjaan double”. (page 90) | Outer code mixing |
| 48 | “Jangan kecapean” (page 98) | Inner code mixing |
| 49 | “Peace kak !”(page 99) | Outer code mixing |
| 50 | “Swear saya mau jadi pengurus”(page 103) | Outer code mixing |
| 51 | “Otto hanya menganggukan kepala sambil mengangkat jempol dengan gaya sok cool”(page 110) | Outer code mixing |
| 52 | “Ini refreshing terakhir kami”(page 111) | Outer code mixing |
| 53 | “Deadlinenya satu hari lagi”(page 115) | Outer code mixing |
| 54 | “Aku yang dicuekin jadi geram”(page 115) | Inner code mixing |
| 55 | “Oh God,satu langkah lagi menuju kemenangan”(page 133) | Outer code mixing |
| 56 | “Ternyata perjuanganku enggak sia-sia meski harus tiga hari dua malam ngedit ini itu”(page 133) | Outer code mixing |
| 57 | “Ayahku seperti berteriak saat naik roller coaster saat mengetahui sekolah kami masuk tiga besar”(page 136) | Outer code mixing |
| 58 | “Kamu enggak bakal bisa licik-licikin kami lagi”(page 137) | Inner code mixing |
| 59 | “Mereka tidak bisa menahan tawa yang sudah full”(page 138) | Outer code mixing |
| 60 | “Udahlah kita positive thinking aja !”(page 148) | Outer code mixing |
| 61 | “Saking nervous sampai keringatan”(page 149) | Outer code mixing |

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

| | | |
|---|---|---|
| 62 | "Aku masih tidak percaya dengan miracle from God"(page153) | Outer code mixing |
| 63 | "Semua itu perlu waktu dan kamipun begitu. Grow up!"(page 177) | Outer code mixing |

### 3. Chick-lit *What Friends are for*

The story is about 6 girls named D'Alexandra Fransiska, Verlyna Ramos Prestige, Laura Lavigne, Ayra Grace, Clara Angelina and Beferly Juliana who are friends and go to a boarding school called Titania Boarding Secondary School and live life as students and try to be friendly with one another.

**Table 3. Utterances in "What Friends are for"**

| No | Data | Type |
|---|---|---|
| 1 | "Terlahir sebagai British, dia selalu berglitter" (page 16) | Outer code mixing |
| 2 | "Seorang New Yorker, friendly" (page 16) | Outer code mixing |
| 3 | "Hobinya mengoleksi sneakers dan boots berwarna warni sesuai trend" (page 17) | Outer code mixing |
| 4 | "Memiliki jiwa adventure"(page 17) | Outer code mixing |
| 5 | "Her lucky color is green" (page 17) | Outer code mixing |
| 6 | "She has lived in la-la land (Los Angeles) with her family except for now" (page 18) | Outer code mixing |
| 7 | "The pinky girl yang alergi kismis" (page 18) | Outer code mixing |
| 8 | "Suara apa itu? Ghost?" (page 21) | Outer code mixing |
| 9 | "Lyna, what's up?" (page 21) | Outer code mixing |
| 10 | "What? Itu kamar kosong bekas gudang kan?" (page 21) | Outer code mixing |
| 11 | "Entar kita lanjutin"(page 22) | Inner code mixing |
| 12 | "Mereka berempat terlihat sangat menawan dan very beautiful!". (page 24) | Outer code mixing |
| 13 | "Kenapa kamu bisa dapat segitu?" (page 26) | Inner code mixing |
| 14 | "Ternyata feeling Lyna benar, suara tangisan bayi terdengar sangat jelas" (page 27) | Outer code mixing |
| 15 | "I don't know. Let get to her" (page 28) | Outer code mixing |
| 16 | "Yes I know, she is Mrs.Flanisca. Why?"(page 28) | Outer code mixing |
| 17 | "Ooo…enggak apa-apa" (page 30) | Inner code mixing |
| 18 | "Aku harus cepetan mandi"(page 32) | Inner code mixing |
| 19 | "Tubuhku yang harum cologne jadi bau keringat" (page 35) | Outer code mixing |
| 20 | "Tunggu sebentar,aku panggil Sir Pablo security kita" (page 36) | Outer code mixing |
| 21 | "Student, pay attention please" (page 38) | Outer code mixing |
| 22 | "Yes,Miss.What's up?" (page 38) | Outer code mixing |
| 23 | "Entar aku nangis lagi" (page 40) | Inner code mixing |
| 24 | "Kamu tadi pagi enggak mandi?" (page 40) | Inner code mixing |
| 25 | "Waw, lavender. I like it, thanks !" (page 41) | Outer code mixing |
| 26 | "Laura boring diam-diaman di pesawat"( page 43) | Outer code mixing |
| 27 | "It's very easy ! The answer is Jambu !" (page 44) | Outer code mixing |

| | | |
|---|---|---|
| 28 | “Yes Laura, are you ready?” (page 45) | Outer code mixing |
| 29 | “Apaan sih kamu ini”(page 45) | Inner code mixing |
| 30 | “Excuse me Sir can you help me?”(page 46) | Outer code mixing |
| 31 | “Salah satu tempat kunjungan yaitu Loving care, so ?” (page 46) | Outer code mixing |
| 32 | “Oh God, sungguh kasihan anak-anak ini”(page 47) | Outer code mixing |
| 33 | “By the way, Stralet lahir tahun berapa?” (page 49) | Outer code mixing |
| 34 | “Star berjanji nggak akan ngecewain mereka berdua” (page 49) | Inner code mixing |
| 35 | “Seorang gadis yang terkenal manja dan sombong namun tetap friendly” (page 54) | Outer code mixing |
| 36 | “Of course, now choose the clothes baby” (page 56) | Outer code mixing |
| 37 | “Padahal aku pengin banget” (page 61) | Inner code mixing |
| 38 | “Kalau enggak aku habisin” (page 61) | Inner code mixing |
| 39 | “Aku sudah nawarin teh apel ke kamu” (page 62) | Inner code mixing |
| 40 | “Aku enggak mau persahabatan kalian hancur gara-gara aku” (page 63) | Inner code mixing |
| 41 | “Ih lucu banget!” (page 67) | Inner code mixing |
| 42 | “Enggak bisa, dia sudah ada di tanganku” (page 68) | Inner code mixing |
| 43 | “Merekan pun janji kelingking lalu ber high five” (page 70) | Outer code mixing |
| 44 | “Aku udah enggak sabar nih” (page 72) | Inner code mixing |
| 45 | “Please semalam aku bermimpi buruk” (page 79) | Outer code mixing |
| 46 | “Teman-teman ayolah ngertiin aku !” (page 79) | Inner code mixing |
| 47 | “It’s not in La la land ! It’s real ! I don’t understand with you all” (page 80) | Outer code mixing |
| 48 | “Ngapain enaknya?” (page 80) | Inner code mixing |
| 49 | “Boring banget” (page 80) | Outer code mixing |
| 50 | “Thanks ! I need you ! “ (page 86) | Outer code mixing |
| 51 | “Bersihin tuh air matanya” (page 86) | Inner code mixing |
| 52 | “Caranya gimana?” (page 88) | Inner code mixing |
| 53 | “Mereka berdua langsung loncat dari springbed” (page 89) | Outer code mixing |
| 54 | “Aku dapet yang pink” (page 90) | Inner code mixing |
| 55 | “By the way…” (page 90) | Outer code mixing |
| 56 | “Please crank it up ! I love this song” (page 91) | Outer code mixing |
| 57 | “Good noon Mistress!” (page 93) | Outer code mixing |
| 58 | “Kamu ini lari-lari mulu” (page 97) | Inner code mixing |
| 59 | “Kita ini capek banget ngejar kamu dari tadi” (page 97) | Inner code mixing |
| 60 | “Hanya boleh mengenakan lip glow atau ice lips” (page 98) | Outer code mixing |
| 61 | “Best friends aku punya ide” (page 101) | Outer code mixing |

| | | |
|---|---|---|
| 62 | "Yummiee..lezatnya aneka jajanan ketika disantap dalam keadaan lapar" (page 106) | Outer code mixing |
| 63 | "Aku masih berpikir omongan gadis itu" (page 107) | Inner code mixing |
| 64 | "For my besties, vas happenin?" (page 108) | Outer code mixing |
| 65 | "Someone said that she was "out of existance" in New York" (page 108) | Outer code mixing |
| 66 | "I miss you so much ! I surear !" (page 108) | Outer code mixing |
| 67 | "Please go back ! Back to your ! (page 109) | Outer code mixing |
| 68 | "Masalah itu serahin saja sama aku" (page 113) | Inner code mixing |
| 69 | "Setelah itu I am back to Titania!" (page 114) | Outer code mixing |
| 70 | "Masa gitu aja takut?" (page 115) | Inner code mixing |
| 71 | "Aku jamin hasilnya fantastic, brilliant dan yang pasti excellent" (page 117) | Outer code mixing |
| 72 | "Aku belum jelasin" (page 118) | Inner code mixing |
| 73 | "Kamu berhak mendapatkannya cause you're an early bird" (page 122) | Outer code mixing |
| 74 | "Kenapa kamu enggak nasihatin si Ayra?" (page 124) | Inner code mixing |
| 75 | "Enough is enough. Just to the point" (page 132) | Outer code mixing |
| 76 | "If he's dumb enough for walks away. So you have to be SMART enough to let him goes" (page 133) | Outer code mixing |
| 77 | "You make me feel much better. I don't have to give my tears for that dumb boy" (page 134) | Outer code mixing |
| 78 | "Being single doesn't mean you're weak. It means you're strong enough to wait for what you deserve" (page 134) | Outer code mixing |
| 79 | "I wanna go to an university in UK" (page 135) | Outer code mixing |
| 80 | "Friends' love are one in the different bodies" (page 135) | Outer code mixing |
| 81 | "You're my best friends that I ever had" (page 136) | Outer code mixing |

### 4. Chick-lit *Pertama Kalinya*

This novel has 8 short stories related to teenager's first experiences. There are stories about teenagers who always feel selfish and start learning to understand other people, stories about teenagers who study apprenticeship in fashion companies, and stories about teenagers who first held social events and other events.

**Table 4. Utterances in *Pertama Kalinya***

| No | Data | Type |
|---|---|---|
| 1 | "Ia terkesan sok cool walau mulutnya berkomat-kamit cerewet"(page 10) | Outer code mixing |
| 2 | 'My mom even sent me a friend recquest. That's a doomsday!'(page 10) | Outer code mixing |
| 3 | "Keluh Bella yang termasuk dalam barisan miss popular"(page 10) | Outer code mixing |
| 4 | "Nggak seperti di film-film, punya guardian angel ternyata nggak asyik"(page 11) | Outer code mixing |
| 5 | "Untungnya Miss Farah guru kesenian mereka adalah seorang hippie"(page 12) | Outer code mixing |
| 6 | "Jadinya mau gambar bebek jadinya kodok pun Musa pasti dapat excuse dari Miss Farah'(page 13) | Outer code mixing |
| 7 | "Jenar memang terkenal movie freak"(page 13) | Outer code mixing |
| 8 | "Maybe you have to start behaving more nicely"(page 14) | Outer code mixing |

| | | |
|---|---|---|
| 9 | "It's a fake start". (page 14) | Outer code mixing |
| 10 | "Save water, save the earth" (page 15) | Outer code mixing |
| 11 | "Gua kan bukan geek"(page 16) | Outer code mixing |
| 12 | "Eh tapi beneran lho..."(page 18) | Inner code mixing |
| 13 | "Gua nggak mau denger apa-apa lagi dari lo"(page 18) | Inner code mixing |
| 14 | "Karena itu lo jadi ngebelain Bella melulu?" (page 18) | Inner code mixing |
| 15 | "Gua nggak mau ngeliat lo lagi" (page.19) | Inner code mixing |
| 16 | "Joya is hotter than Bella"(page.20) | Outer code mixing |
| 17 | "A true friend stabs you in the front"(page.20) | Outer code mixing |
| 18 | "Gua nggak pernah suka hang out sama anak-anak"(page.20) | Outer code mixing |
| 19 | "Gua minta lu berhenti mencela Bella bukan karena ngebelain Bella" (page.21) | Inner code mixing |
| 20 | "Nggak semua orang Deplu ditugasin di luar negeri" (page.21) | Inner code mixing |
| 21 | "You silly"(page.22) | Outer code mixing |
| 22 | "Gua pengen jadi Kui yang lebih baik"(page.22) | Inner code mixing |
| 23 | "Page pertama yang ia lakukan adalah memberitahu kedua orang tuanya yang superexcited'(page.24) | Outer code mixing |
| 24 | "Selamat ya ! I am proud of you'(page.25) | Outer code mixing |
| 25 | "I think I want to stop this from happening, I want to cut it off!"(page.26) | Outer code mixing |
| 26 | "What do you think?" (page.27) | Outer code mixing |
| 27 | "Anika dan Yori sama-sama setuju pada kata-kata opposites attract"(page.28) | Outer code mixing |
| 28 | 'I'll miss you , you know. I'll miss everything in here! The food, the atmosphere and especially the people" (page.28) | Outer code mixing |
| 29 | "And what Anika? Do you think i wont?' (page.28) | Outer code mixing |
| 30 | "Ia merasa begitu excited menerima kabar tersebut"(page.29) | Outer code mixing |
| 31 | "Very,but I'm luckier"(page.30) | Outer code mixing |
| 32 | "Come on. I am lucky to have you" (page.30) | Outer code mixing |
| 33 | 'Yori the honest, the heartwarming, the most understanding, the sweetest person"(page.31) | Outer code mixing |
| 34 | "You are so cheesy"(page.31) | Outer code mixing |
| 35 | "Nah, I'm nuts" (page.31) | Outer code mixing |
| 36 | "Mungkin terdengarnya cheesy what so ever" (page.32) | Outer code mixing |
| 37 | "All of a sudden, Anika memanggil Yori"(page.32) | Outer code mixing |
| 39 | "Nik, I know you want it. This is what you have been wanting your whole life!' (page.33) | Outer code mixing |
| 40 | "I'm proud of her" (page.33) | Outer code mixing |
| 41 | "Nggak semua orang memperoleh kesempatan seperti kamu"(page.34) | Inner code mixing |
| 42 | "A few steps ahead and who nows what will happen next?" (page.34) | Outer code mixing |
| 43 | "I will be always be the same Yori. I will chase you later" (page.34) | Outer code mixing |

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| | | |
|---|---|---|
| 44 | "Lena, roommate dari Rusia sudah tertidur pulas' (page.34) | Outer code mixing |
| 45 | "Aku paling kepikiran kalau kamu sakit"(page.35) | Inner code mixing |
| 46 | "Menurut Anika jauh dari cheesy" (page.36) | Outer code mixing |
| 47 | "Anika tinggal bersama host mom yang super cool" (page.36) | Outer code mixing |
| 48 | "Akan kuminta puppy yang jantan nanti"(page.38) | Outer code mixing |
| 49 | "Seandainya badanku lebih kurus pasti aku lebih happy" (page.43) | Outer code mixing |
| 50 | "Figur skinny itu" (page.43) | Outer code mixing |
| 51 | "Aku yakin sekali Iz punya rahasia khusus agar bisa tetap skinny kayak anorexic model"(page.44) | Outer code mixing |
| 52 | "Sebagai cewek- it girl - selera makannya kuli abis!" (page.46) | Outer code mixing |
| 53 | "Tahu anaknya terobsesi menjadi se-fabulous Diane von Furstenberg" (page.53) | Outer code mixing |
| 54 | "Hey Keyko, if you want to chase your dreams, you gotta do it now!" (page.55) | Outer code mixing |
| 55 | "Dia akan bantu kamu,. Understood?" (page.55) | Outer code mixing |
| 56 | "Pardon? Another personal assistant for me?" (page.55) | Outer code mixing |
| 57 | "Good luck dear!" (page.55) | Outer code mixing |
| 58 | "Ia tipe orang yang straight to the point" (page.56) | Outer code mixing |
| 59 | "Wajah Keyko yang gampang blushing pun langsung memerah seperti tomat matang" (page.57) | Outer code mixing |
| 60 | "Which color would you spontaneously associate with love, vitality, passion and power?" (page.60) | Outer code mixing |
| 61 | "Red is the color of love. It's obvious isn't it?" (page.60) | Outer code mixing |
| 62 | "We're done" (page.61) | Outer code mixing |
| 63 | "Dua karakter : warm and fiery" (page.62) | Outer code mixing |
| 64 | "Please welcome a super fabulous girl. My partner!" (page.65) | Outer code mixing |
| 65 | "Padapage aku kebelet ingin update status" (page.67) | Inner code mixing |
| 66 | "Aku kepingin Facebook-an" (page.71) | Inner code mixing |
| 67 | "Kamu kerasan ndak disini?" (page.71) | Inner code mixing |
| 68 | "Kamu pasti kepincut Mas Awan !" (page.72) | Inner code mixing |
| 69 | "Mbak mikirin apa?"(page.78) | Inner code mixing |
| 70 | "Rumor has it that L is no one without the shiny A" (page.82) | Outer code mixing |
| 71 | "Nama lengkap Livia juga so-so banget"(page.82) | Outer code mixing |
| 72 | "Nggak berarti mereka harus jadi model wannabe ke sekolah kan?" (page.83) | Outer code mixing |
| 73 | "Liv bertanggung jawab menyediakan minuman ringan sampai froyo"(page.84) | Outer code mixing |
| 74 | "Trey emang cute" (page.85) | Outer code mixing |
| 75 | "Ia memakai kacamata bingkai tebal yang membuatnya terlihat 100% nerdy" (page.86) | Outer code mixing |
| 76 | "Dasar geek!" (page.87) | Outer code mixing |
| 77 | "Back off geek!" (page.88) | Outer code mixing |

| | | |
|---|---|---|
| 78 | "You may be the queen bee but be careful with people you think as wannabes" (page.92) | Outer code mixing |
| 79 | "Don't waste my stupid time, Liv" (page.95) | Outer code mixing |
| 80 | "Backstabber brengsek!" (page.96) | Outer code mixing |
| 81 | "Sekarang malah dikacangin abis-abisan" (page.96) | Inner code mixing |
| 82 | "This is a stupid fight I don't even feel like winning at all" (page.96) | Outer code mixing |
| 83 | "Ayumi nggak akan berubah. Some people simply don't" (page.97) | Outer code mixing |
| 84 | "A month passed by and L is happier as a band player than a cheerleader. She's definitely a survivor. Her life with A is a history" (page.98) | Outer code mixing |
| 85 | "Here we go again" (page.101) | Outer code mixing |
| 86 | "Living in a very fast lane" (page.111) | Outer code mixing |
| 87 | "Tempat yang menurutku sangat commoner like" (page.111) | Outer code mixing |
| 88 | "She will definitely freak out" (page.112) | Outer code mixing |
| 89 | "Blunt and rude as she always be, but the woman is still my mom" (page.112) | Outer code mixing |
| 90 | "Kendra will look striking in Chanel" (page.113) | Outer code mixing |
| 91 | "It's too crowded here" (page.114) | Outer code mixing |
| 92 | "Untungnya Mamah masih sibuk jadi social butterfly" (page.114) | Outer code mixing |
| 93 | "Jadi beritanya buzzing banget di seantero Jakarta" (page.118) | Outer code mixing |
| 94 | "What the heck is happening here?" (page.119) | Outer code mixing |
| 95 | "I'm lost in her charm" (page.124) | Outer code mixing |
| 96 | "Nggak usah maksain duduk di atas sama aku" (page.126) | Inner code mixing |
| 97 | "Aku udah beliin kamu makanan" (page.129) | Inner code mixing |
| 98 | "Everything is gonna be okay" (page.134) | Outer code mixing |
| 99 | "Main ngibrit keluar kelas" (page.138) | Inner code mixing |
| 100 | "Lupain semua diet kamu hari ini" (page.146) | Inner code mixing |
| 101 | "Kamu bakal makan hati kalau jadian sama cowok freak kaya begitu" (page.147) | Outer code mixing |
| 102 | "Forever will be my most favorite cousin!" (page.149) | Outer code mixing |
| 103 | "Shoot ! Damn ! " (page.152) | Outer code mixing |
| 104 | "If only I could move to the afterlife, I wouldn't be here moron" (page.153) | Outer code mixing |
| 105 | "Sai dapat melihat kalau gadis ini sebenarnya super snob" (page.160) | Outer code mixing |

## 5. Lad lit *Hidden Agenda*

SMA Budi Bakti suffers from a shock after finding a report of financial irregularities in their OSIS funds. Many extracurricular activities do not work well because the funds are frozen by schools. Jana tries to investigate, to make the extra-curricular activities run smoothly as usual.

**Table 5. Utterances in *Hidden Agenda***

| No | Data | Type |
|---|---|---|
| 1 | "Sudah kubilang on time" (page.2) | Outer code mixing |
| 2 | "Jangan-jangan kau korban bullying di sekolah?" (page.6) | Outer code mixing |
| 3 | "Nasib band di kota sangat sucks!" (page.7) | Outer code mixing |

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

| | | |
|---|---|---|
| 4 | "Mardian sosok yang tegas dan good looking" (page.13) | Outer code mixing |
| 5 | "Lagian mana mungkin aku pacaran sama situ" (page.15) | Inner code mixing |
| 6 | "Aku nggak perlu begituan" (page.15) | Inner code mixing |
| 7 | "Aku masih sibuk nyusun laporan" (page.16) | Inner code mixing |
| 8 | "Gaya pengajaran Pak Slamet sangat old school" (page.27) | Outer code mixing |
| 9 | "Apaan sih?" (page.32) | Inner code mixing |
| 10 | "Mending kita ke Mardian yu" (page.42) | Inner code mixing |
| 11 | "Katanya mau ngasih alat baru" (page.44) | Inner code mixing |
| 12 | "Alex merupakan sosok bad boy di sekolah" (page.46) | Outer code mixing |
| 13 | "Kamu ngagetin aja" (page.49) | Inner code mixing |
| 14 | "Sudah dibilang datang on time" (page.55) | Outer code mixing |
| 15 | "Setiap band harus punya leader" (page.60) | Outer code mixing |
| 16 | "Tumben baru nongol" (page.68) | Inner code mixing |
| 17 | "Seminar entrepreneur sedang digodok" (page.69) | Outer code mixing |
| 18 | "Kamu ternyata kurang update juga ya"(Page.72) | Outer code mixing |
| 19 | "Ngelamunin cowok disini?" (page.74) | Inner code mixing |
| 20 | "Nanti aku kabari"(page.79) | Inner code mixing |
| 21 | "Kapan kamu balikin duitku?"(page.81) | Inner code mixing |
| 22 | "Karin tertawa garing" (page.85) | Inner code mixing |
| 23 | "Diserahi uang sebegitu banyak"(page.86) | Inner code mixing |
| 24 | "Lagian percaya kok" (page.99) | Inner code mixing |
| 25 | "Aku maafin" (page.103) | Inner code mixing |
| 26 | "Kalau ngomongin pekerjaan jangan sama aku"(Page.106) | Inner code mixing |
| 27 | "Prestise yang didapat pasti beda"(Page.107) | Outer code mixing |
| 28 | "Semoga saja mereka mau ngeluarin uang segini banyak" (page.109) | Inner code mixing |
| 29 | "Biar dia jadi buzzer music kita kelak"(page.196) | Outer code mixing |

### 6. Lad Lit *Marmut Merah Jambu*

Raditya Dika, better known as Dika, tells various forms of love story from the simplest love story when he was elementary school to the most pure love story between family members.

**Table 6. Utterances in *Marmut Merah Jambu***

| No | Data | Type |
|---|---|---|
| 1 | "Aldi memang dongo"(page.1) | Inner code mixing |
| 2 | "What's up baby?" (page.2) | Outer code mixing |
| 3 | "Tante-tante desperate" (page.3) | Outer code mixing |
| 4 | "Aldi secara tidak sengaja bertemu face to face dengan Widya" (page.3) | Outer code mixing |
| 5 | "Besoknya gua ikutan bikin"(page.5) | Inner code mixing |
| 6 | "Mungkin Nobita kena aids nggak bakalan dapetin Lulu Tobing" (page.6) | Inner code mixing |
| 7 | "Who are you?" (Page.6) | Outer code mixing |
| 8 | "Emangnya belom pernah dengar suaranya?"(page.8) | Inner code mixing |
| 9 | "Gua pengin Widya tahu apa yang gua rasain" (page.9) | Inner code mixing |
| 10 | "Seandainya Aldi dulu dengerin kata-kata Dika"(page.10) | Inner code mixing |
| 11 | "Gua bukanlah fashionista" (page.13) | Outer code mixing |
| 12 | "Wah kata nyokap gua ketika ngeliatin di garasi"(page.17) | Inner code mixing |
| 13 | "Keinginan terbesar adalah pengin punya grup detektif" (page.17) | Inner code mixing |
| 14 | "Ditakutin penjahat" (page.19) | Inner code mixing |
| 15 | "Kesimpulan : kita cemen" (page.22) | Inner code mixing |

| | | |
|---|---|---|
| 16 | "Gua pengin ikutan" (page.24) | Inner code mixing |
| 17 | "Cupu abis" (page.26) | Inner code mixing |
| 18 | "Biar keliatan keren" (page.28) | Inner code mixing |
| 19 | "Sok cool" (page.29) | Outer code mixing |
| 20 | "Tinggalin aja suratnya" (page.30) | Inner code mixing |
| 21 | "Gua punya banyak option disini" (page.30) | Outer code mixing |
| 22 | "Kenapa goceng?" (page.31) | Inner code mixing |
| 23 | "Gua gambling dan berusaha menggertak" (page.36) | Outer code mixing |
| 24 | "Yeah right" (page.38) | Outer code mixing |
| 25 | "Well seandainya ada Bayu disini" (page.40) | Outer code mixing |
| 26 | "Dia juga sering diledekin" (page.42) | Inner code mixing |
| 27 | "Lalu it hits me" (page 45) | Outer code mixing |
| 28 | "Nyokap jadi semakin parno" (page.46) | Inner code mixing |
| 29 | "Kamu perhatiin dong adik kamu" (page.46) | Inner code mixing |
| 30 | "Jadi sharing pengalaman" (page.49) | Outer code mixing |
| 31 | "Gua gak bisa nemenin di rumah sakit" (page.51) | Inner code mixing |
| 32 | "Jawabnya dengan kesotoyan tingkat tinggi" (page.54) | Inner code mixing |
| 33 | "Nggak ada tontonan yang membuat excited" (page.61) | Outer code mixing |
| 34 | "I have nothing to do today. Wanna go out?"(page.61) | Outer code mixing |
| 35 | "Pathetic nggak?" (page.72) | Outer code mixing |
| 36 | "Ina adalah anak yang sangat sophisticated" (page.73) | Outer code mixing |
| 37 | "Gua lagi having good time sama Ina" (page.74) | Outer code mixing |
| 39 | "Light pollution" (Page.78) | Outer code mixing |
| 40 | "I'm gonna use that joke in my next book" (page.85) | Outer code mixing |
| 41 | "Gimana caranya lo bisa ngerasain apa-apa lagi?" (page.87) | Inner code mixing |
| 42 | "By the way, terima kasih" (page.89) | Outer code mixing |
| 43 | "Mereka punya nama untuk itu : unrequited love" (page.91) | Outer code mixing |
| 44 | "Nothing takes out the flavor of a peanut butter than an unrequited love" (page.92) | Outer code mixing |
| 45 | "Kalau sudah naksir, kita nembak si cewek" (page.99) | Inner code mixing |
| 46 | "Dengan word of mouth dan promosi yang bagus" (page.113) | Outer code mixing |
| 47 | "Pertama brainstorming dulu" (page.117) | Outer code mixing |
| 48 | "Dia actually benar-benar menginginkan" (page.120) | Outer code mixing |
| 49 | "Selama proses development, cerita ini dikembangkan" (page.123) | Outer code mixing |
| 50 | "I stayed home with my lovely" (Page.126) | Outer code mixing |
| 51 | "Too much information" (page.127) | Outer code mixing |
| 52 | "I love my girl so much" (page.127) | Outer code mixing |
| 53 | "Dogs are more faithful and friendly, that's why I love my lovely" (page.128) | Outer code mixing |
| 54 | "Filmnya gak believable" (page.134) | Outer code mixing |
| 55 | "On the way kesana"(page.147) | Outer code mixing |
| 56 | "I love time warping" (page.148) | Outer code mixing |
| 57 | "That's a good idea" (page.149) | Outer code mixing |
| 58 | "Saling ngegebukin satu sama lain" (page.151) | Inner code mixing |
| 59 | "How do you get in? Don't worry about me" (page.152) | Outer code mixing |
| 60 | "Suasana malam menjadi cozy" (page.159) | Outer code mixing |
| 61 | "Gua menulis buku ini ditemenin Alfa" (page.165) | Inner code mixing |
| 62 | "Aku pup di tas empat kali" (page.179) | Outer code mixing |

| | | |
|---|---|---|
| 63 | "Ini perfect banget" (page.184) | Outer code mixing |
| 64 | "Dia minta ketemuan" (page.188) | Inner code mixing |
| 65 | "Wah makasih!" (page.204) | Inner code mixing |
| 66 | "Enggak pernah janjian jam 6 pagi" (page.209) | Inner code mixing |
| 67 | "Aku pengin kita begini terus" (page. 216) | Inner code mixing |
| 68 | "Loncat dari satu relationship ke yang lain"(page.218) | Outer code mixing |

## 7. Lad Lit *School Chemistry*

Marsha is a sister who is in the shadow of her brilliant Alisha sister. Alisha is clever in all areas except chemistry. It causes Marsha to struggle hard to study chemistry. With her four best friends at school, she struggles to get into the chemistry team and befriends all students at school.

**Table 7. Utterances in *School Chemisty***

| No | Data | Type |
|---|---|---|
| 1 | "Aku nggak pernah se-nervous ini. Gawd !" (page.2) | Outer code mixing |
| 2 | "Sorry to say sudah persiapan mental" (page.2) | Outer code mixing |
| 3 | "I have to pee !" (page.3) | Outer code mixing |
| 4 | "This is it ! I have to fight now !" (page.3) | Outer code mixing |
| 5 | "This is exhausting" (page.6) | Outer code mixing |
| 6 | "I'm just a plain vanilla"(page.6) | Outer code mixing |
| 7 | "Sounds weird?" (page.6) | Outer code mixing |
| 8 | "Speak of the devil" (page.8) | Outer code mixing |
| 9 | "Let's face the reality,this is high school" (page.8) | Outer code mixing |
| 10 | "I'll tell the world" (page.8) | Outer code mixing |
| 11 | "See you in the class" (page.9) | Outer code mixing |
| 12 | "Ridicilously rich and ridiculously genius" (page.9) | Outer code mixing |
| 13 | "Let's have fun" (page.11) | Outer code mixing |
| 14 | "Have fun nggak mesti tipsy" (page.11) | Outer code mixing |
| 15 | "Membentuk karakter survivor di dirinya" (page.12) | Outer code mixing |
| 16 | "He's just not my type" (page.13) | Outer code mixing |
| 17 | "Those are my girls" (page.14) | Outer code mixing |
| 18 | "Shining dengan charm bracelet" (page.18) | Outer code mixing |
| 19 | "Why don't you slap her?" (page.19) | Outer code mixing |
| 20 | "At least you do something" (page.19) | Outer code mixing |
| 21 | "I'll take in my own laundry" (page.19) | Outer code mixing |
| 22 | "No boys allowed!" (page.21) | Outer code mixing |
| 23 | "Time flies best friend" (page.22) | Outer code mixing |
| 24 | "Tantri and her fashion knowledge" (page.22) | Outer code mixing |
| 25 | "Smart and sophisticated" (page.23) | Outer code mixing |
| 26 | "Murid yang pintar identik dengan geek dan nerdy" (page.23) | Outer code mixing |
| 27 | "Can't hardly wait, gals" (page.24) | Outer code mixing |
| 28 | "It's her time to fix it up" (page.25) | Outer code mixing |
| 29 | "Tinggi dan tampangnya average" (page.26) | Outer code mixing |
| 30 | "Kalian tidak dapat privilege?" (page.29) | Outer code mixing |
| 31 | "What a bitch!" (page.31) | Outer code mixing |
| 32 | "There's no problem, I am fine" (page.38) | Outer code mixing |
| 33 | "I'm not a fan of chemistry" (page.39) | Outer code mixing |
| 34 | "Are you okay with this?" (page.40) | Outer code mixing |
| 35 | "Are you in?" (page.41) | Outer code mixing |
| 36 | "Is it a joke?" (page.42) | Outer code mixing |
| 37 | "Gross" (page.42) | Outer code mixing |
| 39 | "Hot babes" (page.43) | Outer code mixing |

| | | |
|---|---|---|
| 40 | "This is for my girls and all the outsiders" (page.44) | Outer code mixing |
| 41 | "Kok kamu nge-judge?" (page.47) | Outer code mixing |
| 42 | "Boyfriends come and go but bestfriend stay forever" (page.48) | Outer code mixing |
| 43 | "I am so proud of you" (page.48) | Outer code mixing |
| 44 | "This is for fun only" (page.49) | Outer code mixing |
| 45 | "Ada yang lebih ridiculous dari ini?" (page.49) | Outer code mixing |
| 46 | "Gawd ! She's really something" (page.50) | Outer code mixing |
| 47 | "Hottest jock of the year" (page.51) | Outer code mixing |
| 48 | "You're so greedy" (page.52) | Outer code mixing |
| 49 | "My boy next door" (page.53) | Outer code mixing |
| 50 | "This is competition" (page.55) | Outer code mixing |
| 51 | "Don't push me too hard" (page.57) | Outer code mixing |
| 52 | "No pain no gain" (page.61) | Outer code mixing |
| 53 | "Oh please don't ask me" (page.62) | Outer code mixing |
| 54 | "Pinky swear !" (page.62) | Outer code mixing |
| 55 | "I told ya, feeling terbukti" (page.68) | Outer code mixing |
| 56 | "You're the best" (page.71) | Outer code mixing |
| 57 | "This guy can't hide his feelings" (page.72) | Outer code mixing |
| 58 | "I know you love them so much" (page.76) | Outer code mixing |
| 59 | "I'll wait for you" (page.77) | Outer code mixing |
| 60 | "I love being here" (page.79) | Outer code mixing |
| 61 | "This is my favorite place" (page.80) | Outer code mixing |
| 62 | "This must be my lucky day ! " (page.83) | Outer code mixing |
| 63 | "What a waste" (page.85) | Outer code mixing |
| 64 | "I name it beautiful loneliness" (page.91) | Outer code mixing |
| 65 | "Case closed, that's it?" (page.94) | Outer code mixing |
| 66 | "This is weird" (page.96) | Outer code mixing |
| 67 | "I'll be the curly black haired Rapunzel" (page.102) | Outer code mixing |
| 68 | "Miss know it all !" (page.110) | Outer code mixing |
| 69 | "It gives me such a headache!" (page.113) | Outer code mixing |
| 70 | "You're not the queen Bee" (page.114) | Outer code mixing |
| 71 | "I've dropped the bomb" (page.114) | Outer code mixing |
| 72 | "Wow it's so simple" (page.124) | Outer code mixing |
| 73 | "What a hard day" (page.127) | Outer code mixing |
| 74 | "You're totally alone and lonely" (page.128) | Outer code mixing |
| 75 | "I'll be very quiet" (page.131) | Outer code mixing |
| 76 | "This is the day" (page.141) | Outer code mixing |
| 77 | "Rumor spreads like flower seeds" (page.142) | Outer code mixing |
| 78 | "We're still best friends" (page.143) | Outer code mixing |
| 79 | "No one can bite my tail" (page.144) | Outer code mixing |
| 80 | "Kami menjadi frenemy" (page.146) | Outer code mixing |
| 81 | "This is my turn" (page.152) | Outer code mixing |
| 82 | "It's awkward" (page.153) | Outer code mixing |
| 83 | "Roro menghentikan frozen moment kami" (page.154) | Outer code mixing |
| 84 | "She's always be a nice teacher for me" (page.156) | Outer code mixing |
| 85 | "Do you feel lucky today?" (page.163) | Outer code mixing |
| 86 | "Depends on you" (page.166) | Outer code mixing |
| 87 | "I can't describe what I'm feeling right now" (page.172) | Outer code mixing |
| 88 | "Setuju dengan konsep charity" (page.173) | Outer code mixing |
| 89 | "It can be called a social suicide. But I shouldn't give a shit of what people are saying" (page.174) | Outer code mixing |

| | | |
|---|---|---|
| 90 | "For heaven's sake" (page 175) | Outer code mixing |
| 91 | "I've made a stupid mistake" (page.176) | Outer code mixing |
| 92 | "She wants to be like me" (page.176) | Outer code mixing |
| 93 | "You look so adorable !" (page.178) | Outer code mixing |
| 94 | "I owe her big time" (page.178) | Outer code mixing |
| 95 | "Dia punya pride yang sangat tinggi" (page.179) | Outer code mixing |
| 96 | "I'm not happy with the situation" (page.180) | Outer code mixing |
| 97 | "He's a jerk !" (page.183) | Outer code mixing |
| 98 | "That's why I love him" (page.185) | Outer code mixing |
| 99 | "Thanks for saving me" (page.186) | Outer code mixing |
| 100 | "You have too much control. It's gonna ruin it all" (page.187) | Outer code mixing |
| 101 | "No matter what we'd be stick together" (page.189) | Outer code mixing |
| 102 | "Bite one for good luck" (page.203) | Outer code mixing |
| 103 | "Wish me luck !" (page.205) | Outer code mixing |

## Conclusion

The following are the findings of the research:

| No | Title | Language | Pedagogist | Educational values |
|---|---|---|---|---|
| 1 | "Oppa and I" | 14 outer code mixing & 1 inner code mixing | Moral, social and culture | Contains many elements of Korean culture and language. Suitable for teenagers who love Korean culture. But the element of English is not much found. |
| 2 | "Grow up!" | 29 Outer code mixing & 34 inner code mixing | Religious, moral, social and culture | In terms of story and pedagogical aspects, good enough. Many told about the process of making school magazines. |
| 3 | "What friends are for" | 53 outer code mixing & 28 inner code mixing | Social, culture and moral | Contains enough elements of English as well as Western culture. Many of his English phrases are incorrect, and contain elements of materialism. |
| 4 | "Pertama kalinya!" | 81 outer code mixing & 24 inner code mixing | Social, culture and moral | The elements of English that are found very much with various aspects of the story. |
| 5 | "Hidden agenda" | 12 outer code mixing & 17 inner code mixing | Social and moral | Can be used as teaching materials drug abuse. |
| 6 | "Marmut merah jambu" | 35 outer code mixing & 33 inner code mixing | Moral, religious, social and culture | Has a whole component of pedagogical aspects. English element is not too much found, but the story with comedy genre is quite entertaining. |
| 7 | "School chemistry" | 103 outer code mixing | Moral, social and culture | Contains the most English element. |

Teen-lit generally has a fairly good story and can be used as a guide in learning English phrases, depending on the genre, type and story written. The novel might be based on Korean theme, everyday life of teenagers in general, or other fiction theme. As an adjunct material for translating the English language expression, teen-lit can be used as teaching

material to be translated into our mother language. And as a companion for literary courses, teen-lit novels consist of various forms and types of stories that can be analyzed both in terms of language, intrinsic elements, and moral messages so that the pedagogical aspects contained in the story can be a source for discussion in the learning activities .

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Vol. 18 No. 2 – October 2018

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

# The Translation of Politeness Strategies Associated with Power Relation in Pramoedya's *Cerita Calon Arang* and *The King, the Priest and the Witch*

**Deta Maria Sri Darta**
*deta.darta@staff.uksw.edu*
English Department, Universitas Kristen Satya Wacana

## Abstract

*Translating is not as simple as changing a text form one language into another. It is more complicated, since it involves many aspects including linguistics and culture. Yet, translation is a helpfull aid when it comes to the International area. In literature, for example, a literary text owes a help from translation to be world wide acknowledged. This makes the duty of a translator becomes heavier, due to the burden of translating literary text that should be faithfull. This article gives example of the unfaithfull translation of a literary text from Indonesian into English, focusing on the translation of the politeness strategies found. The analysis showed that there are several politness strategies deleted or not translated, which made the translated text unfaithfull. While the translation strategies used resulted on different level of accuracy and acceptability.*

***Keywords****: literary text, politeness strategies, translation techniques, translation quality*

## Introduction

In line with the definition of translation by Newmark - "rendering the meaning of a text into another language in the way that the author intended the text" (5) – we may think that it is simply saying something in other language. Yet, it comes up to be more complicated. It is more than just changing the language.

The relation between literary text and translation is quite close. Through translation, a literary text from a non English speaking country can travel around the world. Damrosch argues that "world literature is writing that gains in translation" (281). Meaning that the realm of world literature can only be entered by non English literary text if it is translated into English.

Thus, making translation as interdisiplinary studies. It does not only concern with transferring message or meaning from one language to another. Far beyond that, it also transfers the lingusitics aspect that the source language carries to the target language. If the translator fails to do this, there is a consequence should be payed. The translation might spoil or hail the master peace. An example is the analysis done by Katrin Bandel on the translation of *Laskar Pelangi*. She found that the translation version is being polished too much to fit the Target Culture. Now that *The Rainbow Troops* (the translated version) has become a world wide known, yet the one who should be addresed as a successfull writer has been hidden in grey area; is it the author or the translator? (249)

Translator should be faithfull. The problem with literary translation is that sometimes the translator feels free to adapt

the story. The adaptation usually carries the translated version far from the original story. Although the translator argues that the adaptation is for the sake of the acceptance of the story, still the translator is not aware of the danger of the unfaithfull translation to literary text.

Some possible problems with the unfaithfull literary translation are related to the the interpretation of the texts. When a character is not described as in the original text, it will change the traits of the character, thus changing the identity of the character that was created thoughtfuly by the author. It will also affect the character development, if the reader analyzes it from the translated version. The different traits also create different dramatic effect that the readers get from reading the translated text compared to the original one. Another danger is that when it comes to local value that the literary text would like to convey, the readers will not get the real message that the author would like to convey.

This article would like to give a brief example of the unfaithfull translation of a literary text. Focusing on the speech acts comparison between the Indonesian literary text and its English translation. The speech acts analyzed are focused on the acts stated by characters in relation to power.

The analysis is done with the help of theory of speech acts, focusing on face threatening acts, and the politeness strategies. The types of speech act that people (in this case the characters) produce are related to the power they have in relation to other people (Culpeper 234). Culpeper also says that analysing the character's speech acts helps to reveal her/his characteristics (235). This topic falls under politeness theory, as politeness can be defined as minimizing confrontation in a discourse.

Politeness strategies are related to 'face' (reputation or prestige). This can be a positive face or negative face. Any action that hits the degree of someone's face is called face threatening acts (FTA). Brown and Levinson say that the degree of this FTA involves three variables: the social distance (D), the relative power (P), and the absolute ranking (R). This study focuses on the power relation variable, that is on the speech acts by characters having power and no power over the hearers.

The speech acts in this study are categorized into the politeness strategies proposed by Leech (206 – 207). The first maxim is tact maxim, meaning minimizing the cost to other. Second, generosity which minimizes the benefit to self. Then approbation maxim which means minimizing dispraise of others. The fourth maxim is modesty that minimizes the praise of self. Maxim number five is agreement which means minimizing disagreement between self and others, and the last is sympathy maxim that minimizes antipathy between self and others.

Since this study falls under translation studies, the translated version of the speech acts are also analyzed. The translation techniques used by the translator are studied based on the translation techniques proposed by Molina and Albir. In their article there are 18 techniques proposed (509 – 511). The translation techniques covers:

1. Adaptation, replacing a ST cultural item with one from the target culture
2. Amplification, giving details (information) that are not found in ST, including footnote.
3. Borrowing, taking a word or expression straight from another language, it can be pure (without any change) or naturalized
4. Calque, translating literaly from a foreign word or phrase (lexical or structural)
5. Compensation, introducing a ST element of information or stylistic effect in another place in the TT, because it cannot be reflected in the same place as in the ST.
6. Description, replacing a term or expression with a description of its form or/and function.
7. Discursive creation, establishing a temporary equivalence that is out of context.
8. Established equivalent, using a term or expression recognized as an equivalent in the TL.

9. Generalization, using a more general or neutral term.
10. Linguistic amplification, adding linguistic elements.
11. Linguistic compression, synthesizing linguistic elements in the TT.
12. Literal translation, translating a word or an expression word for word.
13. Modulation, changing the point of view, focus or cognitive category in relation to the ST (both lexical and structural).
14. Particularization, using a more precise or concrete term.
15. Reduction, shortening a ST information item in the TT.
16. Substitution (linguistic, paralinguistic), changing linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.
17. Transposition, changing a grammatical category.
18. Variation, changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: textual tone, style, social dialect, geographical dialect.

The translated version is also analyzed its quality by the means of its accuracy and acceptability. This study uses the translation quality assessment proposed by Nababan et al in the article *Pengembangan Model Penilaian Kualitas Terjemahan* (39 - 57). In the article, there are three variables used to determine the quality of translation, namely accuracy, acceptability, and readability. Each has its own categories, scores and parameters. Although there are three variables proposed in the article, this study only focuses on two variables, accuracy and acceptability.

## Methods

a. The object is the politeness strategies used by some characters in *Calon Arang* based on the power relation they have and the translation of the utterances in the English version.
b. The data will be in the form of utterances taken from both texts, the source and target texts. The utterances are spoken by the characters that are limited to the power relation.
c. The procedure:

1. Finding the utterances based on power relation with the variables of +P+D+R, +P-D+R, -P+D-R, -P-D-R
2. Categorize the utterances into the politeness strategies used.
3. Find the utterances translations in the English version
4. Examine the category of politeness strategies used in the English version
5. Analyze the translation techniques used
6. Analyze the quality of translation: accuracy and acceptability
7. Relate the quality with the techniques used

## Finding and Discussion

The finding and discussion is divided into two parts, namely politeness strategies and the translation techniques, and the quality of its translation.

## Politeness strategies and the translation techniques

The speech acts selected to analyze are those spoken by the characters related to power, thus only 4 combinations of variables. The data are taken from *Cerita Calon Arang* (CCA) and its translation *The King, the Priest, the Witch* (KPW). Then in each combination of speech acts found are analysed using the theory of politeness strategies as well as the translated version. The analysis then is followed by the translation techniques used by the translator.

### 1. +P +D +R

The examples to the first variable are utterances spoken by a teacher to his or her students and a king to his subbordinates.

***A teacher to his/her students***

Having the power, distance and ranking above her students, Calon Arang shouted to his students when they gave opinion that was not pleased her: “Diam, kalian!” (CCA, 40). In this utterance, Calon Arang violated the

*aggreement maxim*. Instead of respecting her student's opinion, Calon Arang disregarded his opinion by telling him to shut up.

Then in the English version, it is not translated. The translator, Willem Samuels did not translate this utterance.

The second example is taken from the utterance spoken by Empu Baradah to his students. He asked his students to build a house for his daughter: "Anakku semua," ..., "karena anakku Wedawati tak mau pulang dari kuburan, aku minta agar engkau semua dengan rela hati sudi mendirikan rumah di pekarangan kuburan untuk anakku." (CCA, 65). Here, Empu Baradah used *tact maxim* to softly demand his students to build a house for his daugther. He called his students 'anakku' (my children) to reduce the feeling of being forced to do a task. He also polished his sentence with the phrase 'rela hati sudi' which indicates that he wanted his students to feel unburden. Although he knew that he can directly give order.

When analyzed in the English version, the utterance is translated into

> *"My children, ..., because my daugther Wedawati does not want to return home from the cemetery, I ask for your help in building a home for her within the cemetery ground."* (KPW, 78)

The phrase 'my children' is still maintained, but the phrase 'rela hati sudi' is translated into 'help'. Thus the technique used is *generalization*. The translated utterance is still categorized under *tact maxim* although the degree is lessen.

- ***A king to his subordinates***
-

> *"Penyakit ini harus dilenyapkan. Kalau tidak bisa, setidak-tidaknya harus dibatasi. Kirimkan balatentara ke dusun Girah. Tangkap Calon Arang. Kalau melawan, bunuh dia bersama murid-muridnya."* (CCA, 30)

The utterances above was spoken by King Erlangga to his Prime Minister, after hearing the report about the plague spreaded by Calon Arang. The King violated the *tact maxim* by directly giving order to his Prime Minister.

The English version still violated the *tact maxim*, but the degree is lessen by changing the imperative "Kirimkan balatentara ke dusun Girah. Tangkap Calon Arang" into statement "I will send troops to the village of Girah to arrest Calon Arang" (KPW, 42). The translation technique used is *transposition*.

## 2. +P –D +R

In this variable, the examples are taken from the utterances spoken by a husband to his wife, a father to his daugther, a mother to her daughter, and Goddess to her worshiper.

***A husband to his wife***

The first example here is taken from the utterance spoken by Empu Bahula to Ratna Manggali, after knowing that Calon Arang own a sacred book that help her to spread tha plague:

> *"Ratna Manggali, adikku! Ingin benar aku melihat kitab yang bertuah itu. Ingin aku tahu apakah isinya. Maukah engkau menolong aku?"* (CCA, 73)

> *"Kalau ibu sedang tidur, cobalah ambilkan kitab itu. Aku ingin tahu isinya. Engkau mau, bukan?"* (CCA, 74)

The utterance used *tact maxim*, by calling his wife 'adikku' (little sister), Empu Bahula reduced the burden of his wife to help him. However, this phrase is deleted, *ommited* or not translated into English, thus making the translation violating the *tact maxim* since the request was directly stated by Empu Bahula to his wife.

***A father to his daugther***

> *"Wati! Wati, anakku manis, di mana engkau? ..."* (CCA, 62)

> *"Mengapa engkau hendak menyedihkan hati ayahmu, Wati?"* (CCA, 64)

Journal of Language and Literature
pISSN 1410-5691; eISSN 2580-5878

The two sentences above were spoken by Empu Baradah to his daughter, Wedawati. The first sentence used *approbation maxim* with the phrase 'anakku manis' (my sweety). While the second sentence violated the *sympathy maxim* since Empu Baradah only concerned with his own feeling.

In the translated version, the first sentence was *ommited*. While the second is translated into a more *general* sentence: "Why do you want to make me sad?" (KPW, 77). This can fall into the category of violating *sympathy maxim* because Empu Baradah only still concerned with his feeling.

***A mother to her daugther***

Compared to the utterances spoken by a father to her daugther, this utterance spoken by Calon Arang to her daughter tends to be more harsh: "Diam, kau anak bayi! Jangan bertanya-tanya." (CCA, 37). It was a reply Ratna Manggali got when she asked her mother where she will go. Calon Arang threatened Ratna Manggali's face by calling her a baby. She violated *approbation maxim*. This made Ratna Manggali affraid of her own mother. This utterance was *deleted* or *ommited* in the translated version.

***Goddess to her worshiper***

Being worshiped by her followers made Dewi Durga own power, but she put herself in a close distance to her followers, especially Calon Arang. She used 'anakku' (my child) to call Calon Arang as seen from the utterances below.

"Calon Arang anakku," (CCA, 13)

"Katakan maksudmu, anakku." (CCA, *14)*

*"Jangan kau khawatirkan sesuatu apapun. Aku izinkan kau membangkitkan penyakit. Dan banyak sekali orang akan mati karenanya."* (CCA, 14)

The utterances used *approbation maxim*. This strategy is used to make her followers worship her more and become dependant to her.

The English version of those utterances maintains the *approbation maxim* by using the phrase 'my child', while the technique used is *adaptation* especially in the third utterance:

*"Calon Arang, my child,"* (KWP, 18)
*"What is it you would say?"* (KWP, 19)
*"Be still your worried heart, my child. I hereby grant you permission to send forth a plague to attack your enemy."* (KWP, 19)

## 3. –P +D –R

The examples to the third variable are taken from the utterances spoken by Prime Minister to King Erlangga, Lendi to Calon Arang, and Calon Arang to Dewi Durga.

***Subordinates to their King***

When Prime Minister reported the plague to King Erlangga, he used *approbation maxim* since he put the King as having higher status, even when he knew things more than the King: "Ampun Baginda," sembahnya. "Patik menghaturkan periksa, bahwa janda dari Girahlah yang menerbitkan segala keonaran dan bencana ini." (CCA, 29)

That *approbation maxim* was translated into: "Based on my investigations, Your Highness, it is a woman from Girah, a widow with one child, who is the cause of all this chaos and calamity." (KPW, 41). Here the translation technique used is *established equivalent* to maintain the *approbation maxim*.

***Students to their teacher***

Having considered to be a subordinate of his teacher, Lendi complimented Calon Arang by calling her 'kanjeng Nyai'. This nickname showed that Lendi appreciated his teacher since 'kanjeng' means having the highest rank within the community or group. Thus, he used the *approbation maxim*.

*"Apakah yang kanjeng Nyai pikirkan?"* (CCA, 39)
*"Kanjeng Nyai! Ijinkanlah hamba mengemukakan pendapat."* (CCA, 40)

Using *particularization* technique, the first utterance above was translated into: "What is it you are thinking, Teacher?" (KPW, 54). It is still an *approbation maxim*, but the intensity is lower since the word 'kanjeng' was not translated. While the second utterance was not translated or *ommited*.

***Worshiper to her Goddess***

Calon Arang, in the purpose of asking help from Dewi Durga to fullfil her need, used *approbation* and *modesty maxim* by putting Dewi Durga in the higher rank and herself as the lowest, as seen in the two utterances below:

> *"Izinkanlah hambamu memohon kasih dari Paduka Dewi."* (CCA, 14)
> *"Ya, Paduka Dewi, berilah hamba izin untuk membangkitkan penyakit buat menumpas orang banyak-banyak."* (CCA, 14)

Calon Arang even used the phrase 'Dewi pujaan hamba' (my idol goddess) to address Dewi Durga. She did it to exaggerate her admiration to Dewi Durga: "Ampun, Dewi pujaan hamba. Ijinkanlah hamba membuat penyakit besar-besaran. ..." (CCA, 44). This utterance used *approbation maxim.*
It was translated into "Forgive thy humble servant, dear Durga, and permit me to spread the illness farther. ..." (KWP, 60) by maintaining *approbation and modesty maxim* with the use of *established equivalent.*

**4. –P –D –R**

The examples of the variable are taken from the utterances spoken by the wife of Empu Baradah addressing the Empu himself and Wedawati addressing her father, Empu Baradah.

***A wife to her husband***

> *"Tuanku Sang empu, sepergi tuanku mengajar di pertapaan Wisauka, ananda Wedawati bertengkar dengan adiknya."* (CCA, 48)

The utterance above was said by Empu Baradah's wife when informing him that Wedawati fleed from home. A a wife in Javanesse culture, she put herself in lower position to his husband and used *modesty maxim* by addressing him as 'tuanku sang empu'.

Using the technique of *variation* the *modesty maxim* is no longer there in the English translation: "You're probably wondering where Wediawati is. All I can say is that she's gone. She got into a fight with her brother and became so angry she left home." (KWP, 74). The culture sense in the original utterance is failed to be carried to its English translation.

***A daugther to her father/mother***

Meanwhile, the *modesty maxim* in the utterance spoken by Wedawati to her father: "Ayahanda, " ... "hamba sudah berniat tinggal di kuburan ini. Hamba tidak ingin pulang." (CCA, 64) is carried to its English translation with the use of *variation* technique:

> "*That's not what I want to do, Father," said Wedawati politely. "I want to live here, in this cemetery. I now know what I must do".* (KWP, 77)

Although the word 'ayahanda' and 'hamba' which signaled the *modesty maxim* in the original text were not translated into English, still the English version is considered having the *modesty maxim*, by having the capitalized the initial letter of the word 'Father'. However, the english version also violated the *tact maxim* since Wedawati gave high value to what she wanted.

To make it easier to read, the finding and discussion on politeness strategies and translation techniques above can be summed up into the table below:

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| No | Variables | Politeness strategies found in the Source Text | Politeness strategies found in the Target Text | Translation Technique used |
|---|---|---|---|---|
| 1 | +P+D+R | violating agreement maxim | - | (-) Not translated |
| 2 | | tact maxim | tact maxim | Generalization |
| 3 | | violating tact maxim | violating tact maxim | Transposition |
| 4 | +P-D+R | tact maxim | violating tact maxim | (-) Not translated |
| 5 | | approbation maxim | - | (-) Not translated |
| 6 | | violating sympathy maxim | violating sympathy maxim | Generalization |
| 7 | | violating approbation maxim | - | (-) Not translated |
| 8 | | approbation maxim | approbation maxim | Adaptation |
| 9 | -P+D-R | approbation maxim | approbation maxim | established equivalent |
| 10 | | approbation maxim | approbation maxim | Particularization |
| 11 | | approbation maxim | - | (-) Not translated |
| 12 | | approbation and modesty maxim | approbation and modesty maxim | established equivalent |
| 13 | -P-D-R | modesty maxim | violating modesty maxim | Variation |
| 14 | | modesty maxim | modesty and violating tact maxim | Variation |

To translate the speech acts containing politeness strategies, the translator used six translation techniques. He also decided not to translate several speech acts. His decision of using certain techniques and deleting the speech acts from the translated version resulted on the changes of the category of the politeness strategies used. From the table presented above, a politeness strategy was translated into the same strategy by using several translation techniques, they are generalization, adaptation, transposition, established equivalent, and particularization. Meantime, when the technique of variation was used, the category of politeness strategies changed.

## The Quality of Its Translation

The result of the translation can be assessed in terms of its accuracy and acceptability. Each variable is assessed and measured its score to determine its quality by using the parameters proposed by Nababan et al. The accuracy is measured whether the meaning of word, phrase, clause, sentence or text is translated accurately without any distortion. While the acceptability is measured whether the translation result is natural, familiar and according to the correct norms. Each instrument has 3 level of scoring, 3 for the highest score and 1 for the lowest.

From the table presented below, it can be infered that the accurate translation occured when the translator managed to translate a politeness strategy into the same category using techniques of transposition, adaptation, established equivalent, and particularization.

While in the acceptability category, the used of 6 translation techniques mentioned before resulted on the highest score. This is because the different culture between Indonesia and Western, where in Indonesia, especially in Javanesse culture, we have levels of politeness stated by addressing system that can not be found in English. For example, in conventional Javanesse culture, a wife will put herself into a lower position to her husband especially when speaking directly to him. She will address her husband as “tuanku” (my lord). It is because in Javanesse culture a household is like a Kingdom, where husband serves as a king, especially when the husband

has a certain social status (a priest for example). This way of addressing husband can not be translated into English, since it is awkward. In Western culture the position of husband and wife is considered equal and the relation is more romantic then having gradation.

The assessment of the translation quality is sum up in the following table:

| No | Variables | Politeness strategies found in the Source Text | Politeness strategies found in the Target Text | Translation Technique used | Quality | |
|---|---|---|---|---|---|---|
| | | | | | Accuracy | Accept ability |
| 1 | +P+D+R | violating agreement maxim | - | (-) Not translated | 1 | 1 |
| 2 | | tact maxim | tact maxim | Generalization | 2 | 2 |
| 3 | | violating tact maxim | violating tact maxim | Transposition | 3 | 3 |
| 4 | +P-D+R | tact maxim | violating tact maxim | (-) Not translated | 1 | 1 |
| 5 | | approbation maxim | - | (-) Not translated | 1 | 1 |
| 6 | | violating sympathy maxim | violating sympathy maxim | Generalization | 2 | 2 |
| 7 | | violating approbation maxim | - | (-) Not translated | 1 | 1 |
| 8 | | approbation maxim | approbation maxim | Adaptation | 3 | 3 |
| 9 | -P+D-R | approbation maxim | approbation maxim | established equivalent | 3 | 3 |
| 10 | | approbation maxim | approbation maxim | Particularization | 3 | 3 |
| 11 | | approbation maxim | - | (-) Not translated | 1 | 1 |
| 12 | | approbation and modesty maxim | approbation and modesty maxim | established equivalent | 3 | 3 |
| 13 | -P-D-R | modesty maxim | violating modesty maxim | Variation | 2 | 3 |
| 14 | | modesty maxim | modesty and violating tact maxim | Variation | 2 | 3 |

## Conclusion

Although translating literary text, translator should maintain faithfull to the original text. Translating speech acts is not easy; a certain politeness strategy should be translated into the same strategy, which is not always easy. Based on the analysis done, some translation techniques are suitable to translate politeness strategies. However, when the translator decided not to translate because he could not find the equal version in the target language, the translated version become unfaithfull, thus the quality is low. Speech acts,

especially associated with power relation between speakers, are culturally bounded. Thus, translating them into other languages is complicated, since it involves the understanding of source and target culture.

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# Examples of Format of References

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The Department of English Letters
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