

Journal of Language and Literature

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Lana Del Rey's "Off to the Races" and Its Allusions to Vladimir Nabokov's *Lolita*

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Abstract

No matter the era, ones always relate to the popular media whether it is literary words, song lyrics or movies. Yet, sometimes ones do not recognize the reference from a particular textual discourse swirling around them. From this premise, Lana Del Rey's "Off to the Races" is deemed as the perfect example of this issue. Lana Del Rey's "Off to the Races" is an intriguing song, for its lyrics are said to have some relations to Vladimir Nabokov's Lolita. For her adaptation on Nabokov's Lolita, Del Rey has been attacked for ostensible discrepancies on who Lolita really is. Thus, this study attempts to prove the relation between Lana Del Rey's "Off to the Races" to Vladimir Nabokov's Lolita through Julia Kristeva's theoretical ideas on intertextuality. The discussion of this study indicates that, indeed, there is a relation between Lana Del Rey's "Off to the Races" to Vladimir Nabokov's Lolita. The lyrics of "Off to the Races" contains several lines and phrases indicating that Vladimir Nabokov's Lolita plays important role in its meanings. However, the some adaptations and reversal of the relationship between Lolita and Humbert in "Off to the Races" brings an entirely altered meaning to the song than the meaning in the original text.

Keywords: *intertextuality, lyrics, Lolita.*

Introduction

Fire of my life, fire of my loins.

Ones might recognize this as the lyrics of Lana Del Rey's "Off to the Races". Others might recognize this phrase as the snippets of Nabokov's scandalous novel, *Lolita*. Both tell the stories of a young teenage girl who falls in love with an older male figure. Yet, both of them are written in totally different era. The former was written in 2011, while the latter was written in 1955 and also with completely different depiction of who Lolita is.

Elizabeth Woolridge Grant or also known by the stage name Lana Del Rey, born as Elizabeth Woolridge Grant, was born on June 21, 1986 in New York. She is now considered as one of the most prominent figures in 'indie' music industry in America these days. Applying dark concept for most of

her song lyrics, Lana Del Rey becomes widely accepted as the pop music female singer. So far, the most fascinating song lyrics suiting the dark concept of Lana Del Rey's style is "Off to the Races". It is said that Lana Del Rey has an obsession with Vladimir Nabokov's masterpiece, *Lolita*.

"Off to the Races" is often deemed as controversial since the criticism leveled against pop singer Lana Del Rey mainly raises a number of questions about a girl who chooses whether to exploit their sexual assets in order to make it to the top, or to refuse these pressures and risk. Through its lyrics, "Off to the Races" tells the story of a girl who falls in love with an older man. Since a lot opposed to their relationship, she asks him to come and save her.

Yet, both of Lana Del Rey's way of depicting the 'Lolita' in her lyrics are said to be in

contrast to Nabokov's *Lolita* which tells the story about a teen girl, Dolores Haze, who falls in love with her own stepfather, Humbert. It is safe to say that "Off to the Races" can be assumed as the embodiment of satire or even a parody of Nabokov's masterpiece, *Lolita*. Thus, this study attempt to discuss the allusions in Lana Del Rey's song lyrics entitled "Off to the Races".

Following the issue aforementioned, this study, in terms of methodology and scope of the study, is largely a textual analysis based research. Thus, a close reading to analyze the representation of who *Lolita* is as depicted by both Lana del Rey and Vladimir Nabokov is mandatory. Along with the close reading, this study also attempts to apply Julia Kristeva's theoretical view on intertextuality as the reading method to reveal the allusions of Nabokov's *Lolita* to Lana Del Rey's altered version of who *Lolita* is.

Intertextuality as Term and Concept

Intertextuality is introduced by Julia Kristeva as a derivation of Mikhail Bakhtin's dialogism theory. Dialogism theory, according to Bakhtin, a text appears as an interaction of distinct perspectives or ideologies, borne by the different authors. Bakhtin believes that the relation of meanings within a text is always open and dynamic for it opposes binary opposition as proposed by structuralists. This idea is adapted by Kristeva, which she concludes that no original text exists, for a text is said to be a mosaic of other texts (Culler, 1977). Intertextuality also signifies that a text is made up of other texts whether it is mentioned explicitly or implicitly by its author (Mambrol, 2016). Given this concept, intertextuality by means applies intersubjectivity, an awareness that within a text exists associations or connections between a text with the other texts, in its reading process.

According to Ratna (2015), intertextuality comes from the words *inter* and *text*, or in Latin *textus*, which is coined to illustrate the relationship between a text to other texts. Thus, in its simplest sense, intertextuality is a way of interpreting texts which focuses on the idea of texts' borrowing words and concepts

from each other. With this impression, it can be assumed that, every writer, both before writing his text and during the writing process, is a reader of the texts written before his text. They either borrows from the prior or concurrent texts and discourses in the network through allusions, impressions, references, citations, quotations and connections or is affected by the other texts in some ways. Thus, an author's work will always have echoes and traces of the other texts to which it refers either directly or indirectly and either explicitly or implicitly. It will also have layers of meanings rather than a solid and stable meaning.

Further, Ratna also asserts the idea that when a text is read in the light of the texts to which it refers or from which it has traces, all of the assumptions and implications surrounding those referred texts will shape the critic's interpretation of the text in question. It is because a network of other texts provides the reader, critic and interpreter with the contexts of possible meanings and therefore it would not be misleading to say that his or her meditation on the meaning of the text at hand is shaped by the quotations from, absorptions and insertions in and transformation of another text or discourse.

In addition to Ratna arguments, it is said that intertextuality also foregrounds associations between a literary text and the vast cultural network. Since modern theories view text as something lacking in any kind of independent meaning, "the act of reading [...] plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts" (Allen, 2000, p. 1). Hence, the intertextual analysis requires that the reader/interpreter pursue the intertextual echoes in a text in order to get the text's meanings.

To get a grasp of intertextuality, ones must have the common ground for a very fundamental concepts known as hypogram and pastiche. Hypogram is the concept introduced by Michael Riffaterre (1978) which means a propositional structure of the matrix of a text. A hypogram can be a single word, a

few words, a single sentence or even a string of sentences. In intertextuality, hypograms functions as the sign used by the readers of a text to give a glimpse of the relation between the text they are reading to other texts. While pastiche is a creative work that imitates another author or genre (Allen, 2000).

Recently, during the post-structuralism era, the original idea of intertextuality is frequently used in the analysis of literary and lyrical texts. While the term is ostensibly simple and refers to the relationships between texts, different scholars also apply intertextuality in some diverse ways. The two methods of viewing intertextuality which are proven useful for scholars include the relationships between musical ideas alongside with the relationships between textual, whether it is to read poetic or lyrical ideas. Many scholars, especially earlier ones, employ only one of these two methods. Based on the idea of intertextuality and its use by various musicologists, this thesis examines intertextuality as a complex phenomenon because of its dual nature, not in spite of it (Price, 2017).

Intertextuality, later on, becomes a term borrowed from literary criticism and employed in musicology since the 1980s, has replaced the earlier term *imitatio*, which served to show “the citation by one composer of a musical idea previously used by another composer.” However, *imitatio* fell out of common use, as it implies a kind of specificity that intertextuality escapes. Intertextuality is ideal to “facilitate discussions of musical meaning” and serves as a safer term with regards to uncertain historical evidence. But because of its origins in literary criticism, the exact definition used by scholars in musicological works is at times difficult to pinpoint (Price, 2017).

In short, a text derives its meaning not from the author’s creation but from its relation to other texts. Meaning becomes approximately exists in the network of textual links and can be found between a text and all the other texts, to which the text refers and relates. Hence, meaning is said to be embodied within a text and its relations to the other texts. Yet, the reader/interpreter cannot get a stable

meaning of a text because the meaning is produced in the spaces between the texts and because the meaning is always shifty and elusive.

Summary of Vladimir Nabokov’s *Lolita*

Lolita, written in 1955, is a provocative, scandalous, yet alluring novel by Russian author Vladimir Nabokov. It is a psychological and erotic thriller about a middle-aged man who has such a disturbing affair with barely legal twelve-year-old girl named Dolores Haze. The novel is narrated by HumbertHumbert (H.H), who writes his confession while in prison awaiting his murder trial. Humbert is a middle-aged European expatriate living in the United States. He is a hyper-civilized European who exemplifies Old World culture. He is highly-intellectual and well-educated despite the fact that he is mentally unstable. This amiable and debonair man is also having a depraved sexual orientation where he is absolutely lusting after young girls, who he refers to as the “nymphets.”

The novel begins with a forward written by a fictional psychologist called John Ray, Jr., Ph.D. He explains that the novel was written by a man in prison, known by the pseudonym “HumbertHumbert.” The author died of coronary thrombosis before his murder trial began. Ray received the manuscript from Humbert’s lawyer. Ray acknowledges that the author writes beautifully about his despicable actions and hopes the novel encourages parents to raise their children properly. In addition to that, he predicts the novel will become popular among psychiatrists.

When the story begins, it starts with the description on the ways the narrator was raised on the French Riviera. His father owned the Hotel Mirana. As a thirteen-year-old, Humbert falls in love with 12-year old Annabel Leigh, who is the daughter of family friends. The two young lovers almost make love in a beachside cave but get interrupted by two men swimming. Humbert never gets to see his beloved Annabel again. She dies from typhoid a few months later, which haunts Humbert. Annabel is Humbert’s ideal nymphet.

Humbert moves to Paris and London as a young man to receive a literary education. During this time, he remains attracted to young girls and tries to find excuses to be close to them. To satisfy his sexual desires, he visits prostitutes in Paris. Humbert, then, begins his career as a English literature teacher. For he has become teacher, he tries to quell his perverse sexual desires by marrying Valeria. Yet, his marriage does not end his obsession with young girls, who remind him of Annabel. The two are married for four years until she runs off with Maximovich, a Russian taxi driver.

After his failed marriage, Humbert moves to the United States. His uncle provides him with an annual stipend to help him immigrate. First, he lives in New York and writes a book on French literature while working at a university. After a decline in his mental health, he spends several years in and out of mental institutions. He holds a series of odd jobs including going to the Arctic on a scientific expedition.

After his release from the sanatorium, Humbert moves to suburban New England town. He lives as a boarder in the home of Charlotte Haze, a young widow who resembles a movie star. Charlotte dreams of moving up in the world and falls madly in love with the refined, educated, European Humbert. She has a 12-year old daughter named Dolores, also known as Lolita. Charlotte is prone to jealousy and views her daughter as a spoiled, bratty pest. Humbert falls in love with Lolita immediately when he spies her sunbathing.

While Charlotte falls for Humbert, he becomes obsessed with Lolita. He spies on her, finds excuses to touch her, and flirts with her. Lolita is a typical young girl interested in comics and singers. She wants to be a movie star. He also writes in a diary about his fantasies about the young girl. Charlotte sends Lolita off to summer camp to begin a romantic affair with Humbert. While Lolita attends summer camp, Charlotte and Humbert get married. Humbert does not marry Charlotte because he loves her, but rather to remain near Lolita and be her stepfather. Charlotte plans to send Lolita to a boarding school after she returns from camp. This announcement causes

Humbert to consider killing Charlotte to have Lolita all to himself. While Lolita is at camp, Charlotte discovers Humbert's diary. She realizes that Lolita is the true object of her husband's affections. After confronting him, she storms out of the house bringing along his diary. However, while running across the street to escape Humbert's anger, she is hit by a car and dies instantly.

Automatically, Humbert becomes Lolita's legal guardian. Then Humbert decides to pick her up from camp. For the next two years, Humbert and Lolita are travelling around the United States. They stay in motels, visit tourist attractions and all while having a sexual affair. Little does Humbert know that Lolita is able to manipulate Humbert to give her anything she wants even when she proposes to settle down on a new town.

Afterwards, Humbert and Lolita settle in an East Coast college town. Humbert works as a lecturer at Beardsley College while Lolita attends a local school until they set off on another roadtrip. During the course of their travels, a man begins following them. After Lolita becomes ill, Humbert takes her to the hospital. Humbert is furious when he discovers that a man claiming to be her uncle picked her up.

Humbert searches high and low for Lolita within the last two years. He finally finds Lolita, who is now married to an engineer named Dick, and is expecting a child. Humbert also learns that Clare Quilty, a playwright whom Lolita met while in a school play, was the man who took her from the hospital. Quilty was her lover until he wanted Lolita to pose for child pornography films and she refused. Upon hearing this, Humbert finds and kills Quilty and subsequently is arrested. In prison, he writes his memoir with the stipulation that it can only be published after Lolita's, or now known as Mrs. Richard F. Schiller, death because of childbirth (Nabokov, 2000).

Allusions in Lana Del Rey's "Off to the Races"

The archetype of nymph, or a nymphet, as Vladimir Nabokov names it in his personal take on the myth in the novel *Lolita*, can also

respectfully be traced in Lana Del Rey's adaptation in her song lyrics "Off to the Races". The allusions to Lolita in Lana Del Rey's lyrics to depict Nabokov's protagonist, Lolita, on the surface is rather willfully slutty than sexually victimized. This case, if one were right to assume, is a form of adaptation of the original Lolita text. The Nabokov references in Del Rey's lyrics range from Lolita-like speakers who relate personal experiences similar to those of Nabokov's title character to unmistakable references to her name as well as quotations from the novel.

On the first stanza of the lyrics, Lana Del Rey mentions "my old man is a bad man". Generally speaking "my old man" is a term given to a paternal figure, however in this lyrics, the speaker calls her love interest by this name. By comparing the first line to the entire plot of the novel, it is safe to assume that the speaker talks about Humbert's deviant behaviour during her days with Lolita when he tells Lolita that he is "just [her] old man, a dream dad protecting his dream daughter" (Nabokov, 2000, p. 98), while Lolita blindly trusts his judgement.

The following stanza where the speaker addresses her love interest that she does not mind being watched when she swim in "white bikini" while her lover sips cocktail by the pool (Rey, 2011). Though it is less explicit, Del Rey, again, borrows from Nabokov's Lolita through the usage of the phrase "glimmering darling" (Rey, 2011). This phrase refers to Humbert when he observes a sleeping Lolita, he describes his desire to Lolita by "move[s] toward my glimmering darling, stopping or retreating every time I thought she stirre[s] or [is] about to stir" (Nabokov, 2000, p. 94). The lyrical borrowings in this songs are not accidental. All of them somehow help to portray the features of the relationship whose story the artist tries to narrate.

Through this stanza, the evidence that the speaker might refer to Lolita is the similarity where Nabokov's *Lolita* goes on a swimming pool in California because she "adored brilliant water" and he will always "settle down in the rich post-meridian shade after [his] own demure dip, and there [he] would sit" (Nabokov, 2000, p. 106). Yet, Del Rey's

Humbert and Lolita also portrays a contrast in which Humbert is the epitome of high culture, while Lolita is the epitome of low culture indicated from the way Humbert merely observing Lolita swimming while "sipping on [his] Black Cristal" and Lolita who has a familiarity with chasers drinks (Rey, 2011).

On the third stanza, the most obvious allusion is given by Del Rey, for the phrases "light of my life, fire in my loins" has the closest similarity to "light of my life, fire of my loins", the most iconic introductory line, of which Humbert says when he describes the way Lolita grabs his heart (Nabokov, 2000, p. 1). Given such evidence, the following lines also continues with less poetic but more straightforward for they say

*Be a good baby do what I want [...]
Gimme them gold coins
Gimme them coins (Rey, 2011)*

The mentioned lines show that they surely allude very specifically to the nature of Lolita and Humbert's relationship later on in the novel, based on the exchange of money for sex. After getting what she wants, Del Rey illustrate her Lolita to

*... off to the races, cases
Of Bacardi chasers
Chasing me all over town 20
'Cause he knows I'm wasted,
Facing time again at Riker's Island
And [she] won't get out (Rey, 2011)*

The lined mentioned illustrate Lolita and Humbert's relationship which revolves around the nature of give-and-take. While Nabokov's portrayal of his Lolita as the "subject and object of every foul poster" (Nabokov, 2000, p. 97), it illustrates an important point about woman's place in such consumerism nature. Del Rey's Lolita portrays this portrait of an insatiable female desire for things such as luxurious alcoholic drink called Bacardi. Not only that, Del Rey's Lolita also seems to go after pleasurable activities for she often ask her older lover to take her to "Chateau Marmont", "Cipriani" and "Coney Island" (Rey, 2011) in exchange of sexual intercourse with Humbert.

Further, the description of Lolita and Humbert's relationship also indicates that while Humbert in Nabokov's *Lolita* is the one who is obsessed to Lolita and always freely advocates whenever and wherever possible, yet the opposite occurrence is depicted in "Off to the Races". The fact that Lolita in Nabokov's novel is predominantly spoken about and described, not speaking for herself, to the reader, makes her seem a lot like a ghost, rather than a real character. Nothing about her is direct, everything goes through a synthesis of Humbert's mind and mouth. Her nymphic nature, thus, seems more accurate because just as a nymph she often seems as if she was not really there, having a standpoint and her own voice. In addition, Lana Del Rey's *Lolita* is depicted as t a child yet also an adult, or an innocent one versus the evil one, as can be seen from the following stanza

*My old man is, a tough man
But he got a soul as sweet as blood red jam
And he shows me, he knows me, every inch
of my tar black soul
He doesn't mind I have a flat broke down
life
In fact he says he thinks it's what he might
like about me, admires me
The way I roll like a rolling stone
(Rey, 2011).*

Further, the stemming from the rhetoric that the myth of nymphet and its portrayal in the novel present, the male counterpart of the nymphet represents both an active hunter who makes the nymphet exist because he is the one that sees her as a nymphet, and a passive victim who then is obsessed by the nymphet and cannot escape. The designation of roles within this paradigm then directly influences the distribution of power within the two participants. When the male counterparts are mentioned, they are always seen through the perception of Del Rey's embodiment of Lolita. Thus give her the power and the voice to tell a story, and describe people and situations from her perception. Such roles distribution thus offers the opposition to the way the story is told in Nabokov's novel, where Lolita is the submissive one, the one that is talked about.

Then, in the last stanza, when the speaker address that [her] old man is a thief (Rey,

2011), it implies the alteration of the relationship between Lolita and Humbert in the hypogram of the text, Nabokov's *Lolita*. In Del Rey's "Off to the Races, throughout the whole story, the unnamed male lover of Lolita does not treat her well. Yet, later on she continues with saying that despite him treating her the way he does, she is "[going to] stay and pray with him till the end" (Rey, 2011). The conflict of feeling the mistreatment from the side of a dominant male character, and at the same time having no other choice than staying with him. It represents an allusion to the conflicted feelings Lolita has within herself until she decides to run away from Humbert. The theft described earlier may serve as a reference to different experiences of Nabokov's *Lolita*, such as Humbert deflowering Lolita and depraving her of all including her innocence, personal time and space, and above all her childhood. As shown by the lines

*I'm gonna stay and pray with him till the
end
But I trust in the decision of the law
To watch over us
Take him when he may, if he may
I'm not afraid to say
That I'd die without him
Who else is gonna put up with me this
way?
I need you, I breathe you, I'll never leave
you
They would rue the day, I was alone
without you*

Given this premise, these line directly points at the kind of relationship between Lolita and Humbert, particularly when Lolita realizes that she has been manipulated by Humbert to fulfil his perverse desire. It is more than apparent that she, deliberately or not, is the man's little girl, obeying his orders and apologizing in case of not doing so, the submissive one that feels incomplete without the man. This song thus may leave its audience puzzled, since the woman's position in the story it narrates is very much undermined by the male character's position and is thus controlled and entrapped by him.

Conclusion

According to the discussion aforementioned, the exploration of various spheres of cultural and artistic representations of Vladimir Nabokov's *Lolita* is found within Lana Del Rey's "Off to the Races" song lyrics. The primary allusions of Lana Del Rey's *Lolita* lies within the adaptation of the original hypogram, that is Nabokov's *Lolita*, to the rather lustful *Lolita* in the pastiche text, or Lana Del Rey's "Off to the Races". However, Del Rey alludes these adaptations and reversed the relationship between *Lolita* and Humbert, so that the meaning of the song is altered from the original text in the novel. While Nabokov's *Lolita* is depicted as passive, gullible, and exploited, Del Rey's version of *Lolita* is the one who is more active, cunning, and manipulating. By doing so, the main idea of intertextuality becomes rather well embodied in Lana Del Rey's "Off to the Races".

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Nonlinear Dynamic Motivation-oriented Taxonomy of L2 Strategies based on Complex Dynamics Systems Theory

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Abstract

The need for a revisited framework of strategies in keeping with the nonlinear dynamic nature of motivational factors in L2 teaching led to the introduction of a taxonomy of nonlinear dynamic motivation-based strategies (NDMSs). This psycho-socio-cultural template suggests discovering dynamic motivational factors at individual level and integrating them into multiple parallel groups within a learner group instead of creating them which is a traditionally established function of motivational strategies to impose superficial cohesion on a learner group without catering for chaotic, emergent and dynamic individual motivational factors. Given the heterogeneity, dynamicity, and nonlinearity of the motivational factors at individual level, the first implication of the study is that NDMSs have the potential to activate identified motivational factors toward an adaptive and autonomous L2 motivation state regardless of their homogeneity or heterogeneity. Secondly, NDMSs have the potential to enable teachers to recruit the learning energy (i.e. motivation) from every member of the group via a dynamic and nonlinear set of motivational strategies instead of imposing a preset set of motivational strategies to all members of the group to elicit/facilitate/encourage equal performance from a motivationally heterogeneous learner group under the pretext of generating a cohesive learner group.

Keywords: *L2 motivation, nonlinear dynamic motivation-based strategies (NDMSs), complex dynamics systems theory (CDST)*

Introduction

Since a dynamic range of factors (Dornyei, 2009; Ushioda, 2014) are nonlinearly at work in a language learner (Larsen-Freeman & Cameron, 2008), which differ from one learner to another (de Bot, Lowie, & Verspoor, 2011), it would be unwise to expect a static behavior from every member of the learner group or to adopt a uniform motivational strategy to motivate them within a linear process. To address the dynamicity and nonlinearity of L2 motivation, L2 teaching needs a taxonomy of strategies to facilitate motivation of every member of the learner group. While L2

motivation has been approached from a variety of aspects either at general or local level, it lacks a sharp and rich focus on nonlinear dynamic motivation (Bahari, 2019a; Cheng & Dornyei, 2007; Dornyei & Ryan, 2015). Accordingly, there is a lack of an applicable taxonomy of motivational strategies in keeping with nonlinear dynamic nature of motivational factors to assist teachers in dealing with nonlinearity and dynamicity of motivational factors at individual level rather than group level. Based on complex dynamic systems theories and the complexity of the interactive factors at individual level (Herdina & Jessner, 2002;

Jessner, 2006, 2008), applying a single motivational strategy for all learner group cannot be helpful and each learner should be motivated individually with respect to the identified overall identity. Nonlinearity of motivation reflects the unpredictability of motivation state among diverse learner types in terms of the appropriate motivational strategy. Under nonlinearity, no predictable and automatic cause-effect relations exist and no causal connections can be made between triggering events and outcomes (Byrne & Callaghan, 2014). Studies confirm the nonlinearity of second language learning and that learning comes in spurts (Hohenberger & Peltzer-Karpf, 2009) without actual coordination (Davis & Sumara, 2006).

Since learners' linguistic and nonlinguistic systems openly and adaptively interact with other subsystems (Larsen-Freeman, 2015), it is essential to face this unpredictable and variable situation with proportional nonlinear dynamic motivational strategies (NDMSs; see Bahari, 2019a) to enhance L2 motivation. The central plank of the article is the focus on motivational factors at individual level as a response to the current call of research on intra-individual complexity (Serafini, 2017). The emphasis on individual level for identifying motivational factors for nonlinear integration is in keeping with dynamic systems theories which describe the interaction of internal and external factors with respect to motivation as a longitudinal element (Dornyei, 2009). This should not be confused with the *ideal L2 self* which reportedly (Csizér & Dörnyei, 2005; Kormos & Csizér, 2008; Ryan, 2009; Serafini, 2013) has more potential than integrativeness to capture relationships between second language learning and motivational factors. Accordingly, the taxonomy of motivation introduces NDMSs to facilitate identifying motivational factors at individual level instead of preset motivation strategies applied to the whole learner group while expecting the same output. Given the individuality and independence of motivational factors (Dörnyei, 2010; Segalowitz & Trofimovich, 2012) and nonlinearity and dynamicity of individual differences (Dornyei, Henry, & Muir, 2016; Dornyei, MacIntyre, & Henry, 2015; Ushioda & Dörnyei, 2012), it is necessary to address these

factors dynamically and nonlinearly. The proposed taxonomic template facilitates identifying and integrating motivational factors at individual level and supplies the teacher with a wide range of NDMSs proportional to the identified motivational identity. These NDMSs have the potential to create a learner-friendly motivational environment without imposing a single motivational strategy for all learner group regardless of the dynamicity and nonlinearity of L2 motivation. This environment caters for all dynamic and nonlinear motivational factors at individual level while attending to concepts of self-organization, emergence and nonlinearity (van Geert, 2011) by benefiting from the interrelated nature of the factors (Ford, 1992) instead of adopting cliché static motivational strategies (e.g. award, praise, penalty etc.) to create motivation at group level.

The Need to Revisit Motivational Strategies

Studies on human motivation have developed several taxonomic structures (Chulef et al., 2001; Grouzet, et al., 2005; Schwartz & Bilsky, 1987; Schwartz, et al., 2012) and accordingly L2 motivation studies have produced different models including Dornyei's (2001) Motivational Strategies and Zimmerman's (2013) motivational regulation strategies which despite their contributions to L2 motivation, have failed to include the concept of nonlinearity and dynamicity of motivational factors in arranging their models. Given the general approval of the significance of Dornyei's Motivational Strategies (Gao et al., 2003; Li, 2009; Ma, 2005) the current study discusses some of its deficient aspects with respect to nonlinearity and dynamicity. Dornyei's (2001) *Motivational Strategies in the Language Classroom* introduces four motivational aspects which in essence represent ways to create motivation as if motivation is a solid and static concept out there which does not exist and some strategies need to be applied to be created, generated, maintained or encouraged regardless of nonlinearity and dynamicity of motivational factors in L2 teaching.

The other deficiency of this categorization is that no strategy is suggested to discover latent motivational factors in L2 learner which can be recruited as a tool to enhance language learning. In addition to the lack of strategies to identify learner's motivational factor there is no suggestion concerning the way dynamicity and nonlinearity of learner's motivational factors should be handled. To address this deficiency, a process-oriented model was presented (Dornyei & Otto, 1998; Dornyei, 2001) which took a dynamic view of motivation in a linear process which ranged from preactional stage to actional and postactional stages. Regardless of the actual context of L2 classroom where a variety of factors are at work to influence learning and teaching, the main deficiency of this process-oriented model is ignoring the nonlinear nature of motivational factors (Dornyei, MacIntyre, & Henry, 2015; Dornyei, Henry, & Muir, 2016; Ushioda & Dörnyei, 2012) and lining up motivational functions and influences without considering their multilateral interactions in an actual context of L2 classroom.

Another aspect of Dornyei's taxonomy which contrasts the nonlinearity and dynamicity is its call for creating a cohesive learner group to create a strong 'we' feeling which leads to mutual support (Ehrman & Dornyei, 1998); however, given the dynamic nature of motivational factors, experiencing such an optimal situation with truly cohesive motivational factors is quite rare if not impossible. Grouping students based on a particular motivational factor observed in one or a few of the learners cannot be generalized and attributed as the cohesive motivational feature. In other words, without motivation diagnosis, motivation compatibility, and motivation integration in advance, we cannot merely group students with nonlinear dynamic motivational factors under the label of cohesive learner group. The term 'group' contradicts the concept of cohesion based on nonlinearity and dynamicity. This should not be interpreted as a negative point but rather as a positive and actual reflection of an actual learning context. We cannot expect a cohesive learner group with all members acting with static commitment to complete a task within a second language learning classroom while

believing in the nonlinearity and dynamicity of the motivational factors in second language learning. Eliciting cohesive behaviors by means of motivational strategies from a learning group should not be confused with discovering latent motivational factors at individual level with respect to nonlinearity and dynamicity which influence second language learning. NDMSs move from individual to group at any stage or step of the revisited taxonomy trying to identify the motivational factors, test their compatibility, and integrate them which neither means learner examination in isolation (Triplett, 1898) nor creating group cohesion (Ehrman & Dornyei, 1998) but rather recruiting group dynamics (Lewin, 1951) based on the learner's self-concept (Csiz'er & Magid, 2014) which needs to be discovered and directed rather than merely created/generated. Therefore, the proposed framework sets out to capture the multiplicity of factors involved, their nonlinear impact, and their dynamic nature. What makes the proposed taxonomy a better approach for us to understand L2 motivation is the inclusion of dynamicity and nonlinearity of L2 motivation in different strategies from psychosocio-cultural angles. Ignoring the nonlinearity and dynamicity of motivational factors among L2 learners is like expecting/forcing all members of a football team to strike a goal regardless of their positions/capabilities which reflect and represent their actual individual motivational factors.

Theoretical Foundation

To provide a dynamically oriented taxonomic structure (Hiver & Al-Hoorie, 2016) NDMSs basically draw on complex dynamic systems theory (de Bot, Lowie, & Verspoor, 2007; Dornyei, MacIntyre, et al., 2014; Dörnyei, Ibrahim, & Muir, 2016; Hiver & Al-Hoorie, 2016; Larsen-Freeman & Cameron, 2008; Thompson & Vasquez, 2015; Thompson, 2017; Serafini, 2017). These strategies are arranged to discover motivational surges at individual level based on the reported influence of motivational operations on the behavior of the individual (Lechago, Carr, Grow, Love, & Almason, 2010; Rosales & Rehfeldt, 2007; Wallace, Iwata, & Hanley, 2006). NDMSs address the nonlinearity and heterogeneity of the learner's behavior instead

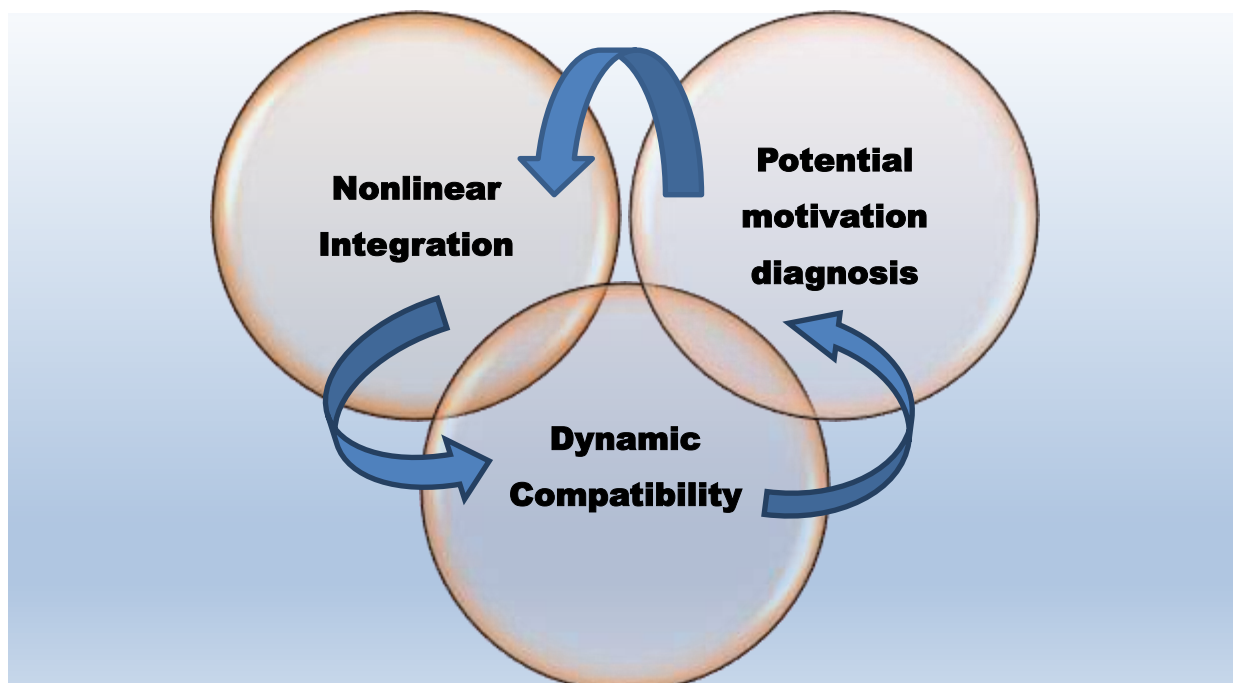
of imposing preset motivational strategies regardless of the individual differences. By mentioning/discussing/reinforcing individual motivational factors, NDMSs facilitate recruiting all components of the motivational superstructure from identified motivational currents described as goal-oriented surges to other intense motivational experiences (Dornyei, Henry, et al., 2015). Given the nonlinearity and dynamicity of motivation at individual level, it needs to be identified in the members of the learning group. In the proposed model, this is done by mentioning/discussing/reinforcing psychosocio-cultural strategies which enable the teacher to come up with a diverse set of dynamic-nonlinear motivational strategies. Following that, the identified motivational factors are examined for compatibility. The main point is that this process is not obsessed by the concept of creating/generating motivation at any cost and instead of eliciting motivational behavior (which is sometimes fake and pretended behavior) from the members of the learner group to form a single

cohesive group with a single static motivational feature, NDMSs facilitate approaching learners and discovering their dynamic motivational factors from psychosocio-cultural angles.

NDMSs in Practice

NDMSs are applied at three stages: pre-motivational stage, motivational stage, and post-motivational stage. The first stage consists of steps in the order displayed in figure 1 starting by potential motivation diagnosis and ending by nonlinear integration. Drawing on nonlinearity and dynamicity, even the proposed hierarchy allows a dynamic order which means there is no need to complete all steps in a linear process and the order can change dynamically into a nonlinear process based on the discovered motivational factors at individual level among the members of the learner group.

Figure 1. Pre-motivational stage of applying NDMSs.



To identify the motivational disposition of L2 learners, the studies suggest the focus on the

learners' Motivational Self System (Csizer & Lukacs, 2010; Dornyei, 2005, 2009; Lamb,

2012; Thompson & Erdil-Moody, 2016) and its variations in future studies (Csiz'er & Magid, 2014; Dornyei & Chan, 2013; You, Dornyei, & Csiz'er, 2016) as an important factor in energizing and motivating learning behavior. In diagnosing the motivational factors, we need to identify tedious and boring experiences of the past as well as the attractive and enjoyable experiences of the learners (Dornyei, Ibrahim, & Muir, 2015), dynamic interactions of the learners with the societal context with respect to *the anti-ought-to self* (Alharbi, 2017; Huensch & Thompson, 2017; Lanvers, 2016; Liu & Thompson, 2018; Thompson & Liu, 2018; Thompson & Vasquez, 2015; Thompson, 2017) based on Reactance Theory (Brehm, 1966; Brehm & Brehm, 1981), the *ideal L2 self* (Henry, Davydenko, & Dörnyei, 2015; Waninge, Dörnyei, & de Bot, 2014) as a dynamic variable which is influenced by continual cognitive-motivational functioning (Dörnyei, 2010; Dörnyei & Ryan, 2015; Larsen-Freeman, 2015). This step is to make sure that previously discovered motivational factors are dynamically compatible in terms of motivational intensity, motivational imagery and motivational behavior (You & Chan, 2015) with respect to gender differences (Henry & Cliffordson, 2013; You, Dörnyei, et al., 2016) that can act together/along each other towards a nonlinear dynamic uniformity. Dynamic compatibility of the NDMSs should not be confused with 'cohesive group' which has been used in the literature. While the former is an attempt to find out the rate of compatibility among motivational strategies in order to sort and categorize them under multiple dynamic motivational strategies, the latter is an attempt to group the learners under a single group which is labeled as 'cohesive group' regardless of the nonlinear and dynamic nature of the motivational factor in each and every member of the learning group. The goal is to nonlinearly integrate the previously discovered motivational factors at individual level without trying to form/find a cohesive group. This step draws on group dynamics (Lewin, 1951) and the interplay between individual features, the learning environment, future L2 self-guides, motivational behavior, motivational imagery/visualization, and learning styles (Al-Shehri, 2009; Dornyei & Chan, 2013; Kim, 2009; Kim & Kim, 2011). This needs to be done by highlighting the discovered attractions at

individual level and integrating them in consensus with dynamic motivational factors among the members towards a nonlinear dynamic uniformity rather than a static goal.

Motivational Stage of Applying NDMSs

The NDMSs are categorized into three constructs (cultural, social, and psychological) and each construct consists of several strategies at individual level (see Tables 1,2,3). NDMSs are psycho-socio-cultural-oriented strategies adopted from previous studies (Boekaerts & Corno, 2005; Eccles et al., 1998; Maehr, 1984; Sansone & Thoman, 2005; Schwinger, Steinmayr, & Spinath, 2009; Sivan, 1986; Wentzel, 1999; Zimmerman & Kitsantas, 2005) based on their efficiency to enhance L2 motivation. These strategies have reportedly self-regulatory potential on the part of the learner (Zimmerman, 2013) along with homogeneously/heterogeneously identified motivational factors on the part of the teacher. NDMSs can sustain the ongoing efforts of the learners towards an adaptive motivation (Wolters, 2003) by exercising the appropriate motivational strategy. The use of learner-friendly NDMSs prevents reactance and oppositional behavior against the imposed inappropriate motivational strategy on the part of the learner (Bahari, 2018a). The proposed NDMSs can reportedly affect learners' cognitive engagement (Schwinger et al., 2009; Wolters & Benzon, 2013) as well as interest-enhancement.

Psychological Strategies (PSs)

Psychological strategies are nonlinearly and dynamically strategized to enhance learner engagement, classroom engagement, and autonomous learning (Legutke & Thomas, 2013). These strategies are recruited and arranged based on the previous studies to create positive changes in learners' attitudes and motivation (Kim & Choi, 2006) to lower anxiety in classroom learning (Kim, 2005) and to engender self-efficacy among L2 learners (Cheng, Lam, & Chan, 2008) in keeping with nonlinear dynamic L2 motivation. The proposed PSs based on previous studies (Katz et al., 2014; Onatsu-Arvolommi et al., 2002) have the potential to enhance self-regulation by identifying and tracking dynamic

motivational factors at individual level to organize the learning process toward an adaptive type of motivation (e.g. autonomous motivation). Accordingly, the learner is encouraged to unlock the potential of psychological factors by having a goal-specific imagery (Larmer et al., 2015) along with self-efficacy as a significant psychological factor (Rubio, 2014; Mills, 2014; Schunk & Pajares, 2005) in line with his/her nonlinear dynamic motivational factors. Given the strong correlation between L2 motivation and language anxiety (Cha & Kim, 2013), this level

proposes learning-teaching readjustment by assigning a psychologically-well-informed teacher for psychological needs and concerns of the learners.

The following tables show the psycho-socio-cultural strategies with their theoretical bases at individual level which are applied either by mentioning/discussing/reinforcing by the teacher:

Table 1. Psychological strategies

Psychological Strategies		
Theoretical basis	Concept	Strategy
Self-efficacy theory (Bandura, 1997)	One's capabilities	Teachers are suggested to take the following steps to strategize and contextualize every step: First, Mention/Discuss/Reinforce dynamic, nonlinear, and motivating psychological issues at individual level Second, Encourage/Facilitate/Scaffold exchanging and introducing psychologically motivating factors at group level For example, to contextualize the concept of One's capabilities , students' sense of self-efficacy is strengthened via mastery experiences which is strategized according to the above steps.
	Others' capabilities	
	self-monitoring strategies	
	self-regulating strategies	
	self-evaluation strategies	
	spatiotemporal complexity of language	
	self-regulated language learning	
Attribution theory (Weiner, 1992)	the causes of previous success and failure	
	Goal-orientation	
	Hopefulness	
	Agentic persistence	
	Purposefulness	
	Zone of proximal development	
Self-worth theory (Covington, 1998)	Motivational behavior	
	Face-saving behavior	
	Goal-setting	
	Motivational factors	
	Intrinsic and extrinsic motivation	
Snyder's hope theory (2002)	Desire and expectation	
	Ambition	
	Positive emotions	
	Demoralization	
	Incompetency	
	Despair	
	Helplessness	

Social Strategies (SSs)

Social strategies enable L2 learners to use L2 for sociolinguistic goals (e.g. expression/comprehension of social emotions, social

thoughts, and social activities in keeping with other studies (e.g., Joe, Hiver, & Al-Hoorie, 2017). This is done via project-based learning in the classroom setting with intensified motivation (Stoller, 2006) in accord with

nonlinearity and dynamicity of L2 motivation with respect to sociolinguistic goals. To this end, experiential learning and interaction (Legutke & Thomas, 2013) in a collaborative effort and performance (Beckett & Slater, 2005) is encouraged. This is to master language, content, and skill via individual and group activities with respect to learning process (Larmer, Mergendoller, & Boss, 2015) and nonlinearity and dynamicity of motivation (Bahari, 2018b). This also provides learners with nonlinear dynamic motivation (Bahari, 2019b) while directing the learning process in

a dynamic way (Kaldi, Filippatou, & Govaris, 2011) and considering the need to produce tangible products on the part of learners (Markham, Larmer, & Ravitz, 2003) with enhanced sense of self-fulfillment (Schmidt, Loyens, van Gog, & Paas, 2007). This level enables learners to share their experiences and understandings as well as to construct meaning by assigning a socially-well-informed teacher to cater for social needs and concerns of the learners.

Table 2. Social Strategies

Social Strategies		
Theoretical basis	Concept	Strategy
Social motivation theory (Wentzel, 1999)	Social goal	Teachers are suggested to take the following steps to strategize and contextualize every step: First, Mention/Discuss/Reinforce dynamic, nonlinear, and motivating social issues at individual level Second, Encourage/Facilitate/Scaffold exchanging and introducing socially motivating factors at group level For example, to contextualize the concept of Social goal , students' social goal is strengthened via setting some goals which is strategized according to the above steps.
	Social conformity	
	Social autonomy	
	Social self-concept	
	Social responsibility	
	Social relationship	
	Social resource/position equity	
	Social safety	
	Social mastery	
	Social management	
	Social superiority	
	Social self-determination	
	Self-assertive social relationship	
Goal orientation theory (Ames, 1992)	Social self-acceptance	
	Social mores	
	Social affiliation	
	Community feeling	
	Social recognition	
	Well-being	
	Self-actualization	
	Appearance	
	Social events	
	Social activities	
	Social relationship goals	
	Social goals	
	Nonlinearity in time and space	
	Social supremacy	
	Social values	
Theory of social motivation (Weiner, 1994)	Social appropriateness	
	Social morality	
	Social behavior	
	Social competence	
	Social efficacy	

	Social outcomes
Theory of planned behavior (Ajzen, 1988; Eagly & Chaiken, 1993)	Social pressure
	Perceived behavior
	Self-regulatory skills

Cultural Strategies (CSs)

Cultural strategies require teachers to mediate in a joint activity with learners while trying to understand the learners' cultural orientation, cultural attitudes, sources of difficulty, and appropriate types of mediation with respect to nonlinear dynamic motivational factors on the part of learners at individual level (Bahari, 2018c). This construct

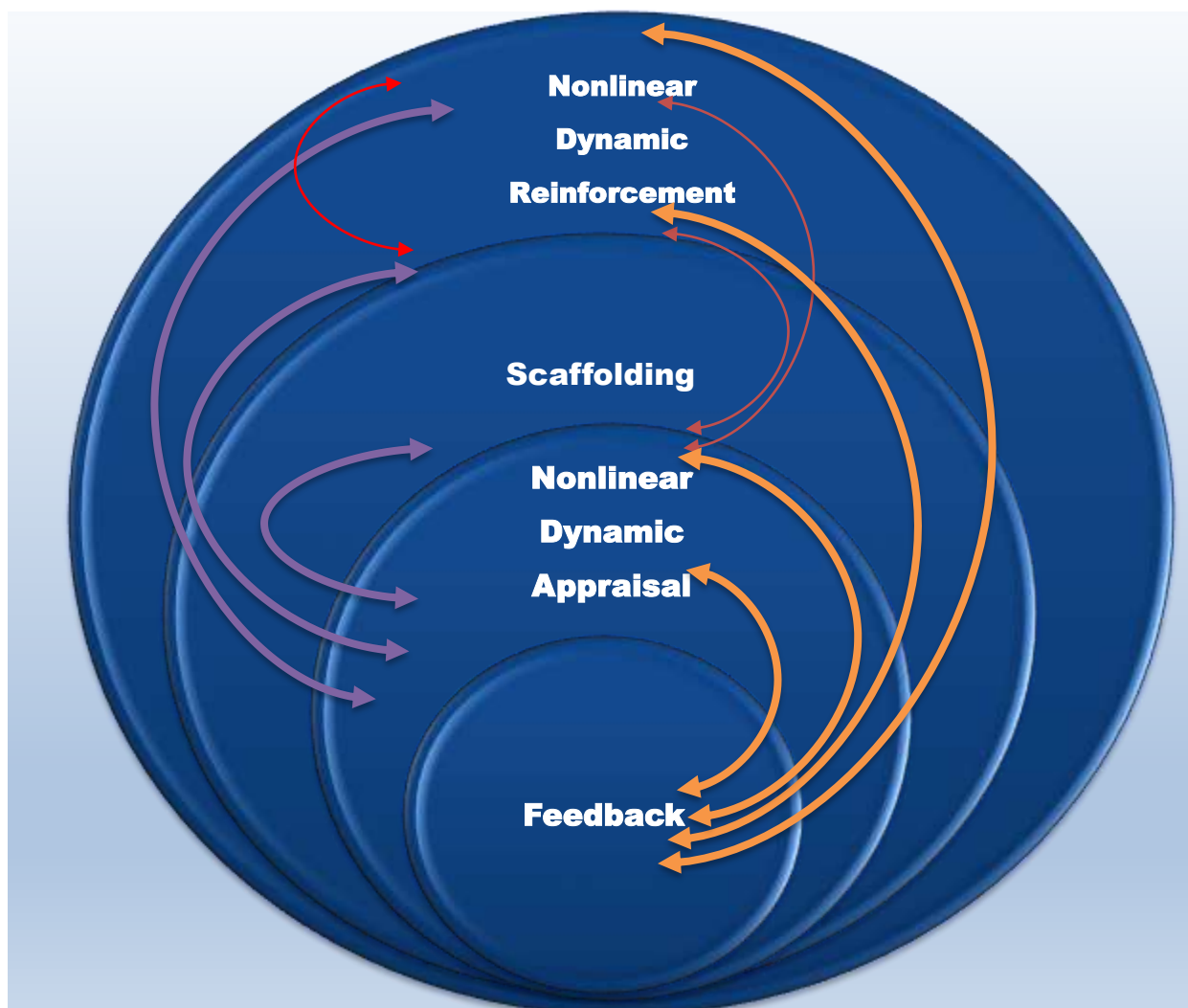
proposes learning-teaching readjustment by assigning a culturally-well-informed teacher for cultural needs and concerns of the learners instead of a culturally-prejudiced teacher who preaches anti-cultural views. Mentioning/discussing/reinforcing identified cultural strategies creates a mutual understanding between learners with diverse cultural values.

Table 3. Cultural strategies

Cultural Strategies		
Theoretical basis	Concept	Strategy
Young's (1994) motivation models	Cultural events	Teachers are suggested to take the following steps to strategize and contextualize every step: First, Mention/Discuss/Reinforce dynamic, nonlinear, and motivating cultural issues at individual level Second, Encourage/Facilitate/Scaffold exchanging and introducing culturally motivating factors at group level For example, to contextualize the concept of Cultural events , students' motivating cultural event is strengthened via describing the cultural event which is strategized according to the above steps.
	Cultural activities	
	L2 culture	
	State of motivation	
	Additive bilingualism	
Gardner's (1985) orientation theory	Sacred text	
	engagement in culture-related activities	
	Culture of learning a foreign language	
	Culture of the speakers of a foreign language	
	Cultural values of the foreign language	
Maslow's (1970) hierarchy of need	Cultural diversity	
	Cultural exploration	
	Cultural secrets	
	Cultural contradictions	
	Cultural clashes	
	Cultural supremacy	

Post-motivational stage of applying NDMSs provides a nonlinear dynamic picture of the steps which should be taken (as far as

nonlinearity and dynamicity allows us) to reach the final goal of motivating L2 learners.

Figure 2. Post-motivational stage of applying NDMs.

The identified motivational factors need to be nonlinearly and dynamically addressed to provide L2 learners with required feedback with respect to identified goals, tendencies, preferences, desirability, etc. Individual learner differences need to be considered while giving feedback (Dörnyei, 2010) which is the focal point of the current study from identifying the motivational factors to the nonlinear dynamic motivational reinforcement. To this end, NDMs-based instructions for teachers (see table 4) provide a number of instructions to provide feedback in an integrative psycho-socio-cultural approach. Nonlinear dynamic appraisal aims at processing and organizing identified motivational factors in parallel groups (e.g. psychological motivational factors and social motivational factors) towards multiple

dynamic L2 teaching-learning goals (e.g. writing goals for some and speaking goals for some others). As the second step, nonlinear dynamic appraisal serves to activate action control strategies to facilitate the execution process (Dörnyei & Tseng, 2009). Drawing on sociocultural theory (Lantolf, 2000; Swain, 1997), scaffolding within NDMs encourages language construction through collaborative dialogue which is assisted (Basturkmen, Loewen, & Ellis 2002) and orchestrated by a motivational teacher by creating motivating interactions including triadic interaction (Van Lier, 2002) as an optimal setting to integrate previously processed motivational factors by scaffolding and preparing them for reinforcement. Nonlinear dynamic reinforcement aims at conscious announcement of the identified, appraised,

scaffolded, and feedbacked motivational factors at individual level. The conscious expression of nonlinear dynamic motivational factors at individual level not only reinforces this power in the learner but also creates a sense of self-recognition which is highly significant under the taxonomy of NDMSs, where it is discovered and included in L2 teaching-learning.

Pedagogical Guidelines

Pre-Motivational Stage: Mentioning Identified Motivational Factor

At this stage, teachers are suggested to try different psycho-socio-cultural strategies (see tables 1,2,3) for every member of the learning group and identify the motivational identity and related motivational factors in every student. To this end, teachers are suggested to mention/discuss/reinforce dynamic, nonlinear, and motivating psycho-socio-cultural issues at individual level. Following that teachers are suggested to encourage/facilitate/scaffold exchanging and introducing psycho-socio-cultural motivating factors at group level. To contextualize the introduced concepts, students' psycho-socio-cultural motivating factors need to be addressed according to the suggested steps. Accordingly, teachers are suggested to begin with an elicitation rather than reformulation (Lyster, 2004) and engage learners in multi-tasking to give 'voice' to the learners' experience (Levy, 2015). This provides the learner with a chance to increase self-efficacy among the learner group, which can be reinforced by encouraging the use of communicative strategies to manage learning problems (Nakatani & Goh, 2007). Accordingly, encourage communicative responses with adaptation, interpretation, paraphrasing and addition of new information rather than meaningful responses. To this end, a single linguistic feature should be addressed at a time (Ellis, 2009) to facilitate learning and to avoid unmanageable cognitive load. Accordingly, engage learners in strategic planning to internalize L2 structure (Seifoori & Vahidi, 2012). Plan pre-listening activities to activate learners' script and get to know learners' motivational features. PSs are arranged to encourage metacognitive

strategies to build meaning (Graham, 2006). To facilitate comprehension process, encourage learners to overcome the compulsion to translate (Liu, 2003) and avoid applying L1 segmentation procedures to the rhythmically different target language (Cutler, 2001). Encourage natural target language reproduction rather than echoing, imitating or slavish mimicry (Kim, 2011). Encourage the use of language skills instruction strategy to improve skills proficiency (Harris, 2007). To increase input in naturalistic settings (Flege, 2009), encourage learners to pay attention to pause-bounded units to facilitate listening comprehension rather than syntactic cues (Harley, 2000). Encourage learners to selectively work on linguistic features which are related to comprehensibility rather than linguistic nativelikeness (Saito, 2015). To enhance in-field learning encourage information exchange via location-based learning systems (Burston, 2014) and encourage making questions that require evaluation and reaction rather than recall of details.

Motivational Stage: Discussing Identified Motivational Factor

At this stage, teachers are suggested to discuss the identified motivational factors with other members of the learner group to increase their knowledge about different motivational identities in the classroom with respect to the strategies suggested above (see tables 1, 2, 3). Teachers are suggested to approach the cultural contexts and the learning needs of learners (Lopes-Murphy, 2012) to engage them at second language learning by mentioning/discussing/reinforcing the identified motivational factors.

To avoid demotivation, we need to avoid disparaging social and cultural values, which can make students feel disfranchised (Kana'iaupuni, Ledward, & Jensen, 2010). To develop self-efficacy, encourage second language learners to inhabit an identity of a fluent speaker by imitating body movements (McCafferty, 2008) and encourage global comprehension rather than partial comprehension. Since the goal is to process the speech rather than retrieve the information from the long-term memory, visualize and

enact pronunciation phenomena by the use of instructional gestures (Smotrova, 2017). Promote new ways of thinking which necessarily involve both forms of mediation operating in tandem. Encourage experiential learning and interaction (Legutke & Thomas, 2013) by mentioning/discussing/reinforcing the identified motivational identity via psycho-socio-cultural motivational strategies. Accordingly, develop ideal selves along with ought-to selves among learners based on the positive relationship between them and the desire to improve pronunciation in a foreign language (Huensch & Thompson, 2017). Keep encouraging students to see learning as an enjoyable process (Zhang, et al., 2016) and mention/discuss/reinforce the identified motivational identity via psycho-socio-cultural motivational strategies. Individual learner differences need to be considered while giving feedback (Dörnyei, 2010). Include social and cultural factors to make learning an important and meaningful task for learners (Gay, 2010).

Post-Motivational Stage: Reinforcing Identified Motivational Factor

At this stage, teachers are suggested to reinforce different identified motivational factors for every member of the learning group and benefit from the enhanced motivation for L2 teaching via the suggested strategies (see tables 1, 2, 3).

To reinforce autonomous motivation, encourage participation in communicative activities and remove scaffolding in line with real-life listening experience (Field, 2007). Encourage communicative responses with adaptation, interpretation, paraphrasing and addition of new information rather than meaningful responses. Appreciate cultural differences and promote the motivation and agency of individual learners in the classroom context (Ushioda, 2013). Provide learners with opportunities to manage their emotions, thought processes, and actions (e.g., Joe, Hiver, & Al-Hoorie, 2017); and encourage imitation so that learners can use the imitated content for their own communicative purposes (Smotrova, 2017). Accordingly, develop agency by reinforcing belief in one's competence (Mercer, 2015); encourage learner autonomy by developing agency (Benson,

2007) and develop strategy knowledge to facilitate learning management (Ryan & Irie, 2014). Inform learners that accent is a normal characteristic of L2 speech production (Abrahamsson & Hyltenstam, 2009) which should not act as a demotivating factor, and encourage learners' control over learning management to ensure a learner-friendly instruction (Mercer, 2015). Accordingly, conduct in-depth language counselling to facilitate learner autonomy, strategies and goal (O'Reilly, 2012). To enhance in-field learning encourage information exchange via location-based learning systems (Burston, 2014), and encourage producing modified comprehensible output via interactional strategies (Pica, 2002). To reinforce the identified motivational factors, encourage the use of interactional strategies to facilitate meaning negotiation (Swain, 1995). Encourage hopeful thinking among the learners to change the present attitudes to shape positive thinking (Oxford, 2017) and encourage strategic competence to enhance hope among learners (Oxford, 2017). To encourage motivational learning develop growth mindsets among the learners (Dweck, 2006) and improve teacher-learner alliance to nullify hopelessness (Ehrman, 1998). Encourage interactive systems as subcategories of complex systems at different levels (Larsen-Freeman, 2017) as well as goal-directedness towards authentic complexity of learning (Oxford, 2017), and finally, encourage learner self-regulation over motivation (Panadero & Alonso-Tapia, 2014) by exercising different types of proposed NDMSs.

The proposed taxonomy tried to address the nonlinearity and dynamicity of L2 motivation from three perspectives. At social level, social cognitive theories (Boo, Dörnyei & Ryan, 2015) were adapted to integrate learners' purposeful relational activity with their ongoing participation in social practices which vary from one learner to another. At psychological level, problem-based L2 motivation and students-oriented learning were emphasized to mediate learner's psychological functioning rather than mere scaffolding (Lantolf & Thorne, 2006) with respect to the nonlinearity and dynamicity of L2 motivation. Accordingly, at cultural level, with a focus on Vygotskian socio-cultural

theory along with mediated learning experience, mediated learning experience was provided to meet the needs of learners from different cultural backgrounds (Feuerstein et al., 2010) along with social environment to enable learners to formulate relationships between the perceived facts (Feuerstein et al., 1997). The previous studies have approached second language learning and motivation either with respect to strategies (Dornyei & Ryan, 2015; Griffiths, 2013; Oxford, 2017; Quoidbach, Mikolajczak, & Gross, 2015; Schunk & Zimmerman, 2012) or as a static factor (Moskovsky et al., 2016) or a learner-context interaction subject (Thompson & Vasquez, 2015; Thompson & Erdil-Moody, 2016) or introducing influential factors (Lyubomirsky & Layous, 2013; Sheldon, Boehm, & Lyubomirsky's, 2013; Rusk & Waters, 2015). Despite approaching the nonlinear dynamic nature of L2 motivation (Ushioda & Dörnyei, 2012) they have not integrated this critical feature of L2 motivation in a single learning model or a taxonomy of L2 learning strategies. The advantages of the proposed NDMSs lie in several revisited aspects of motivational strategies which are used to either solely overemphasize self-regulated organization without assigning an actual facilitative role for L2 teachers or ignore the highly significant concepts of nonlinearity and dynamicity which possess the potential to metamorphose traditionally established L2 teaching-learning and assessment to a large extent. In contrast to the cybernetic model of the self-regulation of behavior suggesting the hierarchical organization of goals where lower goals are less frequently functional compared to higher goals guiding more related behavior (Carver & Scheier, 1998), NDMSs suggest nonlinear-dynamic organization of motivational factors to ensure unlocking the potential of all motives regardless of their position in any proposed categorization. Taxonomic structures drive studies both at theoretical level and practical level (Digman, 1997; Goldberg, 1981). Accordingly, the taxonomy of NDMSs ensure enhanced motivation at individual level and integrated multiple homogeneous/heterogeneous clusters of energizing motives (Fiske, 2004; Fiske, 2008) towards dynamic and emergent goals with the least rate of learning anxiety.

Conclusion

Drawing on the complex dynamic systems theory as a variation of Complexity Theory, the present study presented NDMSs as a revisited taxonomy for second language teaching. The proposed strategies have the potential to be used for classroom setting and CALL setting as well as other teaching purposes beyond language teaching. The proposed strategies keep identified motivational factors at individual level in motion to create a motivation-oriented L2 teaching-learning context. Accordingly, NDMSs provide a truly learner-friendly L2 teaching via a new template of strategies to cater for learners' emergent and dynamic motivational identity without trying to shape them based on a preset used-for-all strategy. It is against the dynamicity of motivational identity to expect all members of a learner group to show equal output or assess them based on a preset used-for-all strategy. It is also against nonlinearity of motivational factors to apply static linear strategies and expect a truly diversely motivated learner group where all motivational identities are democratically mentioned/discussed/reinforced. Despite the apparent chaotic state of NDMSs, they have the potential to meet dynamic motivational needs of L2 learners by producing a nonlinearly-dynamically motivated learner, nonlinearly-dynamically motivating teacher, and nonlinearly-dynamically motivational classroom.

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Awareness and Appreciation of Advertising Language

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Abstract

This research focuses on advertising language in advertisement slogans of various products written in English. The grand theory used is Stylistics, which is the study of the style of language or the study of the use of distinctive linguistic expressions and how they affect the target audience. To limit the discussion, this research more specifically covered the use of rhetorical figures and doublespeak in advertising language. These language features basically have the same functions, namely the aesthetic and persuasive functions, which aim to attract the audience's attention. This research, using an explanatory research method, was done to find out people's awareness and appreciation of the outstanding use of advertising language by distributing questionnaires with Likert scale to the students and alumni of the English Department of a private university in Indonesia. Considering that in an advertisement there is also the visual aspect besides the textual aspect, the research was also done to find out whether or not there is a strong correlation between people's awareness and appreciation of the visual and textual aspects.

Keywords: *advertising language, awareness, appreciation*

Introduction

Advertising language has always been the main interest of many linguists for a long time since it involves a high and creative skill of language use. The language used in advertisement texts has a sole primary goal, namely to attract the potential customers. Consequently, producing a good advertisement slogan is not a simple thing to do at all; at the very least, one should pay attention to the aesthetic aspect of the language. More importantly, a copywriter has to think about how to produce a text that can sell, as stated by Judith Charles (as cited in Bly, 2005) that a copywriter is in fact equal to "a salesperson behind a typewriter." The persuasive atmosphere of the advertisement is built through the language.

While the high skill of a copywriter is undeniably essential, it is interesting to find

out whether the readers or potential customers are aware of it, let alone appreciate it. People commonly get more easily attracted to the visual aspect of an advertisement than the textual aspect. Another phenomenon is that people may be aware that the advertisement text is quite special, but they find it difficult to be able to detect what language features contribute to the special thing about the text. Nevertheless, when they are able to do this, it can be said that they manage to appreciate the copywriter's skill.

Leigh (1994) conducts a study to find whether advertisements in magazines in the USA use figures of speech and which types of figures of speech they are. He finds out that the majority (74.3%) of the advertisements use at least one rhetorical device.

Bizzoca (2017, p. 41) conducts a similar study of rhetorical figures found in 2768 printed advertisements, which were published

in 2016 most circulating British magazines such as *Vogue*, *GQ*, *Elle*, and *TopGear*. She conducts a survey to find out if it is the audience that influences the advertisement or it is the opposite. However, the survey is not really successful due to the shortage of audience in the area whose mother tongue is English.

Moreover, Bizzoca (2017, p. 43) also does a translation study of how these rhetorical figures are best translated into Italian. Since the rhetorical figures function to intrigue and fascinate the customer, it is essential to transfer this into the target language. Nonetheless, many problems are likely to occur in the attempt of translating it so that the strategies used are worth analyzing.

This present study investigates people's awareness of the attractive advertising language and their appreciation of the language features used to create the attractive advertising language. There are three advertisements used as the research objects. A questionnaire with Likert scale was distributed to 150 students and alumni of the English Department of a private university in Indonesia, considering that these belong to a group of people who are supposedly quite familiar with the English language and its features. However, only 103 forms were filled in and returned, which were then further processed.

The questionnaire covers some questions concerning the respondents' awareness of the visual and textual elements in the three advertisements, whether or not they regard the visual and textual elements in the advertisements as interesting. When they think that the textual elements are interesting, they are asked to mention the particular linguistic features that contribute to the interesting slogans. Their ability to recognize the particular linguistic features demonstrates the high appreciation of the great skill of the slogan writer's use of language.

This research is a quantitative research. The data were collected in a structured way, in this case through questionnaires. Then after getting the results, the computational, statistical, and mathematical tools were used

("What is Quantitative Research", n.d.). The research used an explanatory research method, which attempts to explain by connecting different ideas and to understand the different reasons, causes and their effects.

Stylistics

The research of advertising language belongs to stylistics, which is defined as "the linguistic study of style" (Leech & Short, 1981, p. 13). Stylistics is more specifically defined as "... a distinctive manner of expression, through whatever medium this expression is given physical shape. Along the same lines, style in language can be defined as distinctive linguistic expression" (Verdonk, 2002, p. 3).

When analyzing an advertisement, one can use a stylistic analysis to reveal not only the form and structure in the text but also those features which stand out in it. Those features "hold a promise of stylistic relevance with reader's or listener's interests or emotions" (Verdonk, 2002, p. 6).

In this research the language features focused on are the use of rhetorical figures and doublespeak as these two are the most common language features in advertisements. These features are basically used as foregrounding elements in an advertisement so that people will directly pay more attention to them and hopefully will eventually be persuaded to use or buy the products.

McQuarrie and Mick's Model of Rhetorical Figures

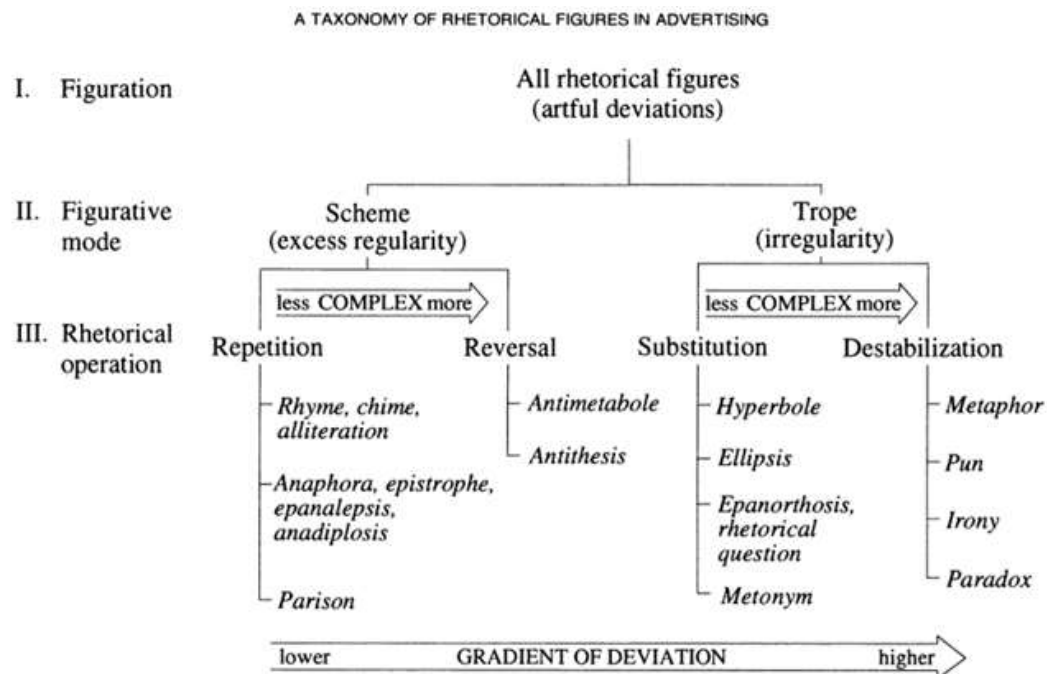
A rhetorical figure can be defined as "an artful deviation, relative to audience expectation, that conforms to a template independent of the specifics of the occasion where it occurs" (McQuarrie & Mick, 1996). Furthermore, it is stated that rhetorical figures will produce a more favorable brand attitude toward the advertisement (McQuarrie & Mick, 1996).

McQuarrie and Mick (1996) subdivide the rhetorical figure into two broad categories: schemes and tropes. Schemes are constructed by repetition (simple operation) and reversal

(complex operation), while tropes are constructed by substitution (simple operation) and destabilization (complex operation). McQuarrie & Mick (1996) presents the complete taxonomy of rhetorical figures in

advertising, which can be seen in the following diagram:

Figure 1. A Taxonomy of Rhetorical Figures in Advertising



The first rhetorical operation, repetition, can be in the forms of sound or word or phrase structure repetitions. Repetition in a text can be expected to build up one's memory. For example, the slogan "Performax protects to the **max**" will attract the customers' attention especially because of the repeated sound /æks/ in the words *Performax* and *max* (McQuarrie & Mick, 1996).

The second rhetorical operation, reversal, "combines elements that are mirror images of one another in an expression" (McQuarrie & Mick, 1996). Furthermore, they add that reversal operation is like "a mirror image that repeats the original, but in reverse" (McQuarrie & Mick, 1996). For example, the advertisement slogan "We got **hot** prices on **cool** stuff" contains the use of an antithesis, which will naturally become the main attention of the customers.

Substitution is another type of rhetorical operation that "selects an expression that

requires an adjustment by the message recipient in order to grasp the intended content" (McQuarrie & Mick, 1996). One of the figures of speech that can be found in substitution operation is hyperbole, which is very effective in advertisement as it dramatizes the selling point of the product. For example, the word *whitest* in the advertisement slogan "Rinso gives the **whitest** wash" gives a hyperbolic sense.

Destabilization is an operation that "selects an expression such that the initial context renders its meaning indeterminate" (McQuarrie & Mick, 1996). A pun, which belongs to the destabilization operation, is defined as "the usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound" (Merriam-Webster, n.d.). Since the basic principle of wordplay is ambiguity, words belonging to homonymy or homophony, which may cause lexical ambiguity, for example, the homonymous

word *club*, which can mean 'a heavy stick' and 'a social organization' (Kreidler, 1998), or the homophonous words 'bough' and 'bow', both of which are pronounced in the same way /bau/ (Wales, 1994). When they are exploited in producing humour, they become wordplay or puns. Obviously, creating a good pun requires creativity and an extraordinary skill of language (Partington, 2009).

According to Attridge, "The pun [in advertising] is the product of a context deliberately constructed to enforce an ambiguity, to render impossible the choice between meanings..." (as cited in McQuarrie & Mick, 1996). In other words, it requires readers to make inferences in order to understand their intended meanings.

The slogan "The car in front is a Toyota" uses a genius pun. The phrase 'in front' can be understood literally, when it comes as a sticker on the rear window. However, it can also be interpreted that Toyota is in the lead in the automotive business.

All in all, it is clear that related to the two significant concepts in advertising, which are persuasion and motivation, the use of rhetorical figures can add to the persuasiveness of the advertisement message. Besides, rhetorical figures function to motivate the potential customers as well as drawing their attention to the advertisement (McQuarrie & Mick, 1996). In other words, it is very likely that customers will find advertisement messages containing rhetorical figures more appealing (McQuarrie & Mick, 1996).

William Lutz' Doublespeak

Doublespeak is "language that pretends to communicate but really doesn't. It is language that makes the bad seem good, the negative appear positive, the unpleasant appear attractive or at least tolerable" (Lutz, 1989, p. 1). He further states that doublespeak is used to mislead people. The practice of doublespeak can be found in many areas of life, from everyday living, politics, education, and also advertising.

In advertising doublespeak can be utilized to make something out of nothing, which is the main job of an advertiser. In other words, doublespeak in advertising has one primary job, namely to put the product to the best possible light so that customers will be attracted to buy it. Furthermore, despite having basically the intention of misleading, in the advertising world the use of doublespeak will be regarded as "creative license" (Lutz, 1989, p. 82). There are four types of doublespeak that can be found in an advertisement, namely the rule of parity, weasel words, up to claim, and unfinished words.

Parity products are products that are basically the same, as they are made in the same way and using the same formula. Products like toothpaste, soap cosmetics, cold remedies, etc. are parity products. Since these products are in fact the same, one product cannot say it is better than the others. Hence, when a product claims something like "The best for you", it is doublespeak, and customers are supposed not to be taken in.

Weasel words are used "to appear to be making a claim for a product when in fact they are making no claim at all ... Weasel words appear to say one thing when in fact they say the opposite, or nothing at all" (Lutz, 1989, p. 85). The most often used weasel word is the word 'help', for example in the slogan "helps relieve cold symptoms". The word 'help' itself only means to aid or to assist; thus, it cannot be interpreted that the product will stop or eliminate the cold.

The use of up to claim is often found in malls or supermarkets in phrases like "discount up to 70%", for example. The phrase 'up to' suggests a wide range from 1 to 70%. Therefore, it is possible that the product turns out to be discounted only for 20 or 30%, and only a few products get the real 70% discount (Lutz, 1989, p. 85).

According to Lutz (1989, p. 95), "unfinished words abound in advertising because they appear to promise so much." When a cold remedy slogan says "nobody reduces fever faster", it is actually not clear yet. The word 'faster' suggests a comparison and

therefore, it requires some more words to finish the comparison. However, the phrase is intentionally left unfinished as it is up to the customers to finish it, which is a very clever strategy.

Results and Discussion

The 103 respondents are students and alumni of the English Department and their ages vary from 16 to > 30 years old. Besides, the respondents are heterogeneous in gender; there are male and female respondents. The distribution of the age and gender of the respondents can be seen in the following charts:

Figure 2. Respondents' Ages

Usia:

103 responses

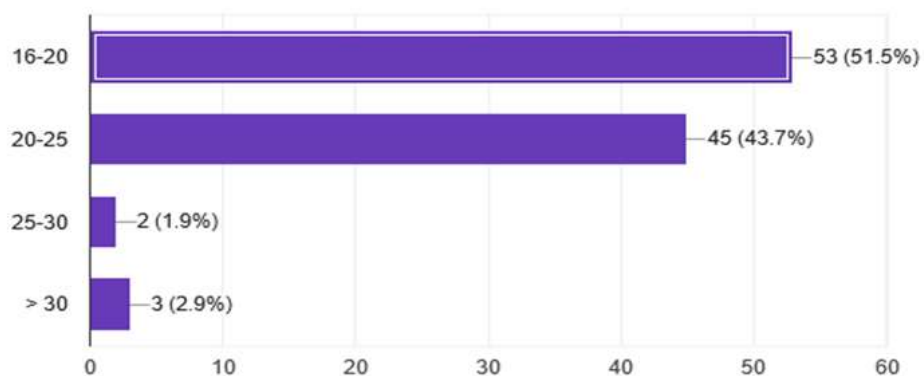
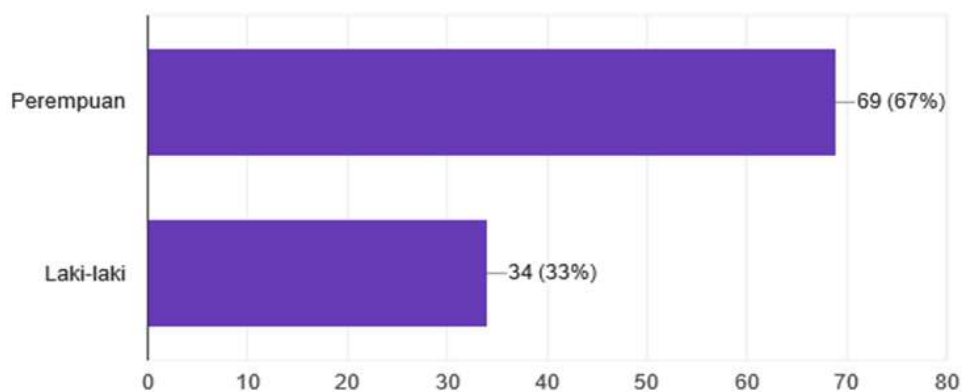


Figure 3. Respondents' Gender

Jenis Kelamin

103 responses



It is clear from the two charts above that the most dominant group is respondents of 16 – 20 years old and female.

Related to the level of awareness of the visual aspect in advertisement 1, the result of the questionnaire shows that most of the

respondents think it is either interesting or very interesting: 62.1 % in advertisement 1, 64.1% in advertisement 2, and 31% in advertisement 3, as can be seen in the following charts in Figures 4, 5, and 6.

Figure 4. Awareness of the Visual Aspect in Advertisement

3. Menurut saya tampilan visual iklan ini:

103 responses

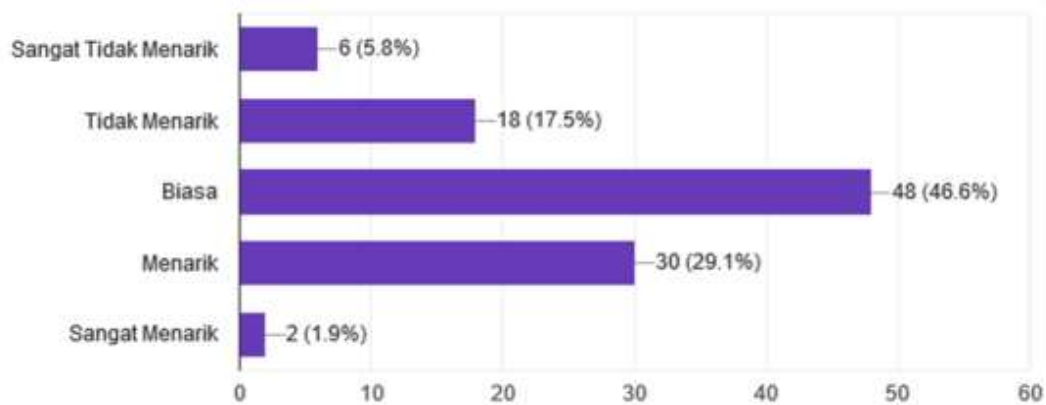


Figure 5. Awareness of the Visual Aspect in Advertisement 2

2. Menurut saya tampilan visual iklan ini :

103 responses

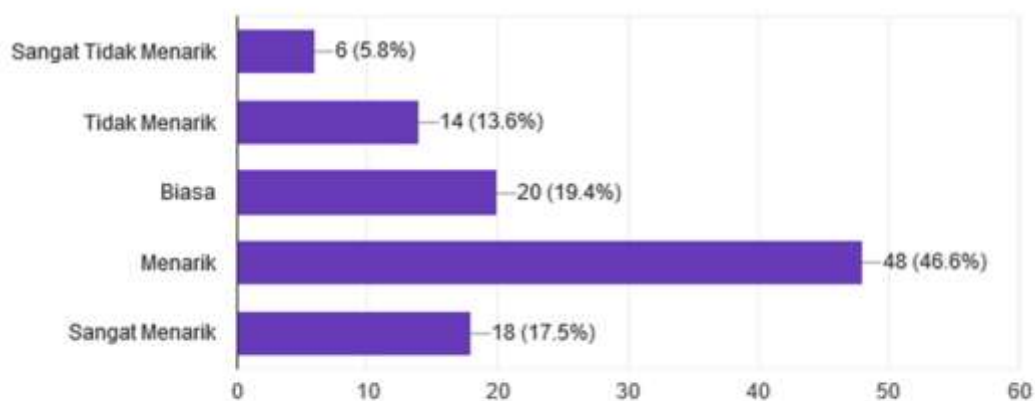
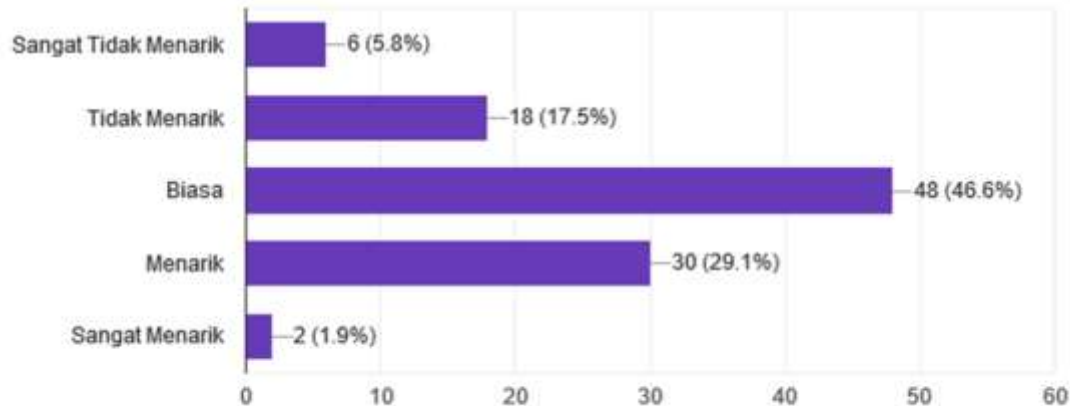


Figure 6. Awareness of the Visual Aspect in Advertisement 3

3. Menurut saya tampilan visual iklan ini:

103 responses



The next questions posed in the questionnaire are related to the respondents' level of awareness of the textual aspect or the slogans in the three advertisements. There are 47.6% who think that the slogan in advertisement 1 ("The best coffee for the best you") is either interesting or very interesting;

47.5% for advertisement slogan 2 ("Butts are gross") and 45.6% for advertisement slogan 3 ("Butter taste better health"). The result is clear in the following charts in Figures 7, 8, and 9 below.

Figure 7. Awareness of the Textual Aspect in Advertisement 1

4. Menurut saya slogan iklan pertanyaan nomor 1: "The best coffee for the best you"

103 responses

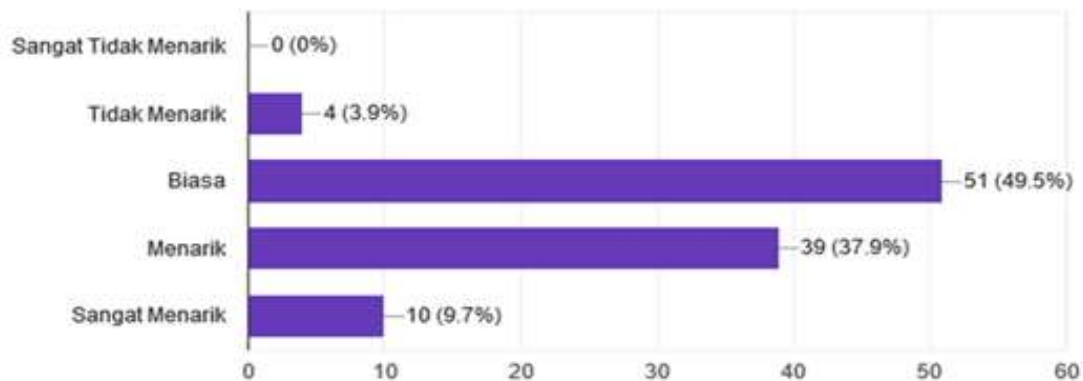
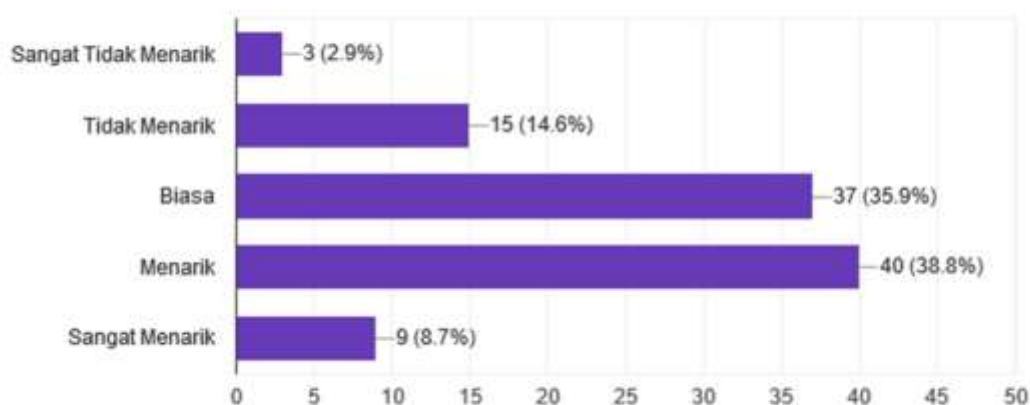
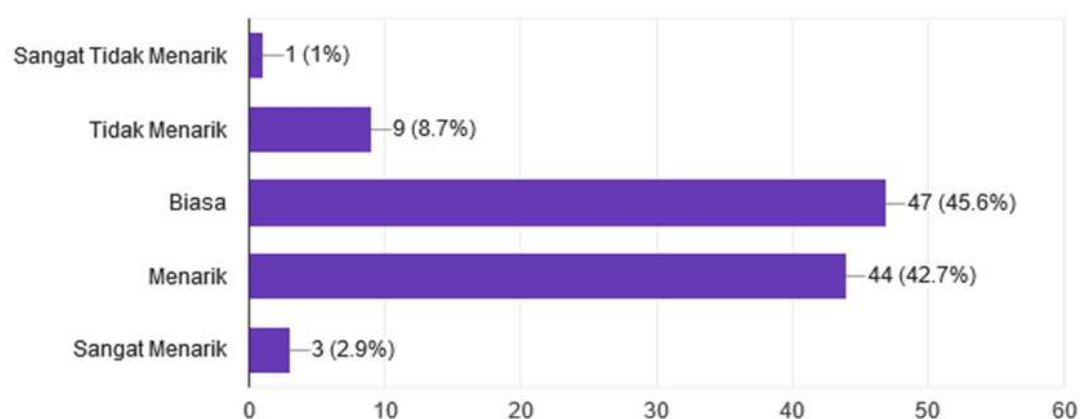


Figure 8. Awareness of the Textual Aspect in Advertisement 2**6. Menurut saya slogan iklan pertanyaan nomor 2: "Butts are gross"**

103 responses

**Figure 9. Awareness of the Textual Aspect in Advertisement 3****8. Menurut saya slogan iklan pertanyaan nomor 3: "Butter taste better health"**

103 responses



Comparing the level of visual awareness and textual or slogan awareness, the result shows the following:

Table 1. Comparison of awareness level of the visual and textual aspects

Advertisement	Visual	Textual
1	62.1%	47.9%
2	64.1%	47.5%
3	31%	45.6%

This means that most of the respondents tend to be more aware of the distinctive things visually than textually.

Furthermore, focusing more on the textual aspect of the advertisements, the research is also done to find out the correlation between the awareness and appreciation of the textual aspect. When the respondents claim that the textual aspect in a certain advertisement slogan is interesting or very interesting, they are required to identify which linguistic

feature(s) is distinctive as to make the slogan interesting.

The slogan of the first advertisement, "The best coffee for the best you", contains at least three rhetorical figures using the repetition operation. The first is word repetition of the word 'best'; the second is phrase structure repetition 'the best coffee' and 'the best you'. Besides, when read, each of the two noun phrases contains two stresses, on the word 'best', the first syllable of 'coffee', the words 'best', and 'you'. This naturally produces great rhythm.

The statistical tool to test the equation in this research is logistic regression, which is used because the dependent variable of the equation is a dummy variable. The model equation is $Y = a + b_1.X_1 + b_2.X_2$, in which Y is the appreciation level of the respondents who see the advertisement; X_1 is the visual awareness and X_2 is the slogan awareness.

Concerning advertisement 1, H01 and Ha1 are as follows: In H01, there is no correlation between visual awareness and slogan awareness of advertisement 1 and the level of appreciation from the people who see the

advertisement; In Ha1, there is a correlation between visual awareness and slogan awareness of advertisement 1 and the level of appreciation from the people who see the advertisement.

Model Summary

Step	-2 Log likelihood	Cox & Snell R Square	Nagelkerke R Square
1	68.287 ^a	.151	.266

a = Estimation terminated at iteration number 6 because parameter estimates changed by less than .001.

The Nagelkerke R Square is 0.266 signalling the 26.6% variabilities of the dependent variable can be explained by the variabilities of the independent variable.

Hosmer and Lemeshow Test

Step	Chi-square	df	Sig.
1	6.985	5	.222

The value of Hosmer and Lemeshow is 6.985 and significant at 0.222 is above the alpha value of 1%, which signifies that the model is fit and acceptable.

Classification Table

	Observed		Predicted		
			Appreciation of advertisement 1		Percentage Correct
			0	1	
Step 1	Appreciation to advertisement 1	0	83	3	96.5
		1	13	2	13.3
	Overall Percentage				84.2

a = The cut value is .500

The figures in the classification table identify that overall the accuracy of classification is 84.2%.

Variables in the Equation

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1	Visual_A1	.836	.474	3.113	1	.078	2.307
	Slogan_A1	1.248	.477	6.838	1	.009	3.484
	Constant	-9.759	2.452	15.843	1	.000	.000

Based on the table of variables in the equation it is clear that at the alpha value of 10% there is a significant correlation between

the visual awareness and slogan awareness of the first advertisement and the appreciation level of the people who see the advertisement.

It can be interpreted that people who are aware of the distinctive aspects of advertisement 1 visually and textually are also able to appreciate the outstanding linguistic features of the slogan.

In the second advertisement, the slogan "Butts are gross" is linguistically speaking very interesting as it contains several rhetorical figures. The three words in the slogans are one-syllabled words so that the beats are regular and it creates good rhythm when read. Thus, this belongs to the repetition operation. Besides, the word 'butt' is in fact homonymous, as it has double meanings. It can refer to the slang word for one's bottom or the part of a cigarette that is left after being smoked. The humour will be built when this word is put in the context of the advertisement. This word obviously creates a pun or wordplay and this belongs to the destabilization operation.

H02 and Ha2 of advertisement 2 are as follows: In H02 there is no correlation between visual awareness and slogan awareness of advertisement 2 and the level of appreciation from the people who see the advertisement; In Ha2 there is a correlation between visual

awareness and slogan awareness of advertisement 2 and the level of appreciation from the people who see the advertisement.

Model Summary

Step	-2 Log likelihood	Cox & Snell R Square	Nagelkerke R Square
1	79.875 ^a	.309	.451

a = Estimation terminated at iteration number 6 because parameter estimates changed by less than .001

The Nagelkerke R Square is 0.451 signalling the 45.1% variabilities of the dependent variable can be explained by the variabilities of the independent variable.

Hosmer and Lemeshow Test

Step	Chi-square	df	Sig.
1	5.510	5	.357

The value of Hosmer and Lemeshow is 5.510 and significant at 0.357 is above the alpha value of 1%, which signifies that the model is fit and acceptable.

Classification Table^a

	Observed		Predicted		
			Appreciation of advertisement 2		Percentage Correct
			0	1	
Step 1	Appreciation to advertisement 2	0	70	4	94.6
		1	19	8	29.6
	Overall Percentage				77.2

a = The cut value is .500

The figures in the classification table identify that overall the accuracy of classification is 77.2%.

Variables in the Equation

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1 ^a	Visual_A2	.414	.448	.853	1	.356	1.513
	Slogan_A2	2.034	.568	12.823	1	.000	7.643
	Constant	-9.996	2.304	18.819	1	.000	.000

a = Variable(s) entered on step 1: Visual_A2, Slogan_A2.

Based on the table of variables in the equation above, it can be seen that at the alpha value of 10% there is no significant correlation

between the visual awareness and the textual awareness level of the people who see the advertisement. Hence, people who think that

the visual aspect of the advertisement is interesting do not necessarily think the same of the textual aspect of the advertisement. However, there is a significant correlation between the slogan awareness and the appreciation level. Thus, in advertisement 2, it can be said that people who are aware that the textual aspect of the advertisement is interesting manage to identify what outstanding linguistic features are used in the slogan.

The third advertisement slogan "Butter taste better health" is also interesting in the fact that it abounds in the types of special linguistic features. In the repetition operation, the use of the minimal pairs 'butter' and 'better' will definitely attract the customers' attention as the two words sound very much alike. These two words also show the repetition of the consonant /b/ at the beginning the words, which is an alliteration, and the repetition of the consonant /t/ in the middle position, which is called a consonance. Besides, there is also a repetitive noun phrase construction in the phrases 'butter taste' and 'better health'. These two noun phrases contain three syllables each so that when the whole slogan is read, good rhythm is produced.

Besides the rhetorical figures in the repetition operation, the slogan also contains one form of doublespeak, namely the unfinished word. The comparative adjective 'better' in the phrase 'better health' leaves an open interpretation, as the slogan does not

finish the comparison of what this product will cause better health than.

H03 and Ha3 of advertisement 3 are as follows: In H03 there is no correlation between visual awareness and slogan awareness of advertisement 3 and the level of appreciation from the people who see the advertisement; In Ha3: there is a correlation between visual awareness and slogan awareness of advertisement 3 and the level of appreciation from the people who see the advertisement.

Model Summary

Step	-2 Log likelihood	Cox & Snell R Square	Nagelkerke R Square
1	81.914 ^a	.230	.350

a = Estimation terminated at iteration number 6 because parameter estimates changed by less than .001.

The Nagelkerke R Square is 0.35 signalling the 35% variabilities of the dependent variable can be explained by the variabilities of the independent variable.

Hosmer and Lemeshow Test

Step	Chi-square	df	Sig.
1	11.726	5	.039

The value of Hosmer and Lemeshow is 11.726 and significant at 0.039 is above the alpha value of 1%, which signifies that the model is fit and acceptable.

Classification Table^a

	Observed		Predicted		
			Appreciation to advertisement 3		Percentage Correct
			0	1	
step 1	Appreciation to advertisement 3	0	78	0	100.0
		1	20	3	13.0
	Overall Percentage				80.2

a = the cut value is .500

The figures in the classification table identify that overall the accuracy of classification is 80.2%.

Variables in the Equation

		B	S.E.	Wald	df	Sig.	Exp(B)
Step 1 ^a	Visual_A3	-.217	.343	.402	1	.526	.805
	Slogan_A3	2.539	.651	15.199	1	.000	12.663
	Constant	-9.771	2.491	15.393	1	.000	.000

a = Variable(s) entered on step 1: Visual_A3, Slogan_A3.

Based on the table of variables in the equation above, it can be seen that at the alpha value of 10% there is no significant correlation between the visual awareness and the textual awareness level of the people who see the advertisement. Therefore, those finding the visual aspect of the advertisement interesting do not necessarily find the textual aspect interesting as well. However, there is a significant correlation between the slogan awareness and the appreciation level. Thus, in advertisement 3, it can be said that people who are aware that the textual aspect of the advertisement is interesting manage to identify what outstanding linguistic features are used in the slogan.

Conclusion

It is interesting to notice that among all the answers concerning the linguistic features used in the slogans, most respondents can identify the repetition operation, whether it is the sound or word or phrase structure repetition, and some can identify the pun in advertisement 2. Quite surprisingly, no one can identify the use of doublespeak, in this case the unfinished word. This confirms the notion that repetitive forms are the most obvious features as well as the least complex operation; therefore, people can easily detect them. The pun in the second advertisement, on the other hand, can be identified by fewer people compared to the repetitive forms. Related to the rhetorical operations, it is again confirmed that a pun, which belongs to the destabilization operation, is not easily identified as it involves a more complex operation. It is also worth noting down that the use of doublespeak is not easily detected, which suggests that this tool may be the most effective for advertisers to use since the misleading intention will not be easily detected by customers.

This research has several limitations, one of which regards the number of

advertisements analyzed. With only three advertisements, definitely the findings of the research cannot be generalized. It is suggested that future research analyze more advertisements. It is also suggested that the advertisements analyzed can be more homogenous, for example cosmetic advertisements or car advertisements only. In this way, the findings are expected to be more focused and specialized, which will result in some more accurate findings.

Another limitation regards the scope of the population of this research, which is restricted to students and alumni of the English Department of a particular university. In the next research, a more diverse population can lead to a more accurate and generalized finding.

The next research can also be made wider by collaborating with experts in graphic design. In this way, the research not only covers the textual aspect, but can also cover the visual aspect as well, considering that printed advertisements most probably contain both aspects.

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Word Formation of Photography Terminologies

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Abstract

Technology and social media affected the use of word as part of language in certain domain as a means of communication. The research objectives were to find out the types of word formation, the dominant type and the reason of dominancy of word formation of photography terminologies in online magazine outdoorphotographer.com. It was a descriptive qualitative research concerning on exploring language particularly on word level. Data were collected from articles published on online magazine from January to August 2018 by reading, note-taking and check-listing. To analyze the types of word formation, a theory by Stockwell and Minkova was used and to analyze the meaning of the terminologies, Cambridge and Oxford dictionaries were used. The result showed that there were 198 photography terminologies found. These terminologies were classified into six types of word formation, namely acronym (12 data), borrowing (3 data), compounding (166 data), clipping (3 data), derivation (3 data) and eponym (1 datum). The most dominant type was compounding. It was very dominant due to its simplicity to form a new word by simply combining two or more words without any change of its elements. This research revealed many photography terminologies that could be used to enrich vocabulary

Keywords: Word formation, Photography terminologies, Outdoorphotographer.com

Introduction

Language is always interesting to discuss, whether it is written or spoken form. There are languages in the world and English is one of them. Language, including English, is shaped by form of words in arranging the representation of the message from a larger unit to a smaller unit. The larger unit can be in the level of sentences to discourses, while the smaller can be in the level of phrases to words. According to John (2018), sentence is at the top part of the hierarchy, so it is the largest unit which we will be considering (though some grammars look beyond the sentence). At the end of the hierarchy, word is at the lowest level eventhough some grammars go below the word to consider morphology, the study of how word is constructed.

The emergences of technological innovation influence linguistic occurrence in making new terminologies as needed in the way of forming words. This matter gets in touch to morphology because the analysis deals with word-structure. According to Arronof & Fudeman (2011, p. 1), morphology refers to mental system in linguistics branch dealing with word, its internal structure, and how it is formed. The main concern deals with formation process in language that can be analysed in scope of word analysis. An approach to this is usually said as word-formation which relates to process in forming word with various ways depending on its use.

It is interesting to explore the current terminologies of photography in word formation process especially in outdoorphotographer.com which is according to *constantly.com*, the web is one of the great

photography websites providing information about photography. The first reason is young people follow a trend of posting pictures on social media like *Facebook*, *WhatsApp*, *Instagram*, and many other social media because social media is rapidly developed in influencing social behavior of sharing picture (Kofoed, Jette and Larsen M.C, 2016). Then, the other reason of choosing the topic is that because of the development of technology that increases rapidly including photography, motivate people's desire to know about how it works properly as beneficial profession to deal with. Thus, to fulfill the needs of photographing, they need to know and learn all about photography at least by knowing the terminology itself. In short, this study deals with photography terminology in which it develops greatly recently since the era of social media increases rapidly. This study analyzes the types word formation of photography terminology and which one is dominant.

Photography is also possible to be a means of communication to deliver messages. Photography functions as a communication medium, setting the composition well. It will make it easy for an observer or connoisseur of art photography to capture what the photographer wants to convey through his work. Someone is possible to see news by capturing its contents without reading it, or just as curious trigger tool. In this case photo works can also be said as medium that has the use (functional) value and at the same time as an instrument because it is used as a tool in the communication process of delivering messages or ideas from the creator of the photo (Soedjono, 2007).

Morphology

Word formation is the main topic of morphology in which morphology is the study of forming word. Lieber (2009) states that the study of morphology is about to reveal how to form word and the ways of those words are shaped in different types. A word can be form with a single morpheme or combination of morphemes. Morpheme is the smallest part of a word which is no longer meaningful if it is divided. O'Grady and Guzman (2001) state that morpheme is the smallest language unit

that brings information about function and meaning. Basically, there are two types of morpheme, namely free morpheme and bound morpheme. A morpheme which can be a word by itself is called free (O'grady and Guzman, 2001). Katamba (2006) states that bound morpheme that only can occur if it is attached to or tied to another morpheme (free morpheme) in occurrence of root, stem or base is called as affix. Affixes will be meaningless if it is not tied to free morpheme.

Katamba (2006) classifies affixes into three classifications based on their positions toward free morpheme as follow:

- 1) Prefix: an affix that is attached before a root, base, or a stem, such as {re-}, {un-}, and {in-}. e.g. *un-kind*, *re-make*, *in-accurate*.
- 2) Suffix: an affix that is attached after a root, base, or a stem, such as {-ly}, {-er}, {-ed}. e.g. *kind-ly*, *play-er*, *walk-ed*.
- 3) Infix: an affix that is inserted inside a root, but infixing is not common in English.

Word Formation

According to Stockwell and Minkova (2001), English word-formation process is divided into ten types. They are Neologisms (creation de novo), Blending, Acronym (Initialization & Reverse), Clipping, Derivation (Affixation & Conversion), Eponyms, Echoic, Reduplication Borrowing, and Compounding.

a. Neologism or Coinage

Neologism is a word formation in which a word is coined based on its use in particular. This kind of word formation is created and used in manufacture and commercial field to specifically name a product such as *Kodak* (the name of Camera) created by George Eastman, and *Honda* (a kind of vehicle), *Teflon* (a kind of kitchen ware).

b. Blending

Blending is a kind of word formation that combines two or more existing words to construct or form a new word. Stockwell & Minkova (2001) state that in blending, parts of two or more existing words are yoked together usually first part of one word and the

last part of the second to make a word that combines the meaning of the two words, for example: *urinalysis* (urine and analysis), *Edutainment* (education and entertainment) and *Brunch* (Breakfast and Lunch).

c. Acronym

1) Initialisms

According to Stockwell & Minkova (2001), if the letters that form the acronym are pronounced individually like HTTP (Hypertext Transfer Protocol), such acronym is called initialism. The other examples of initialisms are LCD (Liquid Crystal Display), WHO (World Health Organization), and WTO (World Trade Organization). It is clear that in initialisms, each letter is pronounced independently one by one.

2) Reverse Acronyms

Stockwell & Minkova (2001) state that in reverse acronyms, the creator starts with a word they want as their name such as CORE (Congress of Racial Equality), NASA (National Aeronautics and Space Administration) in which the letters of CORE or NASA are not pronounced independently but they are pronounced like common words.

d. Creation by Shortening (Clipping)

Shortening is deleting some parts of a word to make it shorter. Stockwell & Minkova (2001) explain that shortening can take any part of a word, usually one syllable and omit the rest, like *ad* (advertisement), *phone* (telephone), *flu* (influenza), *plane* (airplane). O'Grady and Guzman (2001) state clipping is a kind of word formation that a deletion of some syllables in polysyllabic word happens to make it shorter. The other examples of Clipping are *quiz* (inquisitive), *prof* (Professor), etc.

e. Derivation

1) Derivation by Affixation

Stockwell & Minkova (2001) state that derivation consists in making up new words by adding endings to more basic forms of the words. O'Grady and Guzman (2001) define that derivation is a process of forming word by adding affixes into its base in producing a

new word. Therefore, the lexical meaning and function change. Example: *Reader* = *read* is added with {-er}. *Read* is a verb then it gets {-er} that changes the class or word from verb into noun (the agent who does the action)

2) Derivation without Affixation

Derivation is creating a new word from already existing word without changing the form. Derivation without affixation is also called as conversion (Stockwell & Minkova, 2001). Stockwell and Minkova (2001) add that noun, adjective, adverb and verb look alike and sound alike. For examples are as follow:

I sent you a text last night.
Text me if you need me!

The word *text* in first sentence stands as a noun. On the other hand, the word *text* in the second sentence stands as a verb. It is clear that there is no change of the form of the word, but there is a change of the word category from a noun into a verb.

f. Eponym

Eponym is a creation of words based on names (Stockwell & Minkova, 2001). They add that eponyms are associated with the real people, imaginary creatures or mythological figures, and places.

1) Based on personal name or real people

Eponym based on real people or personal name is a creation of word based on the name of a real person who invented something. For example, *Ohm* (unit of electrical resistance) is created based on its inventor George Simon Ohm (German physicist).

2) Based on geographical name or place

Eponym based on place or geographical name is a creation of word based on the name of the place where the thing is invented. For example, *cheddar* (a village in Somerset) is created based on the name of place where the cheese first came.

3) Based on imaginary creature (literature) and mythology

Eponym based on imaginary creature and mythology is a word creation that relates to

creatures in literary works and mythology. For example: *Atlas*, the name of figure in Greek mythology that was punished by Zeus to support the earth on shoulder.

g. Echoic or Onomatopoeia

Echoic is a creation of word by imitating the sound that the word represents (Stockwell & Minkova, 2001). This type of word formation is not really productive especially in English. For examples: *bang*, *meow*, *moo*, etc.

h. Reduplication

Stockwell & Minkova (2001) state that reduplication is a word creation by repeating part or all parts of word. Sapir (1921) in Katamba (1994) states that reduplication is the repetition of the base of a word partially or in its entirety. For examples: *fifty-fifty*, *brain drain*, and *dum dum*.

i. Borrowing

Borrowing is a creation of word by adopting foreign words to be used in the language. Katamba (1994) explains that the collection of words (vocabulary) or a language can be increased by borrowing vocabulary from other languages. For example: *Rambutan* (a borrowing word from Indonesian) and *Omellette* (a borrowing word from French).

j. Compounding

Compounding is a creation of word by combining or mixing two words. Stockwell & Minkova (2001) state that compounding is the largest word formation and the most important source of new words. O'Grady and Guzman (2001) state that compounding is a process of combining two or more separate lexical categories such as noun, adjective, adverb and preposition to produce a new word. For examples: *nothing*, *green house*, *shoemaker*, *wallpaper*, etc.

There are various types of compounding. According to Carstairs-McCarty (2002), there are five types of compound; Compound Noun,

Compound Verb, Compound Adjective, Phrasal Word and Neo-Classical Compound.

1) Compound Noun

Compound noun is combination of words in which the head of construction is a noun. The combination of compound noun can be in several patterns as follow:

- a) Noun + Noun: exercise book, cloth hanger
- b) Verb + Noun: playtime, washing machine
- c) Adjective + Noun: smartphone, whiteboard
- d) Preposition + Noun: outdoor, on time

2) Compound Verb

Compound verb is combination of words in which the head of construction is a verb. The combination of compound verb can be in several patterns as follow:

- a) Verb + Verb: drink-drive, blow-dry
- b) Noun + Verb: handwash, daydream
- c) Adjective + Verb: clear cut, white wash
- d) Prepositional: overcook, underexpose

3) Compound Adjective

Compound adjective is combination of words in which the head of construction is a adjective. The combination of compound adjective can be in several patterns as follow:

- a) Noun + Adjective: ore-rich, home sick, heart broken
- b) Adjective + Adjective : kind hearted, pure white
- c) Preposition + Adjective: overactive, over confident

4) Phrasal Word

Another form of compound is Phrasal word. Carstairs-McCarty (2002) state that the item functions as word but its appearance of the structure is in form of phrase like *mother in law*.

5) Neo Classical Compound

Neo classical compound is word formation by combining affixes of Latin or Greek with other elements to form a new word. The affixes of Latin or Greek may occur either at the initial position or final position (Bauer, 1983). For examples are *teleconference* and *hydrology*.

Research Method

This research employed descriptive qualitative method. The data were taken from online magazine *outdoorphotographer.com*. According to Creswell (2007), the source of data in qualitative research can be obtained through documents and archives, open-ended interviews, subject journaling, participant observation, and casual chatting. Thus, in applying for the research, the sources of data were articles in *outdoorphotographer.com* published from January to August 2018 and dictionaries as the source to analyze the meaning of photography terminologies. Check-list and note-taking were the instruments of this research. Data analysis covers three main points of analysis: the types of word formation process, the meaning by referring to dictionaries, and conclusion.

Discussion

Types of Word Formation

Out of ten types of word formation, there are only six types of word formation of photography terminologies found. They are acronym, borrowing, compounding, creation by shortening (clipping), derivation and eponym.

a. Acronym

There are two types of Acronyms found in this study; initialism and reverse acronym.

1) Initialism

Initialism is an acronym in which the new word is constructed of the combination of the initial letters of each word and the new word formed is pronounced by pronouncing each letter independently. For examples:

a) SLR

Chances are your digital SLR will have something similar. (Flash: Slow-Speed Sync, February 26, 2018)

It can be seen that SLR is an acronym and it is photography terminology. Morphologically, *SLR* consists of three free morphemes based on the elements constructing the word. *SLR* is a noun that has

three constituents or elements constructing this word. They are S (Single), L (Lens) and R (reflects). SLR belongs to initialism acronym because each letter constructing the new word represents one existing word and is pronounced one by one independently.

This new word consists of three letters representing three elements of it and has a new meaning representing the three constructing elements. S (Single) means only one, L (lens) means transparent material or a piece of glass with curved sides to concentrate or disperse light rays, used independently or singly (as in a magnifying glass) or with other lenses (like in a telescope) and R (Reflect) means throwing back without absorbing. In photography terminology, SLR is a kind of camera that uses single line lens system to pass the light to two places (focal plane and viewfinder) allowing the photographer to see the object directly through camera screen or viewfinder.

b) LCD

When you exhale, be sure to aim your breath away from the viewfinder, front lens element and LCD. Your breath will fog them up. (Year-Round Photo Thoughts, April 2, 2018)

It can be seen that *LCD* is an acronym and it is photography terminology. Morphologically, *LCD* consists of three free morphemes based on the elements constructing the word. *LCD* is a noun which has three constituents or elements constructing this word. They are L (Liquid), C (Crystal) and D (Display). *LCD* belongs to initialism acronym because each letter constructing the new word represents one existing word and is pronounced one by one independently.

The word *LCD* consisting three letters representing three words has a new meaning representing three words constructing it. L (Liquid) means a substance which flows freely but is of static volume, having a consistency like that of oil or water, C (Crystal) means Highly transparent glass with a high refractive index and D (Display) means Show (data or an image) on a computer, television, or other screen. In photography,

LCD is the screen on a camera made of liquid crystal that modulates light to show the image of the object.

c) B&W

Along the options bar at the top of the Photoshop workspace, go to IMAGE>ADJUSTMENTS>B&W (Color Be Gone, March 19, 2018)

It can be seen that *B&W* is an acronym and it is photography terminology. Morphologically, *B&W* consists of three free morphemes based on the elements constructing the word. *B&W* has three constituents or elements constructing this word. They are B (Black), & (symbol of *and*) and W (White). *B&W* belongs to initialism acronym because each letter constructing the new word represents one existing word and is pronounced one by one independently.

The word *B&W* consists three letters representing three words and has a new meaning representing three words constructing it. B (Black) means the darkest color owing to the absence of or total absorption of light; the opposite color of white, & (and) means conjunction to connect the words of some parts and W (White) means the color of fresh snow or milk, due to the reflection of all visible rays of light; the opposite color of black. In photography, *B&W* is a kind of photography in which all kinds of color are removed except black and white.

2) Reverse Acronym

Reverse Acronym is an acronym in which a new word formed is pronounced dependently as common words not independently letter by letter. In this research, there is only one word categorized as reverse acronym, *ISO*.

Tripod: To get the best quality capture, you want to use as low an ISO as your camera has. (Photographic Portals January 22, 2018)

Morphologically, *ISO* consists of three free morphemes based on the elements constructing the word. It is an acronym of International Standardization Organization.

ISO is an international organization that standardizes the sensitivity ratings for camera sensors. In technical term of photography, *ISO* refers to the settings of dark and bright. The higher the level of *ISO*, the brighter the image will be.

b. Borrowing

Borrowing means adopting words from foreign language. In this research, there are three photography terminologies classified into borrowing words. They are *angle*, *aperture*, and *portrait*.

1) Angle

Will they be on the proper side of the road given the angle of the sun? (Backtrack for Success, January 29, 2018)

Angle is adopted from Latin *Angulus* which means corner. Morphologically, it consists of one free morpheme. In photography terminology, *angle* means the position or corner from where the image is viewed or captured.

2) Aperture

If necessary, raise your ISO or open your aperture to attain the necessary shutter to freeze the moment. (Create Captivating Creature Captures, February 12, 2018)

Aperture is adopted from Latin *Apertura* /*apert* which means open. Morphologically, it consists of one free morpheme. In photography terminology, *aperture* is the opening of the shutter in a lens that determines how much the light will get in to the sensor through the lens.

3) Portrait

You need to make a portrait in the bright sun, which dictates it will be contrast. (Flash: High-Speed Sync, February 19, 2018)

Portrait is adopted from French *portraire* which means portray or depict. Morphologically, it consists of one free morpheme. In photography, *portrait* is a kind of photography that focuses only on capturing the face or head and the shoulder or the object.

c. Compounding

Compounding is a kind of word formation by combining or mixing two or more words to produce a single form of new word. In this study, compounding is the most dominant type of word formation. There are 166 data categorized as compounding. For examples are as follow:

1) Action Photography

One of my photo mantras is "Exhaust All Possibilities," and it should be applied to action photography. (Pan Like A Pro, March 26, 2018)

Action photography is classified into compounding. Morphologically, *Action Photography* consists of two free morphemes (action and photography). This terminology is constructed by two elements. The elements are noun + noun. *Action* stands as modifier that modifies the head and *photography* stands as the head. *Action photography* is noun compounding in which the head is a noun.

Action photography has a new meaning in which the meaning is constructed by its constituents. *Action* means a physical movement and *photography* is an activity or job of taking photograph or picture or filming. *Action photography* is a kind of photography that which captures or shoots person in action that requires physical ability like fighting and martial art.

2) Backlight

This image is all about the backlight. (Aim for The Sun, July 2, 2018)

Backlight is classified into compounding. Morphologically, it consists of two free morphemes (*Back* and *Light*). This

terminology is constructed by two elements. They are *back* and *light*. The word *back* stands as a modifier and *light* stands as the head. *Back* is an adjective and *light* is a noun. This construction is noun compounding because the head of the elements is a noun.

Backlight as a terminology in photography conveys meaning which is constructed by its elements. *Back* means position directly behind something or someone and *light* means agent that stimulates sight and make things visible. In photography, *backlight* is a kind of light which comes from or is placed at the back side of the object.

3) Eye Level

You can shoot at eye level with your subject. (Photographing Shorebirds, July 2, 2018)

Eye level is classified into compounding. Morphologically, it consists of two free morphemes (*eye* and *level*). This terminology is constructed by two elements. They are *eye* and *level*. The word *eye* stands as a modifier and *level* stands as the head. *Eye* is a noun and *level* is a noun. This construction is noun compounding because the head of the elements is a noun.

Eye level is a formed word that has a meaning. The meaning is also constructed by its elements. *Eye* means each of globular organs of sight in the head of human and animals and *level* means a position on a scale of amount, quantity, extent, or quality. In photography terminology, *eye level* means the position of lens of camera that is in line with the eyes of the object or as high as the object while capturing.

Types of Compound

No	Formation	Sum	Types of Compound	Examples
1	Adjective + Adjective	4	Adjective	Super Close, Super Wide, Pure Black, Pure White
2	Adjective + Adjective + Noun	2	Noun	Hyper Focal Point, Hyper Focal Distance
3	Adjective + Conjunction + Adjective	1	Adjective	Black and White
4	Adjective + Noun	52	Noun	Ambient Light, Backlight, Continuous Focus
5	Adjective + Noun + Noun	17	Noun	Full-Frame Image, Late Day Light, Wide Angle Zoom
6	Adjective + Verb	1	Verb	Override
7	Neo-Classical Compound From Greek	7	Neo-Classical Compound	Histogram, Tripod, Perimeter
8	Noun + Adjective + Noun	1	Noun	Multi-Point autofocus
9	Noun + Adjective + Noun + Noun	1	Noun	Default Close Focus Distance
10	Noun + Noun	71	Noun	Action Photography, Ballhead, Camera Angle
11	Noun + Noun + Noun	4	Noun	DayLight Image, Exposure Delay Mode
12	Preposition + Noun	2	Noun	Out of Focus, Outline
13	Preposition + Verb	1	Verb	Underexpose
14	Verb + Noun	2	Noun	Shooting Position, Shooting Low
Total		166		

Table 2 Distribution of Compound

No	Types of Compound	Sum of Data	Percentage
1	Noun	155	93.4%
2	Verb	1	0.6%
3	Adjective	4	2.4%
4	Phrasal Word	0	0%
5	Neo Classical	6	3.6%
Total		166	100%

d. Clipping

Creation by shortening or clipping is a word formation process by deleting or omitting one or some syllables in polysyllabic words to make it shorter. In this research, there are three data classified into creation by shortening or clipping. They are *photo*, *pic*, and *sync*.

1) Photo

Photo is classified into creation by shortening because there is syllable which is deleted or omitted. Morphologically, *photo* represents the whole or complete single free morpheme as a word although it is clipped. *Photo* is a noun which is a shortened form of photograph. The syllable *graph* is deleted to make it shorter. The meaning of *photo* remains the same as photograph. The meaning is a picture made using a camera whether printed or in digital form.

2) Pic

Pic is classified into creation by shortening or clipping. *Pic* is a noun as a shortened form of picture. The syllable *ture* is omitted or deleted to make it shorter. Morphologically, *Pic* represents the whole or complete single free morpheme as a word although it is clipped. However, the meaning of *pic* and picture is still the same. The meaning of picture is a painting or drawing. In relation to photography, picture means an image or photograph made using a camera.

3) Sync

Sync is a shortened form of Synchronization and it is a noun. Thus, it is classified into creation by shortening or clipping because there are syllables which are omitted or deleted. Morphologically, *sync* represents the whole or complete single free morpheme as a word although it is clipped. Synchronization or clipped into sync is the operation or activity of two or more things at the same time. For example: the *sync* between the flash and the shutter.

e. Derivation

1) Derivation by affixation

Derivation by affixation is a kind of word formation by giving affixes into its base to produce a new word.

a) Brightness

The image preview your camera displays is great for checking composition, but the brightness of the image varies. (How to Use Histograms, May 15, 2018)

Morphologically, the term *brightness* has two morphemes. The morphemes are *bright* as a free morpheme and {-ness} as a bound morpheme. *Bright* is an adjective as the base. Then, it gets {-ness} as suffix that changes the lexical function. Affixes like {-ness}, {-tion}, {-age}, {-ency}, {-ence}, {-ity}, etc function as the agent of nominalization in which the word changes its function into a noun (Bauer, 2002).

The word *bright* stands as an adjective. *Bright* means the giving out or reflecting light. Then, it gets affixes {-ness} that changes the class of word from adjective to noun. *Brightness* means the quality or state of giving out or reflecting light.

b) Reflection

By definition, a reflection creates a mirror image which results in a 50/50 split of the subject matter. (The Highs and Lows of a Horizon, July 9, 2018)

Morphologically, the term *reflection* has two morphemes. They are *reflect* as a free morpheme and {-ion} as a bound morpheme. *Reflect* is a verb as the base. Then, it gets {-ion} as suffix that changes the lexical function. Affixes like {-ness}, {-tion}, {-age}, {-ency}, {-ence}, {-ity}, etc function as the agent of nominalization in which the word changes its function into a noun (Bauer, 2002).

The word *reflect* stands as a verb. *Reflect* means throw back without absorbing it. Then, it gets affixes {-ion} that changes the class of word from verb to noun. *reflection* means a thing resulted from the reflected light. In

photography, *reflection* is an image displayed like seen in a mirror or shiny surface.

c) Photographer

I love wildlife photography because there are so many factors that challenge the photographer to create a great image. (Create Captivating Creature Captures, February 12, 2018)

Morphologically, *photographer* consists of two morphemes. They are *photograph* as free morpheme and {-er} as bound morpheme. The term *photographer* is resulted from the word *photograph* that gets suffix {-er}. Affixes like {-ness}, {-tion}, {-age}, {-ency}, {-ence}, {-ity}, etc function as the agent of nominalization in which the word changes its function into a noun (Bauer, 2002). Suffix {-er} functions as the agent of nominalization and the agent or the doer of the action. The word *photograph* stands as a verb which means an action of taking picture. Then, it gets suffix {-er} that changes the function from a verb into a noun indicating the agent or the doer. *Photographer* means the one who does the activity of taking picture.

2) Conversion

Derivation without affixation (conversion) is creating already existing lexical word to be another without making a change to its form which is the form of word remaining the same. However, it represents different lexical item. In this research, there is only one datum categorized as derivation without affixation (conversion), to *photograph*.

Don't squish your subjects together and work in areas with clean backgrounds are just some factors that need to be addressed to get a great wildlife photograph. (Wildlife Family Portraits, April 30, 2018)

Spring is a good time to photograph young if you want to capture newborns. (Wildlife Family Portraits, April 30, 2018)

Morphologically, *photograph* in sentence 1 and *photograph* in sentence 2 are similar consisting of one free morpheme. The word *photograph* in sentence 1 functions as a noun. On the other hand, *photograph* in sentence 2 stands as a verb. It shows that there is a change of the class of word from noun into verb. It means that there is a conversion of the same word.

f. Eponym

Eponym is a creation of word based on someone's name. Eponym is very rare to be used in word formation and it is not fruitful. There is only one datum categorized as eponym, *silhouette*.

When I combine the sky photo with the silhouette or landscape, it becomes my "meal." (Mess with Mother Nature, May 7, 2018)

Silhouette is an eponym. Morphologically, it consists of one free morpheme. It is taken from the name of finance minister of French. He is *Etienne De Silhouette* who was forced to make a policy to make things cheaper after the economic crisis due to seven-year war. Then, he became popular and the profiles of silhouette were cut from black card, the cheapest way to record a person's appearance.

The Dominant Type

There are only six out of ten types of word formation found on articles of *outdoorphotographer.com* published on January to August 2018 namely, acronyms, borrowing, clipping, compounding, derivation and eponyms.

Table 3 Data Percentage

No	Types of Word Formation	Number of Data	Percentage
1	Acronym	12	6.06%
2	Borrowing	3	1.52%
3	Clipping	3	1.52%
4	Compounding	166	83.84%
5	Derivation	13	6.57%
6	Eponym	1	0.51%
Total		198	100.00%

Table 3 shows the percentage of types of word formation on photography terminologies. It can be seen that compounding type is the most dominant type of word formation. Compounding consists of 166 data out of 198 total data. Compounding is very dominant covering 83.84 % data. The second position is derivation covering 6.57% (13 data). The third is acronym consisting of 12 data or 6.06%. On the other hand, Borrowing and clipping have similar number of data. They have 1.52% or 3 data of word formation. Lastly, eponym only has 1 datum (0.51%). In conclusion, compounding is the most dominant type of word formation on photography terminologies consisting 83.84% data or 166 out of 198 total data.

The Reason of Being Dominant

There are two reasons of compounding being the dominant type of word formation. The first is due to its simplicity and the second is its specific instruction since photography terminologies deal with instruction on how to operate a camera.

Compounding is very productive in word formation due to its simplicity. Omachnu and Abraham (2012) state that the main motive of using compounding in word formation is because of the need to express concept in new word representing the concept or idea of its element. That is, why compounding is easier to use than the other types of word formation. Compounding is easier so that it is dominant. People can easily combine two or more words to represent a concept or idea and the other

people somehow may predict the meaning from the elements constructing the new word.

Compounding is mostly used because it can specify the instruction or it can make instruction to operate the camera clearer. Thus, the instruction can be understood by the photographer easily.

Conclusion

This research reveals six types of word formation of photography terminologies namely acronym, borrowing, compounding, creation by shortening (clipping), derivation and eponym. Compounding is very dominant covering 83.84 % or 166 out of 198 data. The second position is derivation covering 6.57% (13 data). The third is acronym consisting 12 data or 6.06%. On the other hand, Borrowing and clipping have similar number of data. They have 1.52% or 3 data of word formation. Lastly, eponym only has 1 datum (0.51%). Compounding is the most dominant word formation type of photography terminologies consisting 83.84% data or 166 out of 198 total data.

Compounding is the most dominant word formation type of photography terminologies due to its simplicity and its specific instruction. People can express new concept or idea by combining already existing word without any change. It is recommended that readers are encouraged to read more articles to be more familiar with new terminologies on certain domain and writers of published

articles should consider the provision of more clues on terminologies for the articles.

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Analyzing Translation Strategies Utilized in the Translation of Song “Do You Want to Build a Snowman?”

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Abstract

This study focuses on revealing translation strategies used in the translation of song “Do you want to build a snowman?” in terms of strategic and non-strategic translation strategies. The data were the lines of a pair English-Indonesian selected song lyrics. The analysis of non-strategic translation strategies and strategic translation strategies was conducted by basing on the framework developed by Åkerström (2009) and Lefevere (1975). This study used qualitative descriptive method in analyzing the data. The result of the study shows that the translator tends to translate lines of the lyrics by using fewer number of words, yet the number of syllables remains similar to the source lines. Regarding strategic translation strategies used by the translator in translating lines of the lyrics, it is found that five strategies out of nine strategies have been used, they are paraphrases, rhymes, interpretation, omission of words, and addition of words strategies.

Keywords: *Non-Strategic translation strategies, song translation, strategic translation strategies*

Introduction

Translation has become a common strategy used by people in daily life, considering that different country tends to have different languages. Therefore, translation aims at facilitating and bridging the differences among languages. Translation activity is needed in various fields such as entertainment, law, medical, and also education. One of the form of translation is song translation. Song translation is provided in order to help the listeners who have different languages not only enjoying the rhythm of the music, but also supporting them to understand the meaning of those foreign song lyrics.

Song translation is a challenging process because the translators’ tasks are not only rendering the meaning of the original lyrics but they are also demanded to pay attention

on the other demands when creating the translated version of the song, which is the rhythm of the music (Stephenson, 2014). The translators of song consequently have to deal with the meaning of the lyrics as well as the rhythm of the music by having a careful consideration on the word choices. They need to ensure that the words are not only covered the source message but also have similar or closely similar number of syllables to the source lyrics in order to have a singable song translation.

Another challenging situation arises when the target listeners are children. It happens because children are considered as special audience who have limited experience and knowledge of vocabulary compared with adults (Rurangwa, 2006). Children might find difficulties in comprehending words that are unfamiliar for them or words that are rarely used in their daily conversation. The

translators are then directed to pay more attention on the level of children understanding when translating song lyrics that are intended to be heard by children as the target listeners because children have their own capacity in understanding the lyrics (Stolze, 2003).

Translating song lyrics from English to Indonesian is an interesting topic to be scrutinized since both countries have different languages. The translators of songs then have to ensure that the message covered by the source lyrics can be delivered into the target lyrics and also can be made into a singable song lyrics. This dynamic spurs the researcher to conduct this study to capture the process behind the translation of one Disney's popular song entitled "Do you want to build a snowman?" by identifying the non-strategic translation strategies in order to know the singability of the lyrics to the music and also the strategic translation strategies which refer to the strategies used by the translator to translate the lyrics by basing on the theory of song translation developed by Åkerström (2009) and Lefevere (1975).

Åkerström (2009) proposes ten translation strategies in dealing with song lyrics translation which are divided into two different sub-parts, they are non-strategic translation strategies and strategic translation strategies. The non-strategic translation strategies proposed by Åkerström (2009) consist of two categories, namely word count and syllables vs. words. In revealing the strategic translation strategies used by the translator to translate the lyrics, this study combined Åkerström (2009) and Lefevere's (1975) theories. There are nine of them in total, namely word for word translation, addition of words, omission of words, use of metaphors, use of rhymes, use of paraphrases, use of English words in the translation, literal translation and interpretation strategy (Åkerström, 2009; Lefevere, 1975, cited in Aji, 2016).

Furthermore, there are five criteria that should be considered by the translators when producing song translation, namely singability, sense, naturalness, rhythm, and rhyme (Low,

2005, cited in Siitonen, 2014). The translators of songs need to retain a balance between those five criteria and not emphasize any of them particularly in order to find a successful translation result for the song translation.

In dealing with song translation, Franzon (2008) also suggests five number of choices that a song translator may have when translating song lyrics. The first option is the translator may leave the song untranslated if it is found that there are spoken dialogues included in part of the song. Translating the lyrics but not taking the music into account is known as the second option. It is applied when the translator tends to focus only on the meaning of the lyrics.

Another option is writing new lyrics to the original music because the translator might take the music of the song as the most important aspect to the translation. The next option is the translator is adapting the music to the translation in order to preserve the meaning. Adapting the translation to the original music is the last option. The translator modifies the translation of the source lyrics as function to produce target lyrics that followed the original music of the song.

The process behind song translation has been viewed and analyzed from many different perspectives. Aji (2016) conducted a study on song translation analysis, in which he randomly chose five translated English Disney's songs to Indonesian. In analyzing the translation strategies, the framework of his study was based on Lefevere's (1975) theory.

Aji found that 5 strategies out of 7 strategies were found to be used by the translator. Blank verse translation is the most frequently strategies used in translating those five selected songs. It was commonly used because the translators tend to focus on transferring the meaning of the source lyrics to the target lyrics, while at the same time they tend to ignore the rhyme.

Maulana also conducted a study (2016) on the translation strategies that used in translating Indonesian song lyrics to English. She aimed at identifying what translation

strategies used to translate the lyrics by using Åkerström's (2009) theory as the framework of her study. In her findings, Maulana found out that there were five strategies used by the translator to translate the song lyrics. The most frequently used strategy in translating song lyrics is the use of paraphrase. This strategy is used in order to deliver the meaning of the lyrics clearly.

Associating with the issues in translating song lyrics that are intended to be heard by children as the target listeners, Klingberg (1986) suggests that adaptation can be applied as a particular method in translating for children. It is necessary to be applied by the translator in order to give the opportunity for children to understand the lyrics better. The adaptation can be done by transferring an expression that is presented in the source lyrics with a similar function to the target lyrics (Klingberg, 1986).

Methodology

This study was classified as a primary research because the data were directly taken from the collection of Disney's song lyrics by the researcher. This study used qualitative descriptive method in analyzing the data. This method is in line with the idea expressed by Fraenkel and Wallen (1993) that "Descriptive method is a method used to explain, analyze, and classify something through various strategies and survey". It is suitable for this study because the data were organized in a logical manner in order to provide a detailed and clearer explanation related to the findings.

The data used in this study were the group of words in each line of Disney's song lyrics taken from a Disney animated feature film *Frozen*, entitled "Do you want to build a snowman?" and its translated version in Indonesian, entitled "Yuk buat boneka salju". The source lines and target lines of the lyrics were aligned side by side in a table by using Microsoft Word in order to ease the analysis process.

Findings

1. Non-Strategic Translation Strategies

Non-strategic translation strategies in song *Do you want to build a snowman?* which refer to the line structure of the lyrics are identified by using the theory of translation strategies proposed by Åkerström in 2009. The analysis under this strategy is divided into two categories namely word count and syllables vs words. The analysis are presented and discussed in the following sections.

Word Count Analysis

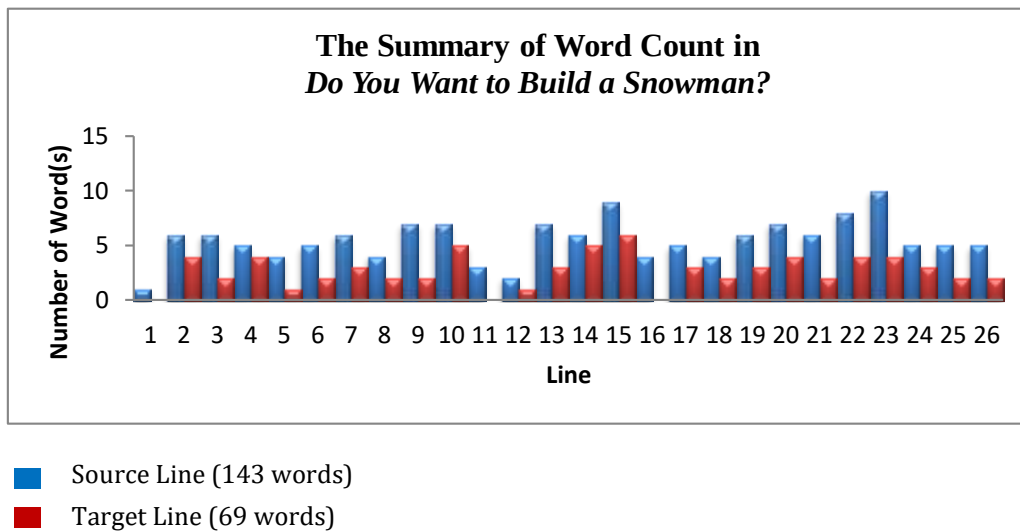
Word count is a strategy that refers to a comparison of the number of words in the source line and the target line of song lyrics (Åkerström, 2009). The selected Disney's song *Do you want to build a snowman?* contains 26 lines from the lyrics. It was found that the number of words in the target lines are fewer than the source lines. The summary of word count analysis in song *Do you want to build a snowman?* along with its translated version is presented in Figure 1.

The analysis of word count in line of the song lyric is presented and discussed in the following selected example.

(1) Line	SL: I wish you	TL: Jelaskanlah
9	would tell me	mengapa!
	why!	(2 words)
	(7 words)	

The example of word count analysis is taken from the selected line shows that a significant decrease of word number appears in this target Line 9. It is found that the total number of words in this source Line 9 is almost four times longer compared to the target line, as the source line has seven words and the target line only has two words. This fewer words might be related to translator's decision to maintain the central meaning of the source line, which is "expressing a request for sharing explanation", at the expense of changing the form in the target line.

Figure 1. The Summary of Word Count Analysis



Syllables vs. Words Analysis

The strategy of syllables vs. words is a strategy that comparing the number of words

and syllables in both source lines and the target lines of the song lyrics (Åkerström, 2009). The summary of syllables vs. words analysis in song “Do You Want to Build a Snowman?” is presented in Table 1.

Table 1. The Summary of Syllables vs. Words Analysis

Line	Source Line		Target Line	
	Syllables	Words	Syllables	Words
1	2 syllables	1 word	-	-
2	8 syllables	6 words	8 syllables	4 words
3	6 syllables	6 words	6 syllables	2 words
4	8 syllables	5 words	8 syllables	4 words
5	4 syllables	4 words	4 syllables	1 word
6	6 syllables	5 words	6 syllables	2 words
7	7 syllables	6 words	7 syllables	3 words
8	4 syllables	4 words	4 syllables	2 words
9	7 syllables	7 words	7 syllables	2 words
10	8 syllables	7 words	9 syllables	5 words
11	5 syllables	3 words	-	-
12	3 syllables	2 words	3 syllables	1 word
13	8 syllables	7 words	8 syllables	3 words
14	10 syllables	6 words	10 syllables	5 words
15	12 syllables	9 words	12 syllables	6 words
16	4 syllables	4 words	-	-
17	7 syllables	5 words	7 syllables	3 words
18	5 syllables	4 words	5 syllables	2 words
19	7 syllables	6 words	7 syllables	3 words
20	8 syllables	7 words	7 syllables	4 words
21	8 syllables	6 words	6 syllables	2 words
22	10 syllables	8 words	10 syllables	4 words

23	10 syllables	10 words	10 syllables	4 words
24	7 syllables	5 words	7 syllables	3 words
25	5 syllables	5 words	4 syllables	2 words
26	6 syllables	5 words	6 syllables	2 words
Total	175 syllables	143 words	161 syllables	69 words

Table 1 shows that the number of syllables in the source lines and target lines are slightly different in their number. On the contrary, the number of words in the target lines are significantly decreased. The analysis of syllables vs. words is illustrated through the presentation and discussion of the following one selected example.

(2) Line 4	SL: I never see you anymore (5 words)	TL: Ku tak pernah melihatmu (4 words)
	I/ne-ver/ see/you/ a-ny-more/ (8 syllables)	Ku/tak/oer-nah/me-li-hat-mu/ (8 syllables)

The example of line in this syllables vs. words analysis indicates that target Line 4 appears to have fewer number of words than the source line. The fewer number of words presented by the target line do not make any change in the number of syllables because the words used in the target line contain a similar number of syllables to the source line. As the result, it can be assumed that the translator made the effort to maintain the number of syllables rather than the number of words. The practice of maintaining the number of syllables might be related to translator's decision to accommodate the lyric to the music arrangement in a way to make the lyric has the same beat.

2. Strategic Translation Strategies Used to Translate the Lyrics

Strategic translation strategies refer to the ways that translator used in order to overcome the challenges when translating song lyrics (Åkerström, 2009). Revealing strategic translation strategies used by the

translator in translating the selected song lyrics, this study combined theories of translation strategy in translating song lyrics developed by Åkerström in 2009 and Lefevere in 1975. This study found that five strategic translation strategies out of nine strategic translation strategies have been used by the translator. The analysis of strategic translation strategies used by the translator to translate this selected song lyrics translation is presented in the following sections.

Use of Paraphrases

Paraphrase strategy is a strategy when the translator chose to maintain and present the central meaning of the source line to its closest meaning in the target line at the expense of changing the form (Åkerström, 2009). The analysis of line translated by using paraphrase strategy is illustrated through the following presentation and discussion of one selected example.

(1) Line 9	SL: I wish you would tell me why!	TL: Jelaskanlah mengapa!
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Source Line 9 'I wish you would tell me why!' seems to carry the message of expressing a desire to obtain an explanation from someone. It was translated into the phrase 'jelaskanlah mengapa!' that expresses a request for sharing information. By comparing both source line and target line in this Line 9, it can be found that they are considered to share a similar meaning which is requesting for sharing explanation. Considering what the translator did here by preserving the meaning of sharing explanation and state it in different form in target line, it can be concluded that the translator applied the strategy of paraphrasing to translate this Line 9. The different form is found because it seems also

that the translator tried to deliver the message by using sentence construction that is easy to understand by children as the target listeners.

Use of Rhymes

Use of rhymes strategy is known as a strategy that presents a repetition of similar sound ending between a line with another line of a verse (Lefevere, 1975, cited in Aji, 2016). The analysis of line translated by using rhyme strategy is presented and discussed in the following example.

(2)	Line	SL: We used	TL: Dulu kita
	7	to be best	bersama
		buddies	
	Line	And now	Kini beda
	8	we're not	
	Line	I wish you	Jelaskanlah
	9	would tell me	mengapa!
		why!	

Use of rhyme strategy was identified to be applied by the translator for translating three lines, which are Line 7, Line 8, and Line 9. These aforementioned lines show that the utilization of this strategy is in line with the characteristic of triplet rhyme, which is three lines rhymed (Kuchtova, 2012), considering that three target lines appear to have a similar sound ending. Moreover, it is also identified that the triplet rhyme employed by the translator in the target lines was presented with 'A-A-A' rhyme scheme. The repetition of Indonesian vowel 'a' was applied in the target lines, as can be seen by the existence of the words 'bersama', 'beda', and 'mengapa'. Therefore, it can be concluded that the translator focused on the sound pattern of the target lines by presenting a similar sound ending in the target lines.

Interpretation Strategy

Interpretation strategy is known as a strategy that includes the translator's perspective to the translation. The message carried in the source line is developed by the translator with another possible message to the target line, depending on the context of

the source line (Lefevere, 1975, cited in Aji, 2016). The analysis of line translated by using interpretation strategy is presented in the following selected example.

(3)	Line	SL: All these	TL: Aku tanpamu
	18	empty rooms	

Considering that the basic message of the source line refers to physical environment, the translator seemed to perceive the idea of line 'all these empty rooms' goes beyond the physical emptiness. It is found that the source line was translated into 'aku tanpamu', so that the emptiness here is interpreted as the state of being without companion. The translator seemed to interpret the idea behind the source line differently by connecting the idea to the context of the song and the situation displayed in the music video.

It is found that one of the character, Anna in the music video feels lonely because of the absence of her sister, Elsa. Thus, it can be concluded that this line was translated by using the strategy of interpretation since the target line has slightly different meaning from its source line, in which the physical thing is changed into something that related to the relationship of the characters; Anna and Elsa in the music video.

Omission of Words

Omission of words strategy is known as a strategy that eliminated any relevant information from the source line to the target line (Åkerström, 2009). The analysis of omission of words strategy is presented and discussed through the following example.

(4)	Line	SL: Go away,	TL: -
	11	Anna	

The example of line in this omission of words strategy shows that the message carried in the source Line 11 expresses a request to ask someone to move from one place to another place. This idea was fully eliminated by the translator to the target line. The existence of this eliminated information is in line with the characteristic of omission strategy, therefore it can be concluded that

the translator might use the strategy of omission of words. This omission case might have relation to the part of music video of this song. It is found that this line was sung in a spoken style as conversation between characters; Elsa to Anna. Therefore, the translator chose to eliminate this spoken line in the target line of the lyric, but it exists in the music video of the song.

Addition of Words

Addition of words strategy is a strategy when the translator provides extra information in the target line of the lyrics, but the fact shows that the additional information does not exist in the source line (Åkerström, 2009). The analysis of line translated by using addition of word strategy is presented in the following example.

(5)	Line 3	SL : Come on, let's go and play!	TL: Mainlah denganku
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The result of the translation in this Line 3 indicates that the translator possibly works by using addition of words strategy to render the source line. The source line is assumed to be having a central meaning that expresses a request to ask someone to play together, yet it does not state who is the person refers to. This idea then was translated by the translator to the target line 'mainlah denganku' by adding an extra information which is related to whom the person has to play with. This additional information can be seen by the existence of the word 'denganku' in the target line. It is considered that this additional information was provided by the translator in order to cover the unclear message of the source line, which is the subject, in a way to give a clearer information for the target listeners.

Discussion

Non-Strategic Translation Strategies

The result of the analysis under non-strategic translation strategies indicates that there are differences between the number of words and syllables in lines of the lyrics. It is found that each target line in 26 lines of song lyrics *Do you want to build a snowman?* appears to have fewer number of words than the source line. The existence of this fewer number of words might be the result of translator's decisions to pay more attention on the appropriate strategies to translate lines of the lyrics, in which he aims at maintaining the basic meaning of the source line in order to present a similar idea to the target lyrics. However, the translator might also take liberties from the source meaning by incorporating different idea in the target line if there is no ideal word in the target line can fit to the music arrangement.

On the contrary, it is found that the number of syllables in the target lines is closely similar to theirs in the source lines. It possibly happens because the translator tends to use words that have similar number of syllables to the source lines. However, the closest number of syllables is suggested to be used when the translator found difficulty in finding words that have similar number of syllables to the source line. The practice of maintaining the number of syllables in target lines, either similar to or closely similar to theirs in source lines aims at making the lyrics stay fit with the music arrangement of the song. It can also be assumed that the translator employed the concept of singability to this song translation, in which he aimed at making the target lines of the lyrics singable.

Strategic Translation Strategies

The result of data analysis shows that there are five strategic translation strategies out of nine strategic translation strategies used by the translator. Those strategies are use of paraphrases, use of rhymes, interpretation strategy, omission of words, and addition of words. The overall strategic

translation strategies used by the translator in translating lines of song lyrics *Do you want*

to build a snowman? is presented in Figure 2.

Figure 2. Overall Strategic Translation Strategies Analysis Result

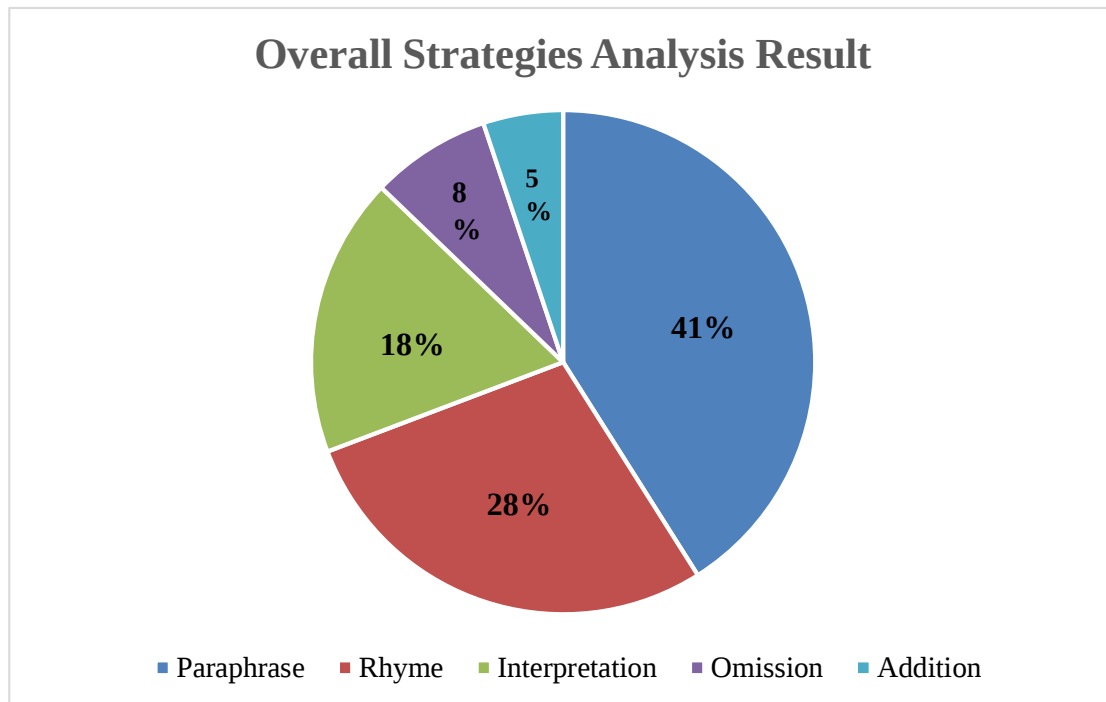


Figure 2 shows that the translator used the strategy of paraphrase most of the time (41%). Use of rhyme is the second most used strategy (28%). The translator also used the interpretation strategy (18%). The next strategy is by omitting particular words or phrases from the source line (8%). Additional of words strategy is also used by the translator (5%).

The possible reason that might drive the translator to use strategy of paraphrase most of the time is because the translator decided to keep and present the basic meaning of the source line to its closest meaning in the target line, at the expense of changing the form in the target line. This decision is in line with one of choices the translator might take when translating song lyrics suggested by Franzon (2008), which is adapting the translation to the existing music of the song. The translator's decision to work on this choice then lead the translator not only focuses on the meaning but also to the rhythm of the music in order to make the target lyrics singable.

The utilization of rhyme strategy shows the translator not only focused on presenting similar sound ending in the target lines, but he also used words that have similar number of syllables to the source lines in order to adapt the translation to the music arrangement of this song. Next to use of rhyme strategy, the translator also took liberties from the source meaning by incorporating different idea to the target line, as can be seen by the utilization of interpretation strategy. The translator may sacrifice the basic meaning of the source lyrics in order to maintain the singability of the target lyric.

Furthermore, the translator also utilized the strategy of omission of words, in which he eliminated some source lines that were considered as spoken lines that included in part of the lyrics. Next to omission of words strategy, additional information was also provided by the translator in the target line by using the strategy of addition of words. This strategy possibly used by the translator

in order to provide clearer information to the target listeners and to adapt the translation of the lyrics to the music arrangement of the song.

Based on the result of the analysis regarding strategic translation strategies, it can be inferred that the translator tended to translate the lines by using certain strategies that not only focus on the meaning of the lyrics but also the musicality of the song. Therefore, the translator translated the lines by using words that have similar number of syllables to the source lyrics in order to achieve a singable song translation.

Translator's Decision on Translating Do You Want to Build a Snowman? as Song for Children

"Do you want to build a snowman?" is included as part of a collection of Disney songs so that one of its intended listeners is children. The translator is directed to pay more attention on the children understanding when he translated the original lyrics into Indonesian because children might have limited knowledge in understanding the lyrics. Based on the result of the analysis regarding the strategic translation strategies used by the translator in translating the lyrics, it is assumed that the translator realized that this song is not only listened by adults but also listened by children as its target listeners. It is the reason why the translator tends to use adaptation translation to the target lines of the lyrics in order to achieve the translation that can be easy to understand by the children as the target listeners.

The translator of this song might encounter problem of dilemma when translating the lyrics. The dilemma is whether the translator should focus on children understanding by utilizing words that are familiar for them or preserve the rhythm of the music. This is because in song translation, it cannot be denied that the singability of the translated lyrics is one of the important aspects that need to be considered by the translator in order to find a singable song translation. The translator's decision to preserve the rhythm and number of syllables

seems to cost the closer adaptation to children aspects. This decisions limit the translator to come as closer as possible to the children's understanding level, familiarity to the words, and ability to catch the meaning.

Conclusion

There are two main conclusions to be drawn from the result of the analysis. The first conclusion is related to the non-strategic translation strategy. It is found that the translator tends to translate lines of the lyrics with a fewer number of words because he might translate the lines by maintaining or changing the central meaning of the source lines. In terms of number of syllables, source lines and target lines share the similar number. The translator tends to translate the lines by using words that contain similar number of syllables or closely similar to the source lines in order to find a singable song translation.

Regarding what strategic translation strategies used by the translator, it is found that five strategic translation strategies have been used by the translator, they are use of paraphrases, use of rhymes, interpretation strategy, omission of words, and addition of words. It is probably because the translator aims at adapting the translation to the music arrangement of the song and achieve a singable song translation. This study also brought by-product result that is the translator did not use four other strategic translation strategies in translating lines of the lyrics. Those strategic translation strategies are literal translation, word for word translation, use of metaphors, and use of English words in the translation.

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The Contrastive Componential Analysis of the English Verb “to love”

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Abstract

It has been commonly understood that a word is rich in synonyms; however if those synonymous words are analyzed comprehensively, it shows that they do not exactly denote the same meaning. In order to distinguish one meaning to the other meaning, the features of each synonym are classified to obtain the distinctive features. The aims of this study are to identify the distinctive features of the lexical items that are synonymous with the English verb “to love” and to explain the polysemy of that English verb. The English verb “to love” was taken as the object since it is a basic general English word that appears frequently in everyday contexts. To analyse the data, the researcher listed down the synonyms of “to love”. After that, those synonyms were contrasted to obtain the distinctive features. By comparing the meanings of to love to the distinctive features obtained, the polysemy could be found and explained. This paper shows that there were sixteen synonymous verbs, 29 distinctive features that were classified into seven major features, and six polysemy of the English verb, to love.

Keywords: meaning, componential analysis

Introduction

Words as a language unit refer to some particular meanings that they denote. Those are composed of one or more morphemes and smaller components of meaning in order to form different words. Since each word conveys a particular meaning, it has the possibility to have more than one meaning for a lexical item. Besides, it is also known that a word may share similar meanings with another different word.

Since a word may have synonyms that share similar meanings, it has to be understood that they are not exactly the same. The example can be seen in the English verb *to love*. Based on the Cambridge dictionary, the English verb, *to love*, means to like another adult very much or to like something very much. By these meanings, the verb *to love* was noticed to have other synonyms that share

similar meanings and some distinctive features can be found to contrast them.

Since some particular different lexical items may share a certain unit of meaning, the componential analysis is used to discover and organize the semantic components of the words. These semantic components can distinguish the lexical relations, grammatical, and syntactic processes by defining those relations and processes. By this explanation, in order to contrast one lexical item with another lexical item that conveyed similar meanings, the componential analysis can be applied.

Based on this background consideration, the componential analysis would be conducted to figure out the contrastive meanings of the synonyms of *to love* in order to obtain the distinctive features between each synonym and the other one. Next, the polysemy of the English verb *to love* could be found. Therefore,

the aims of this paper are to identify the distinctive features by contrasting the lexical items that share similar meanings with the verb *to love* and explain the polysemy of the verb *to love* that will be easily found by looking at its features.

It is hoped that the findings of this study would be useful for the language users in which they could see the differences of the verb *to love* and its synonyms. As a result, it could help them to make use of the verb *to love* and its synonyms accurately based on the context that they referred. Furthermore, this study could inspire them to look at the word critically, in which they realized that each word might denote different meanings as well as have different lexical units that share similar meanings.

Review of Literature

In this part, the theories will be divided into two parts: meaning and the componential analysis that will be elaborated in the following parts.

Meaning

To understand it, there are two parts to describe. Those are the component of meaning and the types of relationships between the related meanings of the different terms.

The Component of Meaning

The meaning of the word meaning still becomes a puzzle. There is no exact definition of the word meaning. It is stated in Leech (1981) that Semanticists spend a long time to puzzle out the meaning of meaning (p. 1). However, the important thing is that the meaning of words helps language users to understand language since words are composed into phrases and sentences in which those are related to context.

As what has been stated earlier that a word may have more than one meaning and the distinctive components that a word has can be found to gain the number of meaning. It is in line with Palmer (1976, p. 85) in which a number of distinct components gained from

the meaning of a word can give the result of the entire list of meaning from a word. In short, these distinctive components can help to distinguish meanings of a lexical item that may appear in the same semantic field.

Leech (1981, p. 9) proposes seven types of meaning. Those are (1) conceptual meaning that is commonly known as denotative or cognitive meaning, (2) connotative meaning in which it is implied by the feature based on the thing referred, (3) social meaning in which the language used is connected to the social situations, (4) affective meaning in which it is portrayed based on the feelings and attitudes of the speaker, (5) reflected meaning whereby the lexical item is related to more than one sense of the same expression, (6) collocative meaning that is denoted through words that appear in common use with the other word, (7) thematic meaning which denotes how the message is organized.

Therefore, to determine the meaning, each lexical item that appears in the same semantic field must be contrasted to obtain the componential features. Nida (1975, p. 31) states that "meaning of words have meaning only in terms of systematic contrasts with other words which share certain features with them but contrast with them in respect to other features." The contrastive componential analysis is to find the distinctive features in which each lexical item is contrasted.

The term, components, here is classified into two types proposed by Nida (1975, p. 32). Those are the common component and diagnostic component. The common component is the central component that all lexemes in the same semantic field share, while the diagnostic component is the distinctive components that can help to distinguish the meaning of lexemes from the same semantic field.

The Types of Relations between Related Meanings of Different Terms

There are four principal ways in which the meanings of different semantic units may be related to one another (Nida, 1975, p. 15). Those four principal ways are known as inclusion, overlapping, complementation, and

contiguity. Firstly, inclusion is also called hypernym and hyponym in which the meaning of one word may be included within the meaning of another. The example can be clearly seen in a word like colour. Colour may include red and red may include vermilion.

Secondly, overlapping is also known as the synonym in which it can be said that they are not exactly the same in meaning, but they have a tendency to overlap in meaning. To make it clear, we can take for example the word ill, which is in pair with the word sick. Moreover, the word answer is the synonym of reply.

Thirdly, complementation is normally known as antonym in which the meaning shows certain marked contrasts and often opposite meanings. The examples of complementation are good, which is in contrast with bad, lend the antonym of borrow, and married in the opposite of single.

At last, contiguity is the most important for the analysis of the distinctive features of meaning. It presents the related meanings of certain related words. They may share some particular features, for example, the feature of movement may take the related meanings of run, walk, hop, skip, and crawl.

Componential Analysis

The componential analysis is used in a semantic study to discover the semantic components of a word. Nida (1975) defines componential analysis as “part of the analysis of a text which aims at discovering and organizing the semantic components of the words (p. 229).” Aitchison (2003) adds that discovering the smaller units of Lexis or minimal components can be done using componential analysis (p. 92).

Furthermore, the componential analysis is used to distinguish the meaning of lexemes that are in the same domain. To distinguish the meanings, the contrastive analysis in which the lexemes are contrasted each other can be done. By contrasting the lexemes, the distinctive feature can be found. Leech (1976, p. 98) states “as a distinctive technique,

componential analysis first involved in anthropological linguistics as a means of studying relations between kinship terms, but it has since proved its usefulness in many spheres of meaning”.

Therefore, the analysis to define the meaning of a word can be done by a set of semantic marking using (+) or (-) as the semantic signs (Nida, 1975, p. 131). The semantic sign “+” means that the feature is present, while the semantic sign “-” means that the feature is absent. The best example to understand this is by having the analysis in the human race. This analysis will be clearly shown in table 1.

Table 1 Component of Meaning

	[human]	[adult]	[male]
Man	+	+	+
Woman	+	+	-
Boy	+	-	+
Girl	+	-	-

The semantic domains such as men, women, boy, girl can be distinguished by contrasting each lexeme and later the componential features will be obtained. The componential features for the human race are human, adult, and male. Take for example the componential features of man are + [human] + [adult] + [male], while componential features for women are + [human] + [adult] - [male].

Linguistic Basis for Componential Analysis

In the componential analysis, the actual linguistic procedures are employed. According to Nida (1975, p. 64), there are four actual linguistic procedures employed in the componential analysis. Those are naming, paraphrasing, defining, and classifying. Those actual linguistic procedures will be explained in detail as in Nida (1975, p. 64).

Naming is the process in which it is in certain respect similar to reference, even though the perception might be different. In addition, reference is commonly understood as the relation founded between linguistic unit and a referent.

Paraphrasing is significant in a linguistic function in which the distinctive features of any semantic unit can be discovered. There are two different types of semantic units in paraphrasing. The first one is a core unit and the other one is some expressions that incorporate core units into paraphrases.

Defining is the process that seems to be similar to paraphrasing. Defining becomes the highly specific form of paraphrase and it turns out that this term is not often applied in any language situation. Defining itself is in the process of turning the arrangement of combining all paraphrases into one statement based on the particular meaning from the diagnostic components.

Classifying is never merely a process of putting referents into conceptual piles. It involves three procedures. Those are (1) collecting the units that share the same features, (2) separating the units that are different, and (3) deciding the basis of grouping.

Methodology

The type of this study is the semantic study as it is related to the study of meaning and focuses on finding the distinctive features of the verb *to love*. The aims of this study are to find the distinctive features to distinguish the lexical items which have similar meanings with *to love* and to explain polysemy of the verb *to love* which will be easily found by comparing the features and the meanings of *to love*.

In order to reach the research goals of this study, the componential analysis was used to analyse the English verb *to love*. To analyse the data, a set of procedures was taken. The first step was collecting the synonyms that have related meanings with *to love*. From the data, 16 (sixteen) synonyms of the verb *to love* were found. Those were taken from both online and offline dictionaries as well as a thesaurus. After collecting the synonyms of *to love*, the second step was contrasting each lexical item to another to find the distinctive features. When a feature was present in a lexical item, it was given a mark. Instead of

using semantic signs like “+” or “-”, I used check (√) to mark the features. The third step was finding the polysemy of *to love* to see the usage in context. Polysemy is a word which has more than one related meanings, so to obtain the polysemy of *to love* I looked at the dictionary to find the meanings of *to love* itself. After obtaining the meanings in the dictionary, I compared the meanings with the features to figure out the polysemy of *to love*.

Findings and Discussions

In this part, there are two main sections to discuss. The first one is about the findings and the descriptions of the distinctive features of the English verb *to love* and the other one is about the explanation of polysemy found in the verb *to love*.

The Distinctive Features of the English Verb “to love”

From the data collected, there are sixteen English verbs that are synonymous with the English verb *to love*. Those are cherish, prize, treasure, dig, adore, worship, fancy, like, relish, savour, idolize, admire, revere, dote on, prefer, and caress. Those English verbs share some particular meanings. Even though they are synonymous and share some meanings, they are not exactly the same. There are some 29 distinctive features that can distinguish them. Those will be discussed as the following seven major features.

Degree of Intensity

The degree of intensity is the feature that distinguishes the lexical items based on the level of affection. It is divided into three features. Those are [high], [medium], and [low]. *To cherish, to treasure, to adore, to worship, to idolize, to revere, to dote on, and to caress* are the verbs when you want to express love with your full heart. It means that their degrees of affection are + [high]. In contrast, if you want to express your feeling, not in depth feeling, the verbs like *to dig, to fancy, to like, to relish, to savour, and to prefer* are best expressed. Those verbs do not need an in-depth feeling of love to express since their degrees of affection are + [low]. The verbs like

to prize and *to admire* are classified in a medium degree of affection since those verbs may have the possibility *to love* something or someone so much or even less.

Objects

We often use love for three: (1) love for a significant other, (2) love for family, and (3) love of things. However, in this part, the lexical items which have related meanings with the verb *to love* can be distinguished by the objects, which will be divided into three big features, (1) love for human, (2) love for God, and (3) love of things.

If we want to express love for a human, a verb like *to cherish*, *to prize*, *to adore*, *to worship*, *to fancy*, *to like*, *to idolize*, *to admire*, *to revere*, *to dote on* and *to caress* can be expressed. *To idolize*, *to dote on* and *to caress* are only used specifically for uttering affection addressed only for human. Those cannot be uttered for things. Moreover, the features that can distinguish those verbs are that love can be expressed for family and for God. *To cherish*, *to adore*, *to worship* and *to caress* are the verbs of *to love* which people express their affection for their family members, while *to adore*, *to worship*, and *to idolize* are best expressed for God.

To cherish, *to treasure*, *to dig*, *to adore*, *to worship*, *to fancy*, *to like*, *to relish*, *to savour*, *to admire*, *to revere*, *to prefer* are the verbs which express love for things like food, or inanimate objects. However, *to treasure*, *to dig*, *to relish*, *to savour*, *to prefer* are only used in expressing feeling love of things. Those cannot be expressed for people. Specifically, *to relish* and *to savour* are uttered for expressing interest in things, especially food. *To relish* is expressed of liking food such as the taste of food, while *to savour* is uttered for taste and smell in food. *To savour* itself can be specifically used to express like of experience. In other words, *to savour* shows the enjoyment of some particular actions or events that some particular persons have experienced. It would be different from the verb *to admire*. That verb can also be used for expressing love of things but it indicates some particular persons who love other persons' behaviour.

Therefore, in general, there are also some lexical items, which express love for human and love for things. Those are *to cherish*, *to prize*, *to adore*, *to worship*, *to fancy*, *to like*, *to admire* and *to revere*. The differences are that *to cherish* and *to caress* are the verbs for uttering love only for family, while *to adore* and *to worship* are the verbs for expressing love for both family and God.

Actions

The action feature is aimed to see how people who express their affection treat other persons that are addressed. How people treat someone else in which they also express their love can be explained in five features. Those are protecting, caring, kissing in a gentle way, treating with affection, and touching in a tender. However, not all lexical items include these treatments. Those lexical items are only expressing love without any action in it.

The verbs like *to cherish*, *to treasure*, and *to caress* do not only express affection to someone else but also include some particular action in it. *To cherish* is a verb, which utters affection with protecting, caring, and treating with affection without kissing in a gentle way and touching in a tender to the addressed persons. *To treasure* can express affection only for things in which people will also protect and care the things being loved. At last, *to caress* is used to express love only for human, especially family members, with the action like kissing in a gentle way, treating with affection, and touching in a tender without protecting and caring the addressed persons.

Functions

The feature of function is to indicate that in expressing love, there are some functions embedded in it. Another six features that will be the distinctive features of the lexical items that are related to the meanings of *to love* distinguish those functions. Those six features are value, respect, approve, take pleasure, admire, and choose.

The function of *to prize* and *to treasure* is to value. *To prize* is to value both human and things, while *to treasure* is only to value things. *To dig* has functions to respect and take

pleasure of something. *To adore* and *to admire* have functions which are almost the same as *to dig*. The difference is that *to adore* functions to respect, take pleasure, and admire someone or something, while *to admire* has function to approve or agree with something. *To worship* has functions to respect and to admire someone or something, while *to fancy*, *to relish*, and *to savour* are only for taking pleasure. The difference is that *to fancy* is taking pleasure in someone's appearance, like the beauty and the shape of a body, while *to relish* and *to savour* are taking pleasure for food like the smell or the taste. *To like* has the same function as *to fancy*. The difference is that *to like* has other function like to approve or agree with something.

Moreover, *to idolize* and *to revere* have functions to respect and admire. However, *to idolize* functions to respect and admire only for someone or God, while *to revere* functions to respect and admire not only someone but also things. *To dote on* is only for admiring someone. *To prefer* has only one function that is to choose something in which people interested in more.

Reasons

This feature is to identify the reasons why people express their affection. It can be divided into three features. Those are the reasons because the addressed people or things are valuable, perfect, and sexually attractive. However, not all lexical items have reasons for expressing their affection. Those are uttered purely for expressing what they love.

The lexical items that have reasons *to love* are *to cherish*, *to prize*, *to treasure*, *to fancy*, *to admire*, and *to dote on*. The reason of *to cherish*, *to prize*, and *to treasure* is because the related persons or the related things are valuable. *To fancy* and *to admire* are uttered in expressing love because some particular person is considered as sexually attractive, while *to dote on* is expressing love because the addressed person is considered as a perfect person.

Degree of Unconditionality

By taking a look at the degree of unconditionality, we can see the features like higher or lower the degree that may distinguish the lexical items. *To cherish*, *to treasure*, *to admire*, *to worship*, *to idolize*, *to dote on*, and *to caress* are the verbs for expressing affection that has a higher degree of unconditionality. By uttering those verbs, it means that people love something or someone without condition. They love them just the way they are. No matter how bad the persons are, they will always love them.

In contrast, the verbs like *to prize*, *to dig*, *to fancy*, *to like*, *to relish*, *to savour*, *to admire*, *to revere*, *to prefer* are for expressing affection in a lower degree of unconditionality. It means that something or someone that can change their feeling toward what they love may influence interlocutors who utter these verbs in expressing their love. Besides, they may be influenced by the time in which as the time goes by their feeling of love what they loved is faded away.

Styles

Language is related to styles whether it is informal or formal. Almost all of the lexical items of *to love* can be used in both styles, formal and informal, except *to dig* and *to fancy*. *To dig* is an old-fashioned slang, for example in these sentences (1) *Hey, I really dig your bag!* (2) *You dig my words, man?*, while *to fancy* is mainly the UK informal language to show that people are sexually attracted to someone, for example, *She could say she fancied him*.

The Polysemy of "to love"

From the data, there are six polysemy of *to love*. Those are to agree or approve something very much, to respect something very much, to enjoy or take pleasure on something very much, to feel comfortable on something very much, to like very much, and to want something very much. It means that the verb *to love* does not only have one meaning, but it may have several meanings based on the context.

The first meaning of *to love* can be to agree or approve something very much. The example of this is *I love your idea*. It means that the person does not only like the idea but also agree with someone's idea. The second meaning is to respect something very much. The examples are *If you love revolution, you love black nationalism* and *Show proper respect to everyone: love the brotherhood of believers*. From these sentences, the sense is not only to liken but also to show respect for some particular situations or things.

The third meaning of *to love* can be identified as to enjoy or take pleasure on something very much, for example, *The kids love feeding bread to the ducks*. It means that other than like, the kids also enjoy what they are doing. The fourth meaning is to feel comfortable with something very much, for examples *I love my new life here* and *You will love it there*. Instead of liking someone, in those sentences, they can be identified that they have had a good and cozy feeling of staying. The fifth meaning is to like something or someone very much, for examples *I love your house*, *She loves the food*, *I love this car*, and *I love those kids*. It means that the person has felt pleased with something or someone being liked. The last meaning of *to love* is to indicate that a person wants something very much. The example is *I love you to come*. It means that the person who invites someone feels pleased if the person being invited come to the invitation.

Final Remarks

Come to an end, it can be concluded that the English verb *to love* has sixteen lexical items, which share similar meanings. Those are *to cherish*, *to prize*, *to treasure*, *to dig*, *to adore*, *to worship*, *to fancy*, *to like*, *to relish*, *to savour*, *to idolize*, *to admire*, *to revere*, *to dote on*, *to prefer*, and *to caress*. Those lexical items are contrasted one to the other one to obtain the features that will distinguish the lexical items. As a result, there are 29 distinctive features that are classified into seven major features. It means that the lexical items which share related meanings with English verb *to love* can be distinguished by looking at the

distinctive features such as the degree of intensity, the addressed objects, the implied actions, the functions, the reasons of loving, the degree of unconditionality, and the styles of language.

After the distinctive features are obtained, the polysemy of *to love* can be gained. To find the polysemy, the meanings of *to love* found in the dictionaries are compared to the features that have been found. From the data, there are six polysemy of *to love*. Those are *to love* to agree or approve something very much, to respect something very much, to enjoy or take pleasure on something very much, to feel comfortable on something very much, to like very much, and to want something very much. By these meanings, it indicates that the verb *to love* can have more than one meaning.

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Representation of Traumas of Displacement in Marie Therese Toyi's *Weep Not, Refugee*

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Abstract

With the ever-increasing outbreak of intrastate and interstate wars since the mid-20th century, Africa has experienced mass displacement of people which has subsequently resulted in an increase of displaced communities in the world. From these displaced communities, African refugees constitute a significant share of the total displaced people in the globe, which count to 68.5 million people. The present study explored representation of traumas of displacement in Marie Therese Toyi's Weep Not, Refugee. The study deployed Ruth Caruth's tenets of trauma studies in literature. The findings of the study affirm the authors use Weep Not Refugee to explore the significant contribution of displacement to delineate and circumscribe Burundian refugees with traumatised and reduced identities in areas of displacement. In most cases, the journey of leaving home and later their lives in refuge of Burundians are explicated to be surrounded by tragic experience and reduced identities that ascribe them to burden and non-entity beings. Moreover, the authors provide an opportunity for readers to explore displacement and its significant contribution to the constructions of cultural trauma among refugees. Because of ethnic war which has led to displacement of Burundians to other areas, Burundians have to lose some cultural aspects and invent new ones for the sake of cultural adjustment in the foreign land they are hosted.

Keywords: *displacement, reduced identities, trauma*

Introduction

With the ever-increasing outbreak of intrastate and interstate wars since the mid-20th century, Africa has experienced mass displacement of people which has subsequently resulted to increasing of displaced communities in the world. Of these displaced communities, African refugees constitute approximately six million of the total displaced people in the globe which count to 68.5 million people. According to Brooking (2015), displacement prompts to

tension and negotiation arising from shifting zones which eventually causes trauma to individuals. In similar view, Mehni, Omar, and Bahar (2015, p. 95) argue that displacement can be approached psychologically to identify the overwhelming "the psychic defences and normal processes of registering memory traces". Of course the foregoing view foregrounds Caruth's (1995) view that literature is like psychoanalysis hence can be approached to understand memories registered in ones' psyche. It is in this light this study sets out to examine the representation

of traumas of displacement of Burundian refugees in Marie Therese Toyi's *Weep Not, Refugee*.

This study examines the significant contribution of displacement to delineate and circumscribe Burundian refugees with traumatic and reduced identities refuge. In most cases the journey of leaving home and later their lives in refuge is always surrounded by tragic experience and reduced identities that ascribe them to burden and non-entity beings. Thus, the reading of displacement in the novel focuses on the tragic and brutal memories as Burundians abandon their natal home to escape persecution. We contextualise our study to Caruth's (1995, p. 153) view that "for the survivor of trauma, then the truth of the event may reside not only in its brutal facts, but also in the way that their occurrence defies simple comprehension" to analyse traumatic experiences ascribed to Burundian refugees as they forcibly evacuate the natal home to refuge. Caruth (1995, p. 91) recognises trauma as "the response to an expected and overwhelming violent event that is not fully registered neither grasped as they occur but return later in repeated flashbacks, nightmares and other repetitive phenomena". Similar observation is made by Nikro (2014) who supposes trauma to embody existential experiences of atrocity and survival, of coping in the aftermath of personal and social disintegration. Caruth (1996) proposes further that trauma has moving and sorrowful voice. It also cries and is released through the wound. Moreover, as cited in Marder (2006, p. 2), she argues that trauma needs us to imagine that traumatic events do not simply occur in time rather they fracture the very experience of time for the person to whom they "happen".

Set partly in Wirodi and later in Burundi, *Weep Not, Refugee* is narrated in multiple person point of views and different narrative styles. The story is opened by presenting terrifying war memories told in third person point of view (omnisciently) in the refugee camp of Mabanu in Wirodi. It is the story of Kigeme told in flashbacks that moves from different settings to unfold different life experiences she went through. Kigeme's narrative evolves in terms of memory and trauma of her past while in Burundi. The

narrative is later told in first person from whom Kigeme becomes the narrator of her own past. Kigeme describes her memories especially as a secondary school girl who had to flee to Wirodi for her safety, as a result of war in Burundi. Unfortunately, on her way to Wirodi (exile), she witnesses her mother being raped in the open area and drowned into a river. Moreover, she also witnesses her father being chopped into pieces by the soldier, Kiroro, who again rapes her and becomes the father of her only son, Wache Wacheke Watachoka. As of the narrative, Kigeme regards her telling is of herself and of her fellow Burundian refugees whose rights are compromised as a result of war. The narrative shifts as Kigeme and Wache tell their experiences in Mabanu camp in Wirodi. In many cases, the life of the refugees in the camp is surrounded with series of disappointments. Of many of their rights, food became scarce and hunger became the life experience in the camp. Hereafter, the story of Wache as a student in Wirodi follows. Wache explains the educational challenges among the refugees, which ranging from financial support to language problems. Besides, he also tells the way the system unfairly places them in the marginalised position and the way it erodes their dignity. In addition, the story of Wache returning to Burundi in search of his father is unfolded. Wache is victimized at near death and decides to go back to Wirodi and later as a school dropout who after series of sufferings he is by luck elevates to a business man in Wirodi and later in Burundi.

Methodology

The study deploys textual analysis method in interpreting displacement as traumatic experience in *Weep Not, Refugee*. Textual analysis is primarily used to critically analyse traumas associated with displacement ascribed to individuals after leaving their natal homes through the use of words, clauses, symbols, metaphors and general language of the novel. Therefore, as for critical analysis of traumas of displacement in the text under study, it uses three different but related methods namely, close reading, contextual method, and thematic methods. First, this study places *Weep Not, Refugee* under close reading method. The assumption under this

method of the text under this study is self-enclosed and self-sustaining enterprise (Swingewood and Alan, 1972). Thus, in order to approach *Weep Not, Refugee* to find out the ways in which traumas of displacement are represented, we pay close attention to the text itself with no consideration to external factors. The authors also consider Rivkin's (2004, p. 6) argument that close reading explicates the ways in which "literature embodies or concretely enacts universal truth" through language that is interpreted denotatively and connotatively. Therefore, through close reading, Toyi's *Weep Not, Refugee* is read to interpret the meanings of words, phrases, clauses, and sentences in the text and their inferences in terms of symbolic and metaphoric configuration. Secondly, Toyi's *Weep Not, Refugee* is placed in the contexts that influenced its production. In a point of fact, *Weep Not, Refugee* is shaped by intrastate and interstate wars of the Great Lakes region. Therefore, the selected text is read with reference to the socio-cultural factors surrounding the production of the text. In a point of fact, here we find the meaningful interaction between internal structures of the text (language of the text) and the context of its production. According to Swingewood and Alan (1972), literature cannot distance itself from the society and context that created it. Thus, *Weep Not, Refugee* cannot distance itself from the state of violence that characterises Great Lakes region. As argued by Swingewood and Alan (ibid), the task of the researcher is to translate the internal structures of the text and the context (society) into public meaning. Therefore, the contextual method applied is in line with the close reading. It is in order to associate the text to the insights to scrutinize the portrayal of traumas of displacement. Thirdly, the thematic analysis method places other two methods in thematic identification of trauma of displacement. Guided by the topic under this study, the authors consider on how characterisation in the novel informs war traumas of Burundian people across the Great Lakes region.

Analysis and Discussion

In the foremost, Marie Therese Toyi reinvents the conception of refugee—as it is the title of her novel, *Weep Not, Refugee*—to

literary explicates associated traumas of displacement. Meanwhile, the agreed standard definition by the United Nations High Commissions for Refugees (UNHCR) identifies someone as a refugee when he or she is forced to flee his or her country because of persecution, war, or violence. According to Toyi, a refugee is someone who is "forced to leave a mother-country and who has no right at all, if not the right to be told, what to do, how to do it, how to live, and how to die" (Toyi, 2014, p. 155). This is metaphorically signifying the much reduced identities that refugees are ascribed after leaving their natal home. As of the narrative, the authors portray refugee as a signal burden of torture who suffers yet ready to bear all the problems. Refugees exist in the margin of the common citizens of the host country and so they should "not weep".

Equally to Fanon (1967), he identifies "otherness" as the refugees in the narrative that they possess traumatised identities of the colonized self. Of a particular importance to the argument are the embedded traumas that the refugees bear. It is that they are deprived their rights to live, the information, and many others as alluded in the following instance; "Abuses were heaped on us, and we had to swallow them silently, preferably with a smile on the lips, or were to be taken back to the face of machetes, bullets, and this time trial" (Toyi, 2014, pp. 15-16).

In most cases, the leaving of home and entering new home ascribed Burundian bodies to reduced status that rendered them no defence and had enough humanitarian assistance in the refugee camp as explicated in the following, "we were defenceless because nobody was your relative there; slaves of this new country that was the souvenir, which my mother wanted to keep by calling me Mujawaha" (Toyi, 2014, p. 16).

Also the move from Burundi to Wirodi and being integrated to Wirodi community forced Burundian refugees to learn new ways of life including language. The learning of new language and loss of French, which they were used to resulted to linguistic dilemma. This linguistic dilemma has eventually culminated to marginalization and mistreatments of

Burundian people in Wirodi. Of course, displacement is portrayed to significantly contribute to the constructions of cultural trauma among refugees. In the novel, Wache narrates on how displacement has led them to linguistic dilemma the moment they become enrolled to school as in the instance below:

We were luck to understand this simple French sentence. The rest of what he said was what we came to call fonofono in our school jargon. It was a combination of sounds, with no message to us since we could not understand it.....I was born when the use of French had not yet disappeared from the mouth of some refugees, who though that they could still use the language to get a job. Later when they saw nothing was coming they turned more to Kiswahili (Toyi, 2014, pp. 132-133).

In the foregoing passage, Wache narrates what it can be argued as linguistic dilemma of the displaced bodies that causes cultural trauma as one tries to remember his or her past. In this case, Wache recalls the memories of the use of French among family members but because of displacements they had to switch to the use of Kiswahili. Of the similar view, Brooking (2015) argues that the displacement rises questions permeating to shifting zones of contacts in linguistics, culture, and many other aspects. As of this reason, there is always a negotiation of what is used and what is really in the field, which in turn lead to the construction of cultural trauma (ibid). Wache's trauma in this particular case evolves from the fact that he has crossed the borders during the time of crisis and the lost ability to comprehend the language due to crisis.

Toyi places displacement at the centre of the plot of the narrative. More importantly, displacement is much associated with calamities that displaced bodies encounter. For example, in the prologue of the novel the author portrays the impacts of the recurring civil wars in Burundi that among others has caused displacement of bodies mercilessly. As a result of forceful migration, Burundian refugees are always in tears and on move for leaving their natal home. According to Caruth (1995), traumatised individuals always

display obsession of events or images of once they underwent in their lifetimes. In a point of fact, displacement and all of its journeys from Burundi signify painful experiences that Burundian bodies suffer from. Noting this, the author introduces the readers with the journey of leaving home as a traumatic experience as in the following instance,

Listen and hear the message of trumpets and drums: they announce another war, the nth war. A time for the ground to open and engulf corpses, and or the mountains to bleed again, for the nth time. Great Lakes of tears of countless refugees on the move since times immemorial, repeatedly starting from scratch works shattered by merciless wars (Toyi, 2014, p. 1).

In the foregoing paragraph of the prologue of the novel, displacement as a result of civil and interstate wars in the Great Lakes region has been there since time immemorial. In so, saying it is true that there have been episodes of mass displacement refugees from Burundi to areas nearer local, of course in Wirodi and other countries. This corroborates Ongayo's (2014) findings that since the 1972 around 100.000 people died in Burundi and approximately 200.000 casualties and more than this number have been displaced internally or in places nearer local due to violent conflicts that have culminated to civil wars. Similarly, an observation is made by Takkunen (2017) who argues that Burundi alone is estimated to have lost 1000 people and more than 8000 been exiled for political and security reasons and 300-800 been abducted. Of a particular importance to these finding is displaced Burundian bodies and their journey of leaving home represented as traumatic experience. In most cases, the journey of refugees to Wirodi as of the narrative informs survival and escapism from violent conflicts and wars in their home country.

Similarly, displacement during the time of chaos and civil wars encompasses burden of killings and sufferings. Throughout Kigeme's narrative, the author highlights the crisis of humanity as a result of displacement. Importantly, while in the refuge in Wirodi, refugees have no equal rights as Wirodi

citizens. As for Kigeme's narrative, they had no options as their natal home has vomited them out by machetes and bullets and so they had to bear all the sufferings. Alluding this particular case, Toyi deploys trauma to describe characters' journey of escapism from violent conflicts and civil wars in Burundi as in the following instance;

We slept at the gate of the office; there was no safer place for us. The next morning our number increased. Margaret and her son Clement joined us, claiming that they needed special protection. Margaret was a Tutsi and her son Clement feared for the security of this brave woman who had taken a way just for the survival of her son (Toyi, 2014, p. 67).

In the foregoing paragraph, the author portrays that in most cases displacement had been for security reason yet it had encompassed crisis of human right at first place. In the paragraph, Kigeme transports us to her previous past as she strives to circumvent, being deprived of her life and of her son, Wache. In addition to Kigeme's narrative, the author introduces the representation of another narrative through which we can explore the trauma of women during violence and civil wars. Margaret had evacuated to Wirodi to secure her son who belonged to Tutsi, the 'most wanted' group in Burundi. According to Mbonyingingo (2018), the Tutsis minority had dominated the regime and the power in Burundi. Noting the indifference on the war that Toyi narrates, Mbonyingingo (2018) argues that the war was against Tutsi and so they had to flee to Wirodi. Accordingly, the displacement from Burundi to Wirodi appears to be reminiscent of many war survivors' memories including Kigeme.

Again, through Wache and Kigeme the author represents the displacement to inform recurring memories that the characters try to circumvent. The images of being displaced as refugees is registered to refugees' psyche as wounds as in the instance "I grew up with a wound, the wound of being a refugee. This wound bled as often as crises emerged" (Toyi, 2014, p. 28). Wache narrates the way the displacement has resulted to non-entity beings as Mehni, Omar, Baizura, and Bahar (2017)

assert that being displaced and dislocated in many ways renders one with traumatised reduced identities. In the instance "our country had just vomited us out of its bosom, with machetes and bullets, and the hosts had nothing to love in those fugitives, all poor and hungry looking, with no car, no house, nothing" (Toyi, 2014, p. 15). Wache explicates on the way refugeeism has reduced their status to nonentity beings who survive under minimal human help both from Wirodi and international organs responsible for refugees' right. The memories of seeking for asylum remind Wache times of displacement and crisis of humanity every time when crisis emerged. In similar way, in this instance, "herself an orphan refugee, she had seen her mother raped in the open and drowned in Gidi River; her rich father also chopped into pieces and left to the mercy of vultures. By the time she finally succeed to sneak into Wirodi, she was carrying in her frail body a double wound of rape and of unwanted pregnancy" (Toyi, 2014, p. 5). More importantly, the fact that asylum seeking is traumatising cannot surpass the fact that the whole journey or process of displacement from Burundi had incidents that displaced bodies which had to bear. As of the narrative, Kigeme got pregnancy as she was fleeing to Wirodi. These memories of being raped while rescuing her from civil wars have been registered in her psyche and so keep recurring as flashbacks and thoughts throughout her entire life.

Situated partly in the distant past, the author uses Munuko story to interrogate the traumas and genealogy of displacement pertinent to Burundian bodies. Munuko was a Burundian, a poor boy then, who fled the country in 1940's after he had failed to pay colonial taxes. Central to Munuko's story is trauma of displacement and plight of ruling regime in Burundi.

Munuko had left home in 1940's when a poor man who could not afford to pay thee heavy colonial taxes sought peace in a self-inflicted exile to anyone of the more tolerant neighbouring countries (Toyi, 2014, p. 15).

The leaving of home of Munuko was not by his consents rather it was due to burdens of

poverty, which was caused by the colonial ruling regime. Here the author provides an opportunity to imagine the genealogy of displacement that seems to have its genesis during colonial times. As of this narrative impositions resulted from the ruling regime set standards for someone to survive or else to seek for self-inflicted exile. On the other hand, Munuko who had stayed in Wirodi-Fasita for some many years became the only hope for Kigeme while in Wirodi. Meeting Munuko meant to unchain herself from troubles of displacement and homelessness. Munuko is symbolic of rare possibility where displaced bodies manage to ascend to prosperous and privileged position. Though, at last Kigeme who spends days in search of Munuko becomes disillusioned later and opt back for refugeeism in Mabanu camp.

Generally, Marie Therese Toyi's presents an opportunity to imagine her experience in Burundi in form of collective war memories and identity crisis of the war survivors in foreign land. Therefore, the reading of *Weep Not Refugee* corroborates Durrant (2012, p. 100) argument that:

the novelist must turn himself into the ghost or spirit of his own past and offer himself, in the form of his work, as a collective memory) or more accurately, as the memory of a collective) that his readers must learn to survive or "subsist" on in lieu of a disappeared ancestry.

Following what Durrant argues, Marie Therese Toyi represents her past in form of collective memories from the intra-continental diaspora (Nigeria) where she currently lives after fleeing her natal home, Burundi, in 2000s. Marie Therese Toyi abandons her natal home few years after twelve years of ethnic wars between Hutu and Tutsi. Importantly, the angle that the author situates herself as a bearer and witness of the ethnic wars between Hutus and Tutsis as well as diasporic writer, enables her submission of critical representation of the collective trauma of powerless, and displaced bodies in exile in different host countries. According to Tembo (2017), the writers writing at distant angle as diasporic or migrant portray among others subjectivities that would be difficult to write in

their homelands. Building on this foregoing argument, the author uses *Weep Not, Refugee* as narrational voice and to highlight the vices and human right crisis of powerless, homeless, jobless, and stateless individuals during violence and in the time of displacement.

Conclusion

Marie Therese Toyi uses *Weep Not Refugee* to explore the significant contribution of displacement to delineate and circumscribe Burundian refugees with traumatised and reduced identities in Wirodi. Through redefinition of refugee's status, the author metaphorically ascribes Burundians with traumatised identities and the life in the margin while living in the areas of displacement. In most cases, the journey of leaving home and later their lives in Wirodi of Burundians is explicated to be surrounded by tragic experience and reduced identities that ascribe them to burden and non-entity beings. Moreover, the author provides an opportunity for readers to explore displacement and its significant contribution to the constructions of cultural trauma among refugees. Because of ethnic war which has led to displacement of Burundians to other areas, Burundians have to lose some cultural aspects and invent new ones for the sake of cultural adjustment in the foreign land they are hosted. Of course, the author portrays negotiations of cultural identities of Burundian refugees in Wirodi and its aftermath of such negotiations that has resulted loss of their homeland cultural values and traditions. What is most important here, the author places displacement at the centre of misfortunes, tragic, and loss experiences that Burundian refugees face the moment they evacuate their natal home.

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Types and Functions of Interjections in Wole Soyinka's *Alápatà Àpáta* and Yoruba Speech Community

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Abstract

*Interjections are universal means of communication among human beings which pass across different emotions and information in different cultures and languages. However, while some are found in nearly all languages but with varied meanings and functions according to context, some are peculiar to specific languages and cultures. This work, therefore, investigates the functions and meanings of both universal interjections (specifically 'Oh' and 'Ah') and the Yoruba language specific interjections found in Wole Soyinka's *Alápatà Àpáta*. The work also discusses two other significant Yoruba language specific interjections although they are not found in the analyzed text. The authors chose the text because it is replete with interjections 'Oh' and 'Ah' which carry various meanings and perform various functions (few of which have not been discussed in the literature) and also because it contains the Yoruba language specific interjections which probably have not been investigated in the literature, thereby contributing to knowledge.*

Keywords: universal interjections, Yoruba language specific interjections, *Alápatà*

Introduction

Language in its proper sense (spoken and written) is the most globally recognised means of communication with the tendency to pass across messages as they are intended by the speaker to the listener. However, the accurate interpretation of the speaker's messages by the listener depends on the two of them sharing the same code, world view and also operating within the same context understandable to both of them. Apart from the language as conceived above, there are other forms of communication in the forms of sounds, speech or non-words that emanate from human vocal organs that are used in passing across messages which, however, may not be interpreted in the same way as meant by the producer of the sound, speech or non-words especially if the listener is not context-

sensitive and if the two of them are from different cultural and linguistic backgrounds.

One of the forms of communication emanating from human speech organs which have been variously described as sounds or non-words by scholars is interjection. Research on interjection has been undertaken by different scholars from different climes and from different perspectives. However, this paper aims to contribute to scholarship by:

- i. investigating the functions of the universal emotive interjections *Oh* and *Ah* in a drama work titled *Alápatà Àpáta* written by Wole Soyinka;
- ii. identifying some language specific interjections and their functions as being used by the Yoruba people of the Southwestern Nigeria.

A Brief Review of Literature on Interjections

There is no single encompassing and generally accepted definition of interjections in the literature probably due to their “multi-functional property” and “heterogeneity” (Mao, 2017:41). The above assertion has been earlier revealed by Norrick (2009:867) when he writes that:

Giving an exhaustive and detailed definition of interjection is not a simple linguistic exercise since they do not only appear as “single words” but also in the form of “sounds”, “phrases” as well as “utterances”.

Nevertheless, some scholars have given definitions of the term. Leech (1989:215) writes that “an interjection is the grammatical term for an exclamation word such as ‘oh’, ‘ah’ and ‘wow’”. Crystal (1995:207) avers that “an interjection is a word or sound thrown into a sentence to express some feelings of the mind”. Hismanoglu (2010:18) opines that the term “interjection arises from the latin *inter* meaning ‘between’ and *jacer* meaning ‘throw’”. They are words and constructions with no real linguistic value but we generally employ them to express feelings or state of mind in daily life situation”. In order to give a more illuminating view of what interjection means, Ameka (2006:743) says that “interjection may be defined using formal, semantic or pragmatic criteria”. He goes on to briefly explain what each of the criteria is all about. Ameka’s “definition” is almost equivalent to “the nature of interjection” approach used by Goddard (2014:4-6) in shedding light on what interjections really mean and cover. Using the formal criterion, Ameka (2006:743) sees a typical interjection as a lexical item that:

- i. conventionally constitutes a non-elliptical utterance by itself;
- ii. does not enter into construction with other words classes;
- iii. does not take inflections or derivational affixes; and
- iv. is mono-morphemic.

Point (ii) above agrees with the position of Broughton (1990) that interjections do not

have grammatical linkage with other classes of words and they normally occur in isolation.

In defining interjections semantically, the scholar declares that interjections are “conventionalized linguistic signs that express a speaker’s current mental state, attitude, or reaction towards a situation”. Also from the pragmatic point of view, Ameka writes that interjections are “context-bound linguistic signs. That is, are tied to specific situations and index elements in the extra-linguistic context. They cannot be fully interpreted unless they are situated in the appropriate discourse”. This simply means that context influences how interjections are interpreted. In essence, the notion of pragmatic competence is equally relevant in interpreting interjections.

Apart from definition, Ameka (2006) identifies some characteristics of interjections of which phonological and morphological anomalies are part. He classifies interjections into two using the criteria of form and function, namely the form of the interjection and the communicative function of the interjection. He further classifies the form of interjection into two which are primary and secondary interjections. Taavistsainen (1993:574) declares that primary interjections consist of one word and they do not enter into syntactic constructions”. In terms of function, Ameka (2006) avers that interjections can perform expressive, conative and phatic functions. Reflecting on the function of interjection, Taavistsainen (1993:574) writes that interjections “express a speaker’s state, action or attitude and communicative intentions”.

Olateju’s (2006) work titled “‘Oh!’ As a Marker of Information Management in Ola Rotimi’s *Our Husband Has Gone Mad Again*” investigates the functions performed by “Oh” in the drama text from the perspective of discourse analysis. However, the paper does not investigate “Ah” and other Yoruba language specific interjections.

In his own contribution to the study of interjections, Goddard (2014:6) classifies interjections into three which are formal, semantic and contextual. Apart from the

above, Goddard contributes to the research on interjections by using what he calls Natural Semantic Meta-language (NSM) to analyse “surprise” related interjections in English such as *Wow! Gee! Gosh!* etc and “disgust” related interjections in English such as *yuck, ugh* etc.

Mao’s (2017) paper perhaps provides the most current insight into the study of interjections though he narrows his work to only “emotive” and “expressive” interjections. In order to make his work unique, he categorises primary interjections into universal emotive interjections, specialized emotive interjections and grammaticalized primary interjections. One significant assertion made by Mao (2017:45), which we fully align with in this work is that “emotions behind universal primary interjections are optional in such a wide range that the item (e.g. *Oh*) would have various interpretations in different situations”. This translates to the fact that context influences the emotive and informative content of interjections.

Nforbi, Konesso and Moko’s (2016) paper is equally significant in that the work explains the various ways through which English interjections like *wow! hey! oops!* and *ouch!* can be correctly taught to students and how they can use them properly in context. Using insights from different sources like course books, textbooks, articles and oral sources, the paper gives copious examples of English interjections and their meanings.

All the works examined in this section and other related ones which are not mentioned, no doubt, have shed light considerably on interjections. However, none has paid attention to the various functions that universal emotive interjections *Oh, Ah* perform in an extended literary discourse written by a non-native speaker of the English language. Also, none of them has investigated the Yoruba language specific interjections in the texts chosen for analysis. Furthermore, other common Yoruba language specific interjections apart from the ones in our primary text have not been functionally analysed. It is the above gaps that this paper wishes to fill.

Sources of Data for the Study

The data for this work is derived from two sources of which the first one is Wole Soyinka’s *Alápatà Àpáta* (2011). The choice is based on two major considerations. The first is that the play is replete with universal emotive interjections (*Oh, Ah, etc*) which perform different functions of which some might not have been identified in the literature. The text is equally chosen because it contains three (3) examples of language specific interjections (*haba! yee! yee-paripa!*) which would be used as an avenue to present other language specific interjections in the Yoruba language spoken in the Southwestern part of Nigeria. These other language specific interjections are identified through personal observations and overheard conversations. Works of drama are generally appropriate to investigate the types and functions of interjections because the dialogues in them are close to naturally-occurring speeches.

Method of Data Analysis

For the data extracted from *Alápatà Àpáta*, the relevant excerpts containing specific interjections were grouped under their appropriate functions based on the context of the utterance. This agrees with the position of Mao (2017:45) that emotions behind interjections are “optional in such a wide range that one item (e.g. *Oh*) would have various interpretations in different situations. Consequently, context is strongly bound with the vocal units”. In addition, the researchers are able to state the functions of the Yoruba language specific interjections in context because they are highly competent in the language due to the fact that they are the native speakers of the language. In other words, they rely on native speaker’s judgment. In analysing or identifying the functions of interjections in the text, two examples were used to illustrate each point.

Functions of Universal Primary Interjections in the Text

“A-ah”, “O-oh”, “Oh-ho” are used to indicate sudden realization or remembrance of a fact or point

The above are primary universal interjections used sometimes in discourse by the current speaker to show that he/she has just remembered a fact or point that is relevant to the discourse. They are equally used to indicate that the ongoing discourse has triggered a point or certain idea that is either remotely or genuinely connected with the current topic. In this situation, it does not necessarily mean that it is the last speaker's speech that triggers the point, the fact or the idea that suddenly comes to the speaker who uses any of the above interjections. In this situation, it is not necessarily that it is the last speaker's speech that triggers the point. Sometimes, it is the event, that is, the non-linguistic situation that triggers the fact that is realised or remembered by the current speaker. Below are the examples from our data:

- 1ST FARMER: Are you no longer a herbalist?*
2ND FARMER: What kind of question is that?
Of course, I still practice my father's trade – just like your brother.
1ST FARMER: You no longer know a madman when you see one.
2ND FARMER: (Turns slowly and stares more carefully at Alaba) O-oh (p. 24).

In the above excerpt, the object of discourse is ALABA, the main character. Because of the way he sits in the same place every time and every day, different characters in the play describe him in different ways. A critical look at the dialogue above reveals that the *2nd FARMER* uses “O-oh” to indicate that he has just realised that ALABA is a madman based on the preceding comments of the *1st FARMER*.

- ALABA: Ah well, I don't know who else can help you. My advice would be – wait right here until those workers start passing on their way to work....*
SENIOR BOY: But that means we'll be late to school, sir.

PAINTER: (Really agitated) Ha, Mo gbe, Supercharge will call it double delinquency and give me double punishment, lateness and failure to complete assignment.

ALABA: Supercharge? Who is that? (pupils splutter, stammer, look at each other) Oh-ho, so that's what you call your teacher.

PAINTER: Baba, please, don't tell him. (p. 72)

In the above excerpt, PAINTER (a student) calls one of his teachers a nickname – *Supercharge*, forgetting that ALABA (TEACHER's friend) is there. The name “*Supercharge*” is strange to ALABA whereupon he wishes to know the person. However, the behaviour of the two students (SENIOR BOY and PAINTER) which is adequately captured in the stage direction typed in italics above leads ALABA to sudden realization that “*Supercharge*” is TEACHER's nickname, hence, he uses “Oh-ho” interjection before the main comment.

“Oh-yes” for making emphatic positive response or to indicate total agreement

In this situation, the current speaker uses the interjection above to show emphatic positive response to the previous speaker's speech or to show total agreement with the last speaker's utterance. Below are instances from our data.

- INVESTOR: Let's do that. I mustn't miss my plane.*
PROSPECTOR: No sweat. Just the matter of leaving that deposit. Refundable within two weeks.
INVESTOR: Oh yes, as soon as I get back I'll do an electronic transfer (p. 14).

In the excerpt above, INVESTOR uses “Oh-yes” to show total agreement with his interlocutor on the issue of “leaving the deposit”. In other words, the INVESTOR emphatically agrees that he will settle the issue of money involved in the transaction under discussion through an electronic transfer.

- ALABA: You don't know my Oriki? Well, you know what Oriki is at least.*

SENIOR BOY: Oh yes sir. It's a kind of praise name (p. 76).

"Oh yes" is used above by the SENIOR BOY as an emphatic positive response to the question.

"Oh" and "Ah" for expressing surprise

In the text under consideration, "Oh" and "Ah" are used to express surprise in respect to the last speaker's contribution to the ongoing discourse. This means that the information passed across by the previous speaker is a totally new and unexpected one. The excerpt below is used to illustrate the point.

2ND STUDENT: Hey, hey, are you sure of what you are saying?

1ST STUDENT: How do you think I got to know the place so well? It was his shop I selected for my Master's dissertation - Abattoirs and Ruminants as Dialectical Paradigms.

2ND MECHANIC: Oh, you know him that well? (p. 50)

In the text above, 1ST STUDENT is describing the place where ALABA (the main character) sells *Suya*. He goes further that he writes his Master's dissertation on ALABA's shop. The information sounds so impressive to 2ND MECHANIC that he makes the statement in which "Oh" conveys surprise taking the context of the utterance into account.

ALABA: You are all welcome

MOTHER: Actually, Baba, we came to you for advice

ALABA: Me? Ah, (sits up) I hope nothing serious. Are you sure I can help? (p. 117)

In the situation above, MOTHER and her daughter came all the way from Lagos to see ALABA. MOTHER reveals that they have come to him for advice. The interjection "Ah" as used in the context signifies surprise.

"Oh" and "Ah" for conveying emotion of delight and admiration

During interaction, one of the interlocutors may say or do something which delights the listener or which the listener really admires. In order to express this emotion, interjections "Oh" and "Ah" may be used alone or used to accompany utterance which matches the emotion as evident in the following illustrations.

*ALABA: Teacher, every handing-over note makes mention of him. In fact, the last president – that was all he set down in his handing-over note: whatever you do, - he wrote in his presidential green ink – I have just one advice to give you – don't tamper with the *Suya* section of the kitchen.*

*TEACHER: (Declaiming) Oh, Destiny, thy name is wonder! Who would have thought that this crossroad of our humble villages would produce the Chief Meat Carver and *Suya* specialist, not just to one Head of State, but to his successor; Ah well, he is of good pedigree. The nation owes you (pp. 42-43),*

In the above selection, ALABA is narrating to TEACHER how one of his former apprentices described as "the head of the meat section of the presidential kitchen" was recommended to be retained by the outgoing president. TEACHER's emotional response to the above information is that of delight expressed with the use of "Oh" before the main information.

TEACHER: You must forgive us. Sometimes we don't know what we have until the callus over our eyes is peeled off by others. The Royal Father must have heard what you did to the soldiers, that's why they trooped out to pay their respect.

FRIEND: Thank goodness even the royal fathers know when to set aside their pretensions and come and render homage where homage is due.

FARMER: A-ah, you should have been here that day. Those soldiers came here like cowards under dark. They surrounded the Rock. We all fled into the bushes. The weapons they brought! Then they saw ALAPATA, sitting quietly in his usual place.

He did not blink. One look at him and they scattered (p. 171).

The characters above are praising ALABA for some of his exploits in the village which they ignorantly believe is the main reason for the coming of the royal fathers to ALABA's place of residence. The FARMER, in his attempt to glowingly recount what ALABA does to the soldiers, starts with interjection *Ah* which contextually passes across emotion of extreme admiration.

"Oh" to pass across emotion of disappointment or lack of interest in something said by the interlocutor

In this function of interjection, the previous or last speaker says something or gives information that is contrary to what the current speaker expects or information that is not of his/her interest. This is illustrated as follows:

PAINTER: Only the accents remain – on the letters

ALABA: Well, your work is nearly done then. Congratulations

SENIOR BOY: But that's the trouble sir. Our boy Big Arse'o here doesn't know where the accents go

ALABA: Oh, you don't? (p. 65)

ALABA, in the above passage, expresses disappointment initially with the use of "Oh" at the inability of the PAINTER to put accents on the signboard that TEACHER asks him to make for ALABA. In other words, ALABA expects the PAINTER as a senior secondary school boy to be able to put accents on words. However, the inability of the boy to do so becomes a source of disappointment rendered through the primary universal emotive interjection "Oh".

ALABA: I keep saying that I'm a retired man but just see what fate has been keeping in store for me.... Always on call, one way or the other even without my knives and apron. I am beginning to think it's on account of this rock. No matter what, I accept my fate. So, what is your problem?
DAUGHTER: (Suddenly bursts out)
ALAPATA sir, it's my husband!

ALABA: Oh, that kind of problem? What's the matter with him? (p. 120)

Although ALABA is a retired butcher in the play, people come to him to seek advice on various issues. At a point, two women come from Lagos, saying that they want to discuss a particular problem with him whereupon he asks them the nature of the problem. ALABA cannot hide his disappointment which is visible in the interjection "Oh" before the main comment. This function of "Oh" has probably not been investigated in the literature.

"Oh" and "ha" for expressing desperation

Desperation in this context has the meaning of extreme anxiety, fear or despair. The "Oh" and "ha" interjections are normally used when the last speaker says or does something that is likely to have negative effect on the current speaker. The interjections can also be used by the current speaker when the last speaker talks or acts in such a way as to indicate that the plight of his/her or interlocutor is not of concern to him/her. The following are examples from our text:

ALABA: ...but I did not need to pass an exam to become London Butcher or expert in Suya. Instead, London came to me; not just London, the whole world. Look at those postcards if you don't believe me. None of them ever asked me about akiset.

PAINTER: Oh, I'm going to fail, I'm going to fail (p. 69).

In the above, TEACHER (ALABA's friend) asks PAINTER to design a signboard that reads:

ABÀ ÀLÀBÁ ALÁPATÀ Rt. D. Butcher Emeritus

MAESTRO DI SUYA

Alumnus Butcherus, Queen Victoria Secondary (p. 61).

The Yoruba language accents, being a tone language, have to be put on some words in order to realise their correct meanings. PAINTER does not know how to put accents on words because he is not a Yoruba person whereupon he solicits the assistance of ALABA. ALABA responds that he does not

know what accent (which he pronounces as akiset) means and nobody has asked him about it before. It is this information that prompts PAINTER to exhibit emotion of desperation through “Oh” before the main information.

ALABA: Ah well, I don't know who else can help you. My advice would be – wait right here until those workers start passing on their way to work.

SENIOR BOY: But that means we'll be late to school, sir.

PAINTER: (Really agitated) Ha, mo gbe. Supercharge will call it double delinquency and give me double punishment; lateness and failure to complete assignment (p. 72).

“Ha” as used by PAINTER above passes across emotion of desperation because of fear and anxiety of what Supercharge (TEACHER) will do to him for his “lateness and failure to complete assignment”. This function of interjection has probably not been identified in the literature.

“Oh” and “Ah” for making emphatic negative response

This is a situation where the current speaker strongly passes across the message that he/she does not agree with the last speaker's idea, point of view or line of reasoning. On the above point, Olateju (2006:59) writes that “In emphatic negative response, *Oh* with *no* could form a sequentially constrained pair in which the speaker's emphatic negative response will be seen as officially absent if not pronounced”. The following are examples from our data:

TEACHER: A head to head, heart to heart talk first, the military assault, then the royal fathers, and ...see how people have read both? Even my own head is spinning. As our man wrote centuries ago, there is a tide in the affairs of men...this is a high tide in the affairs of Orita Mefa. My master plan is back on track, if anything, bigger than ever.

ALABA: (Retreating) Ah, no no, Teacher, no. Your plans are big. Too big for me. I know they are clever because you're a clever man. You think big. But all your ideas do is

get me into trouble. I want my retirement. (p. 177)

TEACHER, in the context of the play, is ALABA's advisor and chief planner. However, ALABA believes that TEACHER's recent plans and pieces of advice have only brought him trouble and headache, even with the town's royal fathers. Hence, we believe that the use of “Ah, no no” by ALABA is to emphatically make it known to TEACHER that he does not want any of his (TEACHER's) plans at that point in time.

DAANIELEBO: Palm wine? I am offering you champagne, nothing lower than crystal – morning, noon and night.

ALABA: Ah no, Teacher – that's my own “father”. If you like, my mentor, since you seem to know about him already – he made me try that stuff once, and it gave me headache for days. (p. 137)

“Ah no” is used above by ALABA to indicate emphatic refusal of DAANIELEBO's offer of champagne on the ground that it gives him a headache.

“Ah” for indicating caution or warning

It is possible when conversations are going on for one of the interactants to use the interjection “Ah” to caution or warn his/her interactant. This may be for the benefit of the speaker, his/her listener or even the third party. However, it is the verbal message that follows the interjection that will reinforce or give full weight to this function of interjection just like others. The following are examples from our data:

DAANIELEBO: What is there to be confused about? Don't we all pray that we should be greater than our fathers?

ALABA: True, true. And Èdùmàrè granted that prayer. For both of us.

DAANIELEBO: No. For you, yes, you became more famous than your father but in my case....

ALABA: Ah, gomina, don't commit sin o. don't commit sin. Òrúnmilà is listening. Don't be ungrateful (p. 135).

In Africa, children always pray to surpass their parents' achievements. In the case of the characters above, ALABA reiterates the fact that both of them are already greater than their fathers in that ALABA is known throughout the country as the best *Suya* maker even up to the office of the president. DAANIELEBO, on his own, is an Executive Governor. When DAANIELEBO wants to deny the fact that he is already greater than his father, ALABA uses the interjection "Ah" which in the context of the utterance that follows is meant to caution or warn DAANIELEBO against saying something that can offend *Òrúnmìlà* (god).

DAANIELEBO: He undermines me. He seduces my loyalists. He is so evil, even satan shrinks from his presence. I want to surpass him. I want to beat him at his game. I want to floor him, malice for malice, evil for evil.

ALABA: (sits bolt upright, staring at him in disbelief for several moments) You want to be more evil than – that your father?

DAANIELEBO: You heard me. I want to be the greatest. I have sold my conscience now I want the ultimate.

ALABA: Ah, my great brother, I don't advise it. That will be the real great grandfather of all headaches (p. 139).

DAANIELEBO in the above declares that he wants to surpass his father in devilish, dubious and diabolical acts upon which ALABA cautions or warns him with the initial use of the interjection "Ah" and the utterance that follows lends more weight to the caution or warning.

The above are some of the functions of the universal emotive and primary informative interjections in the text. The next section discusses the functions of language specific interjections found in the text which are *Haba*, *yeparipa*, and *yee*.

Functions of Language Specific Interjections in the Text

"Haba"

This is a disyllabic interjection which originated from the Hausa language. The meaning varies according to the context in

which it is used. Generally, it may show emotion of surprise. In some cases, it may be informative in that it can pass across the following information if used in context or used alone as a response to the last speaker.

- a. What you have said was unbelievable (surprising)
- b. The issue is not as serious as you have taken it.

"Haba" is used three times in the text. Two of these are:

ALABA: This matter requires serious thought. It is delicate.

3RD OKADA: We know Baba. You're our only hope.

ALABA: If the problem is of this earth, then to earth belongs the solution.

3RD OKADA: Our views exactly, Baba.

ALABA: (Eyes shut, heavy concentration. A beam breaks across his face) Haba, I did not even need my thinking cap for that. This is no problem at all. Crash helmet you say, the government says you must wear crash helmets? (p. 150)

In the above, three (3) *Okada* (motorcycle) riders approach ALABA to help them solve the problem of government policy that all *Okada* riders should have crash helmets. In ALABA's last conversational turn above, the interjection "Haba" contextually means something like "the problem is not as serious as I have taken it to be". This function of "Haba" is almost the same thing as that of "sudden realization" of the universal primary emotive interjection "Oh".

OLUWO: Stop! Stop right there. This court has just one question for you. Just where did you get the chieftaincy title of Alápatà of Àpáta?

ALABA: (Light slowly downing) The Alápatà? Of Àpáta? Ah-ah. Is that my crime?

ASIPA: Is what your crime? Can you think of a more heinous crime? The Oluwo asked you – who gave you that chieftaincy title?

ALABA: (Slowly clambering back to his feet) Haba, my royal elders. It is the name I was given. The akiset was a akisident so I

tried to make the best of the situation (pp. 163-164).

The traditional ruler of the town and his chiefs accuse ALABA of giving himself a chieftaincy title (Alápatà of Àpáta) which of course is the result of wrong placement of an accent on Alápatà. In fact, when the chiefs arrive at ALABA's residence, they roundly abuse him. So, when he eventually learns that his crime is that he has given himself a chieftaincy title, he utters "Haba" to show his surprise and incredulity. In other words, he expresses surprise that the royal father and his chiefs could leave the royal palace, come to his residence and accuse him of something which he believes is very trivial. He explains to them that the accent (akiset) which confers the chieftaincy title on him is only an accident (akisident) or not intentional.

"Yéèpàrìpà"

Just like "Haba" above, this is also a language and culture specific interjection. "Yéèpàrìpà" is an interjection strictly used among the Yoruba people of the Southwestern Nigeria. It is both informative and emotive. In the Yoruba society, when Oro (cult) members walk the street, they use "Yéèpàrìpà" to warn all those around to stay indoor as it is forbidden for anybody to see them. That is, it is only the initiates that can see members of the cult. In another sense, "Yéèpàrìpà" is used by initiates when they see or hear non-initiates say or do something that only the initiates are supposed to say or do. In this case, "Yéèpàrìpà" means "an abomination has been committed". However, when this interjection is uttered in a "non-cult initiate context", it is simply informative – that the utterer has run into a serious trouble or has come across something that is life-threatening. It may equally mean that something bad has happened or about to happen to another person that is close to the utterer of the interjection. This interjection occurs thrice in our data. It is presented below:

PAINTER: But Baba, this looks like guess work to me.

SENIOR BOY: We might as well as a babaláwo to consult Ifá for us.

ALABA: Yéèpàrìpà! Shut your mouth you senior dunce, your ears are so stuffed; you can't even recognise a do-re-mi if it was played on dùndún drums. And you, Kanuri boy, what do you know of Ifá? You think you can just take Ifá's name in vain? (p. 81)

ALABA uses "Yéèpàrìpà" above to mean that "an abomination has been committed by the SENIOR BOY for mentioning *Ifá* (which is a revered means of consultation and divination in Yoruba society). In this case, ALABA means to say that a boy as young as the SENIOR BOY should not use the expression "consult *Ifá*". The above is a specialised language specific primary interjection which probably has not been researched into before.

DAANIELEBO: (Looking down on the boy whose back is turned to him. Stops) That one is just a child. He's nothing.

FIGURE IN RED: Is no ordinary child. It's not even a child, it's his ànjònnú. With a broom. Anjonnu Olowo! This is beyond my powers o.

DAANIELEBO: Stop! You can't leave me alone here. Move one step and you are sacked.

FIGURE IN RED: I resign

DAANIELEBO: Security, protect your governor!

POLICEMA: (Picking himself up) Yessir. I'll radio for reinforcement. (Takes off at full speed).

DAANIELEBO: (Boy turns. Daani sees his face for the first time) Ànjònnú Olówó, the demon of the Rock! Yéèpàrìpà! (Dives headlong over the rear of the rock) (p. 145)

In the above excerpt, DAANIELEBO (an Executive Governor) and his security aides come to ALABA's house in order to forcefully take over the rock in front of his house with the belief that it contains something of real substance. When they get there, one of DAANIELEBO's security aides (FIGURE IN RED) notices a boy who unknown to him (FIGURE IN RED) and the POLICEMAN is ALABA's son. However, the boy has had his face painted and he is holding a broom with the intention of sweeping the front of the house. The fearful appearance of the boy coupled with the broom he is holding makes

the security aides believe that the boy is an *Àhjànnú* (elf or imp) whereupon they take to their heels leaving DAANIELEBO to take care of himself. When DAANIELEBO himself sees the boy's appearance, he utters *Yèèpàrìpà* believing that what he is looking at is *Àhjànnú Olówó*- the demon of the Rock he has come to take over. In Yoruba worldview, no "ordinary" person sees an *Àhjànnú* and survives. Hence, "*Yèèpàrìpà*" in the context is both emotive and informative. It passes across emotion of fear as well as giving the information that the utterer is in real trouble or danger of losing his life then or later because of something he has seen, done or heard.

"Yéé"

This is another language and culture specific interjection mainly used among the Yoruba people. It is a specialised emotive interjection. When somebody utters this interjection, it specifically carries the general meaning of "I am in trouble", "I am ruined", "I am finished", "this is really a sad occurrence", etc "*Yéé*" is different from "*Ye*" which merely expresses surprise or bewilderment. "*Yéé*" occurs once in our data.

SENIOR BOY: But that means we'll be late to school, sir.

PAINTER: (Really agitated) Ha, mo gbé. Supercharge will call it double delinquency and give me double punishment, lateness and failure to complete assignment.

ALABA: Supercharge? Who is that? (pupils splutter, stammer, look at each other) Oh-ho, so that's what you call your teacher. Supercharge.

PAINTER: Baba, please, don't tell him.

ALABA: Don't tell him? Why not?

BOTH: Baba please...in the name of God...ah, yéé, we are surely finished, etc, etc. (p. 72)

In the above, PAINTER and the SENIOR BOY mistakenly reveal the nickname they call their teacher, which is "supercharge" in the presence of ALABA who incidentally is a friend of TEACHER. When ALABA insists on telling him, both of them use the specialised emotive interjection "*yéé*" to mean that they are in trouble.

"Págá" and "Pagidari"

Apart from the above, other notable language specific interjections in Yoruba language and culture are "*págà*" and "*pagidari*". "*Págá*" generally, means that something unpleasant has happened (bad news). For example, if somebody dies, somebody misses a great opportunity, a game escapes from a hunter or escapes from his trap or snare, etc, the person that suffers the loss or the person that is affected may use the interjection "*págà*" (two syllables). In essence, "*págà*" captures a wide range of situations.

"*Pagidari*" is an interjection used only in a very restricted situation. It generally means somebody of importance, a weighty or a very influential person has died. When "*pagidari*" is uttered in Yorubaland, a competent speaker of the language will not ask "what has happened?" but rather "who has died?" In other words, "*pagidari*" is not a universal interjection. The full form of this interjection is "*pagidari igí dá*" (*pagidari a mighty tree has fallen*).

Conclusion

This paper discusses various communicative and emotive functions of two universal primary interjections which are "*Oh*" and "*Ah*" in the context of their usage. The work is significant in the sense that the text which serves as our source of data is written by a non-native speaker of the English language. This is an indication that "*Oh*" and "*Ah*" are universal interjections rather than English language specific.

Furthermore, for the simple fact that the interjections are made to perform different functions in context as revealed in the interactions of the character shows that the writer or author of the text for analysis is competent in the use of these universal interjections. The author has contributed to scholarship by identifying additional emotive or informative functions which "*Oh*" and "*Ah*" can perform in the context other than the ones identified by Olateju (2006), Hismanogalu (2010) and Nforbi et al (2016). In other words, we have discovered that "*Oh*" and "*Ah*" can convey emotive and informative

functions of desperation, disappointment or lack of interest and caution or warning which have probably not been identified in the literature before. However, the most important contribution of this paper to scholarship is in the analysis of the functions of “Haba”, “Yeeparipa”, “Yee”, “Paga” and “Pagidari” which are all language and culture specific. Apart from “Haba” which has its origin in Hausa language, all others are Yoruba language and culture specific. They are all informative interjections.

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A Preliminary Study on EFL Students' Grammatical Competence in Descriptive Writing Task

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Abstract

This study aims to identify and examine the ill-formed sentence construction in a descriptive text produced by Indonesian senior high school students, focusing on eight grammatical categories classified by James (1998): prepositions, articles, singular and plural nouns, adjectives, irregular verbs, tenses, concord and possessive case. The study used qualitative research and text analysis to examine five senior high school students' descriptive texts. The findings showed that there were seven grammatical categories occurred in the ill-formed sentence construction in the students' descriptive texts. Those grammatical categories include prepositions, articles, singular and plural nouns, adjectives, tenses, concord and possessive case. In addition, this study also found that the most frequently occurred ill-formed sentence construction in the descriptive text appeared in the grammatical forms of articles, tenses and concord.

Keywords: *descriptive text, English as a foreign language, grammar*

Introduction

Writing skill is an important part of students' academic life because writing allows them to organize ideas and feelings clearly, as well as to convey meaning in written communication (Afrin, 2016). Despite its importance, writing is often considered as the hardest skill to acquire in second language and foreign language learning (White & Arndt, 1991). This might be due to the fact that writing is not simply an instant product; in fact, it is a complicated process, especially in EFL writing practice, as learners are required not only to brainstorm and organize their ideas or opinions, but also to apply the correct L2 grammar to convey comprehensible information or knowledge to the reader (Davies & Pearce, 2000). Consequently, writing requires students to have extensive concentration and writing skill for composing and developing ideas into a proper written text. For this reason, EFL writing has been a

challenging and difficult subject to teach by teachers and to learn by students in many EFL classrooms.

In L2 writing, EFL students are required to apply basic skills and high-level skills. The basic skills consist of handwriting or typing, spelling, constructing grammatical sentences and punctuating, while the high-level skills include cognitive skills, such as gathering ideas, organizing and sequencing, structuring, drafting and editing (Nunan, 1999). For many EFL students whose English proficiency is still in the beginner or intermediate level, most of the writing practices focus on the basic skills, particularly in applying correct grammar in sentences.

During a two-month teaching internship program undertaken by the second author at an Indonesian private school in Jakarta, it was evident that the senior high school students often struggled and had difficulties in writing,

mainly in constructing grammatically correct sentence structure. Improving the L2 writing practice of EFL learners in secondary level is necessary as writing lessons in this level can be a foundation for students to learn creative, academic and formal writing, which will be useful in their future endeavors. For this reason, this study was conducted to examine Indonesian senior high school students' L2 writing difficulties, mainly in the grammatical categories shown in their ill-formed sentence construction.

Ill-formed sentence construction in learners' L2 writing may result from omission, addition and selection (Ellis, 1997). Omission occurs when learners omit some necessary parts of words or morphemes in the sentence. Addition occurs when learners add some unnecessary or redundant parts of words in the sentence. Selection occurs when learners use incorrect word forms in the sentence. These errors that students make in writing may lead them to produce ill-formed sentence construction. James (1998) classifies eight grammatical categories that learners tend to make errors in, which includes prepositions, articles, singular and plural nouns, adjectives, irregular verbs, tenses, concord, and possessive case.

In order to examine ill-formed sentence construction that learners make in writing, Contrastive Analysis (CA) theory is often used. Contrastive Analysis is used to analyze ill-formed sentence construction and errors by comparing the similarities and differences between L1 and L2 (Al-Khresheh, 2016). In language learning, CA is positioned in the behaviorist perspective, which perceives learning as a mechanical process of habitual formation. CA views that L2 learning process comes from a new establishment of L2 habit instilled by L1 (Ellis & Barkhuizen, 2005).

There have been many studies on ill-formed sentence construction conducted to investigate learners' grammatical competency as shown in their L2 writing production. For example, in EFL context, recent studies on this matter can be found in Bangladesh, Thailand and Indonesia.

In Bangladesh, the ill-formed sentence construction occurring in students' descriptive paragraph include subject-verb agreement, article, preposition, sentence fragment and verb tense (Afrin, 2016). In Thailand, a major problem in L2 writing that Thai students encounter is mostly influenced by the negative transfer of their L1 into L2 (Kaweera, 2013). In other words, Thai students keep relying on their L1 structure when producing L2, which results in the ill-formed sentence construction. On the other hand, in Indonesia, students tend to make ill-formed sentence construction in the form of subject-verb agreement and article (Mustafa et al., 2016).

Those previous studies show that the grammatical categories in which ill-formed sentence construction takes place in EFL learners' writing production are varied and tend to be different in many cases. Hence, more studies on this topic are necessary to be conducted.

Method

This study aims to investigate the ill-formed sentence construction in a descriptive text written by Indonesian students from a private senior high school in Jakarta. The study used qualitative research and textual analysis method.

There were five students from Grade 11 participating in the study. They were chosen based on the recommendation made by their English teacher. According to the teacher, the students' English grades were varied.

The five students were asked to write a descriptive text of approximately 300 words, describing either their family or their school library. The options for the two topics were intentionally selected because the students were very familiar with both topics and thus, it might facilitate them better in writing. The descriptive writing task was assigned to the students during the exam weeks in November 2017 and they were allowed to complete the writing task within two weeks at maximum. When they finished the task, they submitted the writing via email.

After the students' writings were collected, the data were analyzed using several steps. Firstly, the descriptive texts were reread a few times. Secondly, the ill-formed sentence construction in the texts was identified and coded. Thirdly, the coded ill-formed sentence construction was listed and classified into a table based on James' (1998) classification of grammatical categories that learners tend to make errors in. Fourthly, the frequency was calculated in order to see which grammatical forms occurred the most and least dominantly in the students' descriptive texts. Finally, the grammatical categories influencing the ill-formed sentence construction were analyzed and interpreted.

Discussion

The findings showed that there were seven grammatical categories occurring in the students' descriptive texts. These grammatical categories consisted of prepositions, articles, singular and plural nouns, adjectives, tenses, concord and possessive case. On the other hand, there was no grammatical aspect found in the form of irregular verb in the students' ill-formed sentence construction.

Furthermore, from the calculation table, the most dominant categories found in the data were articles and tenses, while the least occurred ones were adjectives, prepositions and possessive case. The recapitulation of all grammatical categories influencing the ill-formed sentence construction in the students' descriptive text is presented in Table 1 and is discussed in the following subsections.

Table 1. Frequency of Incorrect Grammatical Forms

	Classification	S1	S2	S3	S4	S5	Total
Grammatical Categories	Prepositions	0	1	0	2	0	3
	Articles	4	2	0	0	2	8
	Singular and plural nouns	3	0	0	1	2	6
	Adjectives	1	0	0	0	1	2
	Irregular verbs	0	0	0	0	0	0
	Tenses	2	0	1	3	2	8
	Concord	3	0	0	0	4	7
	Possessive case	1	0	0	0	3	4
Total of Incorrect Grammatical Forms							38

Prepositions

From the data, two students (S2 and S4) made ill-formed sentence construction in the

form of prepositions. The ill-formed sentence construction that the students made is listed as follow:

Table 2. Incorrect Grammatical Construction in the Form of Prepositions

Student	Sentence
S2	1. Most students prefer to visit the canteen <i>from</i> library.
S4	2. This is my second-year study <i>at there</i> .
	3. <i>Beside</i> for teaching, the library also can use for meeting.

In sentence 1, S2 intended to express that most students in his school liked to go to canteen more than to visit the library. Here,

he intended to present a comparison that the canteen was more preferred by the students than the library. In doing so, he used the

preposition *from* to point to the library after the phrase *prefer to visit the canteen*.

In L2 structure, the phrase *prefer* is always followed by prepositions *to* or *over* to indicate preference. Since S2 used preposition *from* instead of *to* or *over* after the word *prefer* in the sentence, the sentence became grammatically incorrect. A proper correction to the sentence can be '*Most students prefer to visit the canteen to the library*' or '*Most students prefer to visit the canteen over the library*'. In S2's L1 system, the word *prefer* ('*lebih memilih*') is usually followed by a noun or a verb and a preposition '*dari*' or '*daripada*' (e.g. '*Saya lebih memilih A dari B*'). The preposition '*dari*', when being translated into English, becomes *from*. Hence, S2 applied the L1 rule in sentence 1 and wrote *prefer... from* instead of using the L2 rule and applied *prefer... to* or *prefer... over*.

On the other hand, in sentence 3, S4 used preposition *beside* to show another function of the library, which was used not only for teaching activities, but also for meetings. In L2 structure, the preposition *beside* is used to give information that a noun is physically or figuratively located next to or at the side of another noun. In the sentence, the student used the preposition *beside* not to specify a location and hence, the use of the preposition in the sentence was incorrect. As the intention of the student was to express an additional function of the library, she should have used the preposition *besides* instead of *beside*.

Although these two prepositions seem similar, they contain significantly different meanings. *Beside*, as mentioned previously, means *next to* or *at the side of* and is used to indicate a location. *Besides*, on the other hand, means *in addition to* or *also* and in the sentence was meant to indicate additional information about the subject. Hence, the preposition used in the sentence should have been *besides*.

In S4's L1 system, the words or phrases used to indicate *beside* and *besides* are similar and can be used interchangeably (i.e. L1 preposition '*di samping*' can be used both to indicate that a noun is located next to another noun, as well as to indicate an additional information in a sentence, e.g. '*di samping itu*'). This L1 pattern that S4 has been familiar with might have interfered with her understanding on L2 preposition rule, particularly on the use of *beside* and *besides*. Consequently, this has led the student to make an ill-formed sentence structure by applying incorrect preposition.

Articles

From the data in Table 1, three students (S1, S2 and S5) made ill-formed sentence construction in the form of articles. The ill-formed sentence construction that those students made is listed as follow:

Table 3. Incorrect Grammatical Construction in the Form of Articles

Student	Sentence
S1	1. The library also has newspaper for someone that want to know about <i>a current news</i> .
	2. The library also has <i>air conditioning</i> .
	3. You may <i>pay fine</i> for it.
	4. You can request for <i>the new book</i> that you want to read.
S2	5. Most students prefer to visit the canteen from <i>library</i> .
	6. In fact, <i>the library</i> is a good place to learn.
S5	7. I always <i>go to library</i> to study for test.
	8. I always <i>go to library</i> .

Based on the data, the students frequently omitted or added improper articles to certain nouns in their sentences, which resulted in several ill-formed sentence constructions.

Examples where the students inappropriately omitted an article in the sentences can be found in sentences 2, 3, 5, 7 and 8.

In sentences 2 and 3, S1 should have put indefinite articles, i.e. article *an* before the underlined noun *air conditioning* (sentence 2) and an article *a* before the underlined noun *fine* (sentences 3) because both nouns were singular and did not refer to anything specific; the nouns *air conditioning* and *fine* referred to air conditioners (AC) and fine in general and hence, an indefinite article should have been inserted before those nouns. On the other hand, in sentences 5, 7 and 8, S2 and S5 should have added definite article *the* before the underlined noun *library* because the sentences were referring to a specific library, which was their school library.

Moreover, examples where the students incorrectly added an article in the sentences can be found in sentences 1, 4 and 6. In sentence 1, S1 added an indefinite article *a* to the underlined noun phrase *current news*. The indefinite article *a* and *an* are used for singular nouns or noun phrases. In sentence 1, the underlined noun phrase *current news* was not a singular noun; instead, it was an uncountable noun phrase. In L2 system, articles are not applied before uncountable nouns or noun phrases. Hence, in sentence 1, the student should have omitted the article *a* before the noun phrase *current news*.

In contrast, in sentences 4 and 6, S2 and S5 improperly added the article *the* before the underlined nouns *new book* and *library*. This would have been grammatically correct if those nouns referred to a specific new book and a specific library i.e. their school library.

However, in this sentence, the nouns were not meant to be referred to a specific new book or a specific library; instead, the nouns *the new book* and *the library* were intended to be referred to any new book and any library in general because before these sentences, the students did not mention any new book and library at all. Since the nouns *new book* and *library* were mentioned for the first time in the sentences, the nouns should have used the indefinite article *a* instead of a definite article *the*.

In L2 structure, articles are consistently used in sentences and improper omission or addition of them in sentences can cause ill-formed sentence construction. In contrast, in the students' L1 system, various articles used to specify nouns are not consistently used in L1 sentence structure. As a result, when the students write in L2, their L1 structure often still interferes during the process and causes them to apply a particular article incorrectly. In addition, the incorrect article use in the sentences may possibly be caused by the students' incomplete understanding about the L2 rules on the use of indefinite and definite articles to particular nouns.

Singular and Plural Nouns

From the data, there were three students (S1, S4 and S5) who made ill-formed sentence construction in the form of singular and plural nouns. The ill-formed sentence construction that the students made is listed as follow:

Table 4. Incorrect Grammatical Construction in the Form of Singular and Plural Nouns

Student	Sentence
S1	1. The library is very clean and have <i>many book</i> in there.
	2. You can borrow <i>some book</i> for read from sir Japon
	3. The library also has <i>some computer</i> .
S4	4. <i>One of my hobby</i> is reading a book.
S5	5. My brother is <i>33 year</i> old.
	6. She is <i>32 year</i> old.

In Table 4, S1 made ill-formed sentence construction by not synchronizing the nouns with their quantifiers (sentences 1-3). The quantifiers used in those sentences, which are

many and *some*, indicate that the nouns they modified are plural. Thus, the nouns should have been written in plural form with the suffix *-s/-es* at the end of the nouns, i.e. *many*

books, some books and some computers. Since S1 used quantifiers for plural nouns, yet he did not synchronize them with plural nouns afterwards, consequently the sentences became grammatically incorrect.

In contrast, S4 in sentence 4 mistook the noun following the phrase '*one of ...*' as a singular noun and hence, used a singular noun at the end of the phrase, i.e. *one of my hobby*. In L2 structure, the noun following the phrase '*one of...*' is actually always plural. Therefore, the sentence was grammatically incorrect and can be corrected into '*One of my hobbies is reading a book.*'

Similarly, in sentences 5-6, S5 did not synchronize the noun *year* with its plural determiners. In those sentences, the determiners show plural numbers, i.e. 33 and 32; hence, the noun *year* that follows those determiners should have also been plural, i.e. *33 years old* and *32 years old*.

In the students' L1 system, various quantifiers and determiners are available,

both for singular and plural nouns. However, these quantifiers and determiners are only followed with singular nouns because the L1 does not have plural form for nouns. Thus, in L1 sentences, the part that determines whether a noun is singular or plural is not in the form of the noun itself, but in the form of quantifier or determiner attached to it (e.g. '*sebuah buku*' → a book; '*beberapa buku*' → some books). This L1 rule on singular and plural noun seemed to be applied and transferred by the students when they were writing in L2. This shows that they might not have complete awareness of the distinctive rule of singular and plural noun in L1 and L2. As a result, this led them to apply their L1 rule in L2 sentences and caused their sentences to become grammatically incorrect.

Adjectives

From the data, two students (S1 and S5) made ill-formed sentence construction in the form of adjectives, as listed in Table 5.

Table 5. Incorrect Grammatical Construction in the Form of Adjectives

Student	Sentence
S1	1. The library is <i>safety room</i> because it has CCTV.
S5	2. Although we are just a small family, our affection to each other is very <i>large</i> .

In sentence 1, S1 used incorrect word form for an adjective and caused the sentence to be grammatically incorrect. In the sentence, S1 intended to deliver information that the school library was a safe room because it had CCTV. However, instead of using the adjective *safe* to describe the library, S1 used the word *safety*, which is the noun of the adjective *safe*.

In L2 structure, each part of speech plays a crucial role in the construction of a grammatically correct sentence. In contrast, in the student's L1 system, many parts of speech have similar form and are not strictly applied in sentences. This L1 rule might have led the student to apply the same rule when writing in L2, which resulted in the ill-formed sentence construction.

On the other hand, another incorrect grammatical sentence in the form of adjective occurred in sentence 2, where it described that S5 had a small family, yet each family member had an enormous affection towards each other. The adjective used to express the amount of affection in S5 family was *large*. This adjective is inappropriate because *large* is mostly used for concrete nouns. As *affection* is an abstract noun, a more appropriate adjective that can be used to express it can be *great* or *big*, i.e. '*... our affection to each other is very great/big*' or '*... we have a great/big affection to each other*'.

Tenses

From the data, four students (S1, S3, S4 and S5) made ill-formed sentence

construction in the form of tenses. The ill-formed sentence construction that the

students made is listed in Table 6.

Table 6. Incorrect Grammatical Construction in the Form of Tenses

Student	Sentence
S1	1. The computers <i>use to search</i> for something that you want to know.
	2. <i>Is not reading a book</i> a good habit that needs to be preserved?
S3	3. Mr. Japon easily find out who <i>borrowed</i> the school's books.
S4	4. I <i>like read</i> a novel.
	5. Beside for teaching, the library also <i>can use</i> for meeting.
	6. I feel like <i>I'm sleep</i> at my bedroom because there is cool and cozy.
S5	7. <i>My father already passed</i> when I was in the third grade.
	8. Since that day, my mother <i>takes</i> his place to work.

In sentences 1 and 5, S1 and S4 applied active verb for passive sentences. Active voice is used in sentences when the subject performs the action signified by the verb. On the other hand, passive voice is used in sentences when the subject is being acted upon by the verb. From the table, S1 and S4 wrote ill-formed sentence construction as they put active verbs, i.e. *use* and *can use*, in sentences that were supposed to be passive. For instance, in sentence 5, S4 intended to deliver information that his/her school library could be used for meeting. However, he/she used the action verb in the sentence '*... the library also can use for meeting*'. In this sentence, 'the library' as the agent (doer of the action) was written to perform the action verb *can use*; hence, it indicates that the sentence is an active sentence. However, since a library is a non-living object, it cannot perform active verbs, e.g. *can use*. Therefore, this sentence should have been constructed in passive voice, i.e. '*... the library also can be used for meeting*'. In this correct structure, 'the library' functions not as the agent (doer of the action), but as the receiver of the action.

Conversely, sentence 2 is grammatically incorrect because of the wrong word order. Here, S1 intended to make an interrogative sentence in negative form. In L2 structure, a negative interrogative sentence should start with verb *be* or *do*, followed by a subject and the word *not*. In sentence 2, S1 put verb *be*, the word *not* and the subject in sequence and

hence, causing the sentence to be grammatically incorrect. The correct version of the sentence should be '*Is reading a book not a good habit that needs to be preserved?*'

Furthermore, S3, S4 and S5 made several ill-formed sentence constructions in the form of tenses, i.e. past tense (sentence 3), gerund (sentence 4), present continuous tense (sentence 6), past perfect (sentence 7) and present perfect continuous (sentence 8). In these sentences, the students tried to describe events and activities in wide-ranged time settings, from the past to the present time, and hence, they might get confused about the correct tenses to use.

In the students' L1 system, there are no tenses; the same verbs are used to describe events in the past, present and future, and time markers are used to indicate whether a certain event happens in the past, the present or the future. In contrast, L2 structure strictly applies particular verb forms and time markers to indicate certain tenses, and L2 learners are required to master these rules. As the students in this study were still in the beginner and intermediate levels, they were not yet proficient in applying grammatically correct tenses in their L2 writing. As a result, they made numerous ill-formed sentence constructions in the form of tenses.

Concord

From the data, three students (S1, S4 and S5) made ill-formed sentence construction in

the form of concord. The ill-formed sentence construction that the students made is listed in Table 7.

Table 7. Incorrect Grammatical Construction in the Form of Concord

Student	Sentence
S1	1. The library also has newspaper for <i>someone that want</i> to know about a current news.
	2. Sir Japon is <i>the one that take care</i> of library.
	3. <i>The library</i> is very clean and <i>have</i> many book in there.
S5	4. <i>Novels</i> in library is very good to read.
	5. <i>She</i> is really kind and <i>like</i> to help others.
	6. Sometimes <i>she annoy</i> me.
	7. He is nice even though sometimes <i>he a little bit annoying</i> .

Examples where the students did not synchronize the subject and the verb when they were put next to each other can be found in sentences 1, 2 and 6. In these sentences, the subjects were singular nouns, i.e. *someone*, *the one* and *she*. Since the subjects were all singular and referred to events or information that were either factual or habitual, the verbs that followed them should have been in present singular form, which should be constructed by adding the suffix *-s/-es* to the verbs. However, the students omitted the suffix *-s/-es* in the verbs and hence, causing the sentences to be grammatically incorrect.

Moreover, it is important to notice that sentences 1 and 2 had a more complex structure than sentence 6, which was considered a simple sentence since it had a subject, a verb and a complete thought. Sentences 1 and 2, on the other hand, did not simply consist of a subject, a verb and a complete thought; they contained adjective clauses that modified particular nouns in the sentences using the relative pronoun *that*, and therefore, the sentences appeared to be more complex. Sentences 1 and 2 had two subject-verb agreements, which were located in the beginning and in the later part of the sentences. In the beginning of the sentences, the students were able to synchronize the subject and the verb (i.e. *the library also has newspaper*; *Sir Japon is the one...*); however, when the students arrived at the later part of

the sentences where they used adjective clauses to modify certain nouns, they did not synchronize the subject and the verb (i.e. *newspaper for someone that want to know about a current news*; *the one who take care of library*).

Some other examples of errors in the form of subject-verb agreement can also be found in the sentences where the students applied parallelism and ellipsis in their sentences, such as in sentences 3 and 5. In these sentences, the students combined two clauses that provided information about the same subject, and they omitted writing the subject in the second clause because it had been mentioned in the first clause. However, the verb that they used in the second clause was not synchronized with the subject in the first clause (i.e. *the library is very clean and have many book...; she is really kind and like to help others*). As these sentences contained factual and habitual information, the action verbs used in the second clauses should have been written in present singular form with suffix *-s*. However, the students overlooked this rule and instead, applied the action verbs without modifying them according to the subjects in their sentences; hence, causing the sentences to have ill-formed construction.

Another example of errors in subject-verb agreement from the students' descriptive texts can be found in sentence 4 where a

student applied a prepositional phrase between the subject and the verb. In this sentence, the subject was *novels* (a plural noun) with a prepositional phrase *in the library*, and hence, the verb that followed the subject should have been in plural form as well. Yet, instead of applying a plural verb after the prepositional phrase, the student used a singular verb (*Novels in the library is very good to read*). This shows that the subject *novels* and the verb *is* were not synchronized because the subject was plural, but the verb was singular. As a result, the sentence became incorrect as it contained a grammatical error in the aspect of subject-verb agreement.

In L2 structure, although the verb is placed next to the prepositional phrase of the subject (in this example, it was *novels in the library*), the verb should always follow the subject and not the prepositional phrase. In sentence 4, the subject *novels* is plural, while the prepositional phrase contained a singular noun *library*. Hence, the verb should follow the plural form of the subject instead of the singular noun in the prepositional phrase.

The L2 grammatical pattern for subject-verb agreement, although has a simple rule where subject and verb should always be in

the synchronized singular or plural form, can appear in various sentence constructions that might confuse the students. As shown in some examples above where the subject-verb agreement occurred in different types of sentences, the students inconsistently applied and omitted the subject-verb agreement pattern in the sentences.

In the students' L1 system, L1 verbs are fixed and do not change according to the number of subject, whether it is singular or plural. Therefore, some possible reasons for the grammatical errors in the form of subject-verb agreement that occurred in the students' descriptive text could possibly be caused by the students' lack of awareness of this L2 rule, or they have not yet fully understood how to apply the grammatical pattern on different types of sentences.

Possessive Cases

From the data, two students (S1 and S5) made ill-formed sentence construction in the form of possessive case. The ill-formed sentence construction that the students made is listed in Table 8.

Table 8. Incorrect Grammatical Construction in the Form of Possessive Cases

Student	Sentence
S1	1. The <i>librarian's</i> name is sir japon.
	2. <i>My mother age</i> is 57 year old.
S5	3. <i>My sister named</i> Dewi.
	4. <i>Her child named</i> Tara.

In sentences 1-2, S1 and S5 made grammatically incorrect sentences by not applying the proper form of possessive to particular nouns. In L2 structure, possessive form is made by adding an apostrophe and an -s after singular nouns and an apostrophe for plural nouns (e.g. singular → *a student's lunch*; plural → *students' lunch*). In the sentences, however, S1 and S5 omitted the use of apostrophe and the suffix -s, i.e. *librarian's* and *mother age*. Consequently, the sentences became grammatically incorrect. As the nouns in the sentences were singular, the

students should have added proper possessive form for singular nouns, i.e. *librarian's* and *my mother's age*.

Furthermore, in sentences 3-4, S5 used incorrect form for the possessive and omitted the verbs, thus causing an ill-formed sentence construction in the sentences. A proper construction for sentences 3-4 can be '*My sister's name is Dewi*' and '*Her child's name is Tara*'.

In the students' L1 system, the possessive form does not include apostrophe and an -s after certain nouns. The L1's possessive form is simply expressed by using pronouns, e.g. *her book* and *his family*. This might be one of the reasons why the students made ill-formed sentence construction in the written form of the possessive form.

Grammatical Categories that Occurred the Most and Least Frequently in the Students' Descriptive Text

From the analysis, the findings show that the students make the most ill-formed sentence construction in the grammatical categories of article and tenses (with total 8 occurrences for each category), followed by concord (7 occurrences) and singular and plural nouns (6 occurrences). As for other grammatical categories, such as adjectives, prepositions and possessive case, the number of incorrect grammatical occurrences is quite low (in total 2-4 occurrences).

The fact that articles, tenses and concord have the highest occurrences in the students' ill-formed sentence construction implies that the students possibly have difficulties in these grammatical categories, chiefly because the L1 and L2 rules for the use of article, tenses and concord are very different. Indonesians tend to ignore and omit the use of article in L1 structure, and this habit is often transferred by Indonesian EFL learners when they are learning L2 (Mustafa et al., 2016). In the term of tenses, Bahasa does not have complex rules to indicate certain tenses; hence, EFL learners, particularly who are still in the beginner or intermediate level, often encounter difficulties in constructing L2 sentences with appropriate tenses. Moreover, in the term of concord, since Bahasa does not change or modify its verbs according to the number of subject (singular or plural), Indonesians do not have the subject-verb agreement rule in their L1 system. Therefore, this L1 system tends to be applied directly without much awareness by EFL learners in L2 writing and potentially causes ill-formed sentence construction.

On the other hand, as the texts produced by the students in this study were descriptive

texts, the students used common language features of a descriptive text, particularly adjectives to describe subjects and nouns. It is quite surprising to find that the students did not make major ill-formed sentence constructions in the form of adjectives. This may show that the students in this study have possibly had better understanding on L2 adjectives and have been able to apply them in L2 writing.

Conclusion

The study examined Indonesian students' descriptive text to investigate the ill-formed sentence construction related to grammatical forms. The findings of this study showed that the incorrect grammatical forms that occurred most frequently in the students' text included article, tenses and concord. On the contrary, the incorrect grammatical forms that occurred the least consisted of adjectives, prepositions and possessive case. Moreover, the ill-formed sentence construction made by the students resulted from omission, addition and selection (Ellis, 1997).

The findings of this study also implied that EFL learners, particularly in the beginner and intermediate levels, still have difficulties in acquiring the L2 grammatical patterns and in applying them correctly in sentence level. Many instances drawn from the data showed that the students frequently either mixed the L1 and L2 grammatical patterns or generalize their L1 system to have similar patterns with L2 in their writing. This was quite similar to Thai students in Kaweera's (2013) study that reports that Thai students tend to rely on their L1 structure when constructing L2.

Therefore, it is important for L2 teachers to facilitate EFL learners, particularly those in the beginner and intermediate levels, with more grammar lessons to enhance familiarity and comprehension on L2 structure. This can be done by helping EFL learners to increase their awareness of the differences between L1 and L2 grammatical patterns and sentence structure through explicit demonstration and discussion where teachers and learners work together to identify the main similarities and differences that L1 and L2 have on the use of certain grammatical aspect. This would foster

their understanding that their L1 system may be different with L2 system they are learning, and through a consistent practice, learners may become more aware of this and become more alert and careful in applying L2 rules in writing.

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The Interpersonal Factors Affecting the Introduction to English Literature Lecturers' Politeness Strategy

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Abstract

Politeness strategy is always associated with a group of people with different social backgrounds. In their conversations, some people tend to apply different politeness strategy depending on the social status of the people whom they are talking to. One of the situations where the politeness strategy takes place is in a classroom. The way of a certain lecturer, as the one who has authority, delivers his or her instructions represents a particular politeness strategy. By considering the subject and the context, classroom situation is selected as the data source in analyzing politeness strategy and the factors that influence it. Apparently, social distance and power are the factors triggering each lecturer to apply different types of politeness strategy.

Keywords: *Politeness strategy, the factors, Power, Social distance*

Introduction

People in this world communicate with each other. This communication is one of their natural behaviors as a social creature. John Hubley (1993) states that communication involves the transfer between people of information including ideas, emotions, knowledge and skills (p. 45). Conversation, as one form of communication, has varied purposes from one situation to others. It depends on the participant or situation of the conversation.

Sometimes, the conversation can happen formally when the situation is formal such as in an office and school. The language between the participants is formal because of their different status and setting, like what happens between a manager and his or her staff. The staff, known as the person in a corporate hierarchy whose position is lower, talks politely to his or her boss in order to show his or her respect.

Unlike that hierarchical relation between a boss and an employee, the relation, for example, between friends is more informal. They speak casual language in their conversation. The interlocutors talk to each other without any significant consideration of a certain degree of formality and do not have to apply more formal language because of the closeness of their relationship.

The relation of each participant, then, affects the use of different expressions—either formal or less formal. In a conversation, these differences in expressions are related to politeness. Based on Yule (1996), politeness is a way to show awareness of another person's public face (p.60). In other words, politeness is a condition when someone applies a certain language expression by considering his or her interlocutors. Furthermore, the purpose of this research is to figure out the politeness strategies, related to the factors influencing each strategy in a lecturer-students relationship applied by a group of lecturers at Universitas Sanata Dharma.

It is interesting to conduct a study observing something in real life where people, in this case lecturers, really apply politeness strategy in their daily interaction, especially with their students. The lecturer-student relationship is often understood as an asymmetrical relationship. However there are several lecturers who apparently tend to be relatively close to their students. The lecturers can possibly place themselves as a friend or learning assistant for the students. By becoming so, the students tend to be more active to participate in the discussion since the learning-teaching style today is more student-oriented. It is in line with the statement from Maypole and Davies (2001) that student-centered learning is defined as a fact that knowledge is produced when students are the key initiators and architects of their own learning and knowledge making rather than passive 'vessels' who receive the transmission of knowledge from 'expert' teachers (as cited in Barraket, 2005, p. 65).

To be more specific, this linguistic study selects "Introduction to English Literature" lecturers as its sample. Moreover, this subject also turns out to be crucial for the students since it becomes the fundamental element for them to, further, study literature in the English Letters Department. Through the perspective of politeness, this research aims to reveal how the lecturers, examined by means of the language expressions that they use in their instructions, put themselves in their relationship with the students.

Politeness

During the interaction, people encounter different people from different age, gender, and social class. This condition affects the use of language by the speaker. For example is the language of parents and children. Parents may order their children to behave or be quiet. They usually use certain expression such as: "Behave!" and "Be quiet!" On the other hand, the language of a teacher and students is different. When a student asks for permission to his teacher, he or she will say, "Excuse me, Ma'am, may I wash my hand?" These differences, then, are called politeness strategy. According to Yule (1996), politeness is defined as a way to show awareness of

another person's public self-image (p. 60). To support Yule's statement, Cruse (2006, p. 131) states that politeness is a matter of minimizing the negative effects of what one says on the feelings of others and maximizing the positive effects.

1. Face

The main concept of politeness approach is face. Yule (1996, p. 60) defines face as a public self-image of a person. It refers to that emotional and social sense of self that everyone has and expects everyone else to recognize. In order to reach successful social interaction, people should be aware of another one's face.

In line with Yule's definition, face is the positive social value a person effectively claims for himself by the line others assume he or she has taken during a particular contact (Goffman as cited in Holtgraves, 2002, p. 39). In Holtgraves' book, 'face' is divided into two parts. First, negative face is the right to get freedom of action and freedom from imposition, while, positive face, the second one, is the need to be appreciated by others, and to maintain a positive self-image (2002, p. 39). For example, when someone asks to get a pen from someone else, if he applies negative face, he says "Could you lend me a pen?" On the other hand, if he wants to show his positive face, he can say, "How about letting me to use your pen?"

In everyday conversation, a person often expects that their public self-image will be respected or the so-called face wants. Yule (1998, p. 61) explains that if the speaker says something to lessen the possible threat from another's face, it is called a face saving act.

a. Face-Threatening Act (FTA)

The threat that is given to another individual's self-image is called Face-Threatening Act or FTA (Yule, 1996, p. 61). This act avoids the freedom of actions (negative face) and states someone's wish to be wanted by others (positive face). In an attempt to avoid FTA, the interlocutors use

specific strategies to minimize the threat according to a rational assessment of the participants' face risk.

Off Record

Off record (indirect) takes some pressure off of the speaker. The utterances in off record are indirectly addressed to the other (Yule, 1996, p. 63). It precises the fact that the meaning of an utterance is interpreted up to the hearer. The FTA performs off record, typically through the deployment of an indirect illocutionary act which has more than one interpretations and, thus, allows presumptive deniability on the part of the speaker. It happens when the intended recipient takes offence at the face threat inherent in the utterance. Brown and Levinson (1987) in Holtgraves' book categorize the off record sub strategies based on Gricean's four maxims, especially the ones that are violated. Firstly, violation of the quality maxim results in sarcastic irony, metaphor, rhetorical question. violation of the manner maxim, as the second one, causes euphemisms and vagueness. Third, violation of quantity maxim can result in understatement or overstatement. While the last one, the violation of relation maxim can occur in variety condition (as cited in Holtgraves, 2002, p. 44)

In conclusion, a person can do off record and leave it up to the addressee to decide how to interpret it. The hearer cannot know with certainty that a hint has been broached; the speaker can credibly claim an alternative interpretation. Here, the threat to face is very high. Inviting conversational implicature and being vague or ambiguous are the sub strategies of off record.

On Record

In contrast to off record statement, on record means expressing something directly toward the speaker (Yule, 1996, p. 63)

i. Bald on Record

In this strategy, FTA is performed. Bald on record represents attachment to Grice's maxims and hence, the form is maximally efficient communication (Brown & Levinson as cited in Holtgraves. 2002, p. 42). To do so "baldly" entails phrasing it in direct

and honest terms with no attempt to soften the face-threatening thrust. The bald on record does nothing to minimize threats to the hearer's face. Here, there is no attempt to acknowledge what the hearer's face wants. This strategy usually uses imperative form.

ii. Face Saving Act

The utterances or actions to lessen the threat of another's face are called face saving act, A face saving act which is oriented to the person's negative face is called negative politeness. Whereas, a face saving act concerned with the person's positive face—one tending to show solidarity and emphasizes that both speakers want the same thing and they have a common goal—is called positive politeness (Yule, 1996, p. 62).

Positive Politeness

Positive face refers to every individual's basic desire for their public self-image to be engaged, ratified, and appreciated by others. The FTA is done by utilizing strategies which are oriented towards the positive face threat received by the hearer. The essence of this strategy is the staking of a claim for some degree of familiarity with one's interlocutor (Holtgraves, 2002, p. 46). The positive politeness shows that the speaker recognizes the hearer has desire to be respected. It also confirms that the relationship is friendly and it expresses group reciprocity. This type of strategy is usually found in some groups of friends or where the people in a social situation know each other fairly well.

Here, the threat to face is relatively low. It usually tries to minimize the distance between them by expressing friendly statement and solid interest in the hearer's needs. According to Brown and Levinson, there are three strategies which are included in positive politeness. They are claiming common ground, conveying that the speaker and the hearer are co-operators, and fulfilling the hearer's want for something.

Negative Politeness

The negative politeness also recognizes the hearer's negative face (desire for autonomy) (Holtgraves, 2002, p. 44). However, it also admits that the speaker is

imposing on the hearer. This is the most common and linguistically diverse strategy. Negative polite constructions contain negative face by demonstrating distance and wariness. The negative politeness focuses on minimizing the imposition by attempting to soften it.

The sub strategies of negative politeness include being conventionally indirect. It can be performed by questioning or asserting felicity condition underlying the act. Thus, to request another to shut a door, one can say, "Will you shut the door?", "Can you shut the door?", "I want you to shut the door", and so on.

Negative politeness also can be done through not presuming or assuming anything regarding the hearer's belief or desire. The primary means for this strategy is through the use of hedges. Here are two examples of hedges: "I think abortion is wrong, by the way..." and "I'm sorry to bring this up, but..."

The other sub-strategy also involves an attempt to lessen threat. It includes not only conventional indirectness, but also conveying of pessimism. "Would you open the window?" as well as "You don't have any spare paper don't you?" are the examples of the sub-strategy.

The next strategy is to communicate explicitly that one does not want to weight upon the other. For example, "I don't want to bother you, but..." this strategy shows that a

person does not want to be a burden for others. It shows one's respect to another.

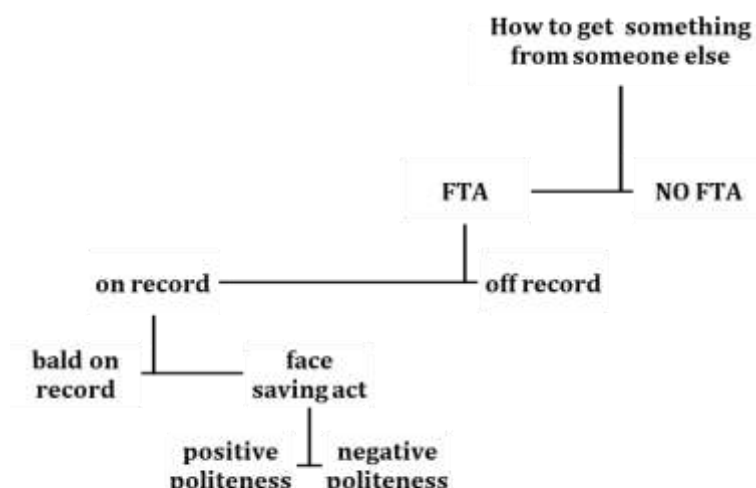
The final sub-strategy of negative politeness is to simply go on record as incurring a debt (e.g., "I'd be eternally grateful for your help"). Holtgraves (2002) states that this strategy gives directness to the speaker, but the speaker gives more emphasis on his or her feeling (pp. 44-46).

b. No Face Threatening Act (No FTA)

Here, the speakers entirely avoid performing the FTA, totally avoiding threat to another's face. Speakers choose this strategy when they estimate the threat to another's face is extremely high. In other words, this strategy results in silence. The speaker tends not to say anything (Yule, 1996, p. 62)

For example, there is someone who wants to borrow a lawnmower from his neighbor. If he does not know his neighbor, he may decide to choose the negative pole of rational decision (not to do the FTA at all), which logically result in never borrowing the lawnmower at all. Of course, if he is desperate, he can secretly "borrow" the lawnmower without asking and without the addressee knowing. In the end, this strategy is showing someone's intention to do something by him or herself without saying anything to others.

Figure 1. Politeness strategy from Brown and Levinson (1987, p. 316)



2. The Interpersonal-Determinant Politeness

Brown and Levinson (1987) state that the seriousness of an FTA which may affect choice of politeness strategies involves the interpersonal-determinant factors (p. 319). In addition, it is known from their theory as well that there are three categories of interpersonal determinant factors. First is the social distance, second one is the relative power and third, the last one is the absolute ranking of impositions in certain culture as briefly described below.

a. Social Distance

Brown and Levinson say that distance is a symmetrical social dimension of similarity or difference within which speakers and hearers stand for the purpose of an act (1987, p.320). As it is known that the communication between friends is more informal since there is no great social distance. While on the contrary, the higher social distance triggers higher degree of politeness of the participant.

Yule (1996) classifies it into two different strategies. The tendency to use positive politeness form, emphasizing closeness between speaker and hearer, this can be seen as a solidarity strategy. While the tendency to use negative politeness form, emphasizing the hearer's freedom which is seen as deference strategy. It is impersonal as if nothing is shared between the interlocutors. This

strategy is also called formal politeness (p. 66).

b. Relative Power

Brown and Levinson (1987) classify the sources of power into two. They are material control (over economic distribution and physical force) and metaphysical power (over the action of others) (p. 321). This explanation can be clearly seen in the given example by Brown and Levinson (1987).

When a boss asks for permission to his or her employee, he or she just says, "Mind if I smoke?" or to be direct (bald on record). On the contrary, when the employee asks for permission to the boss, he or she applies high degree of politeness by saying, "Excuse me, Sir, would it be alright if I smoke?" (as cited in Holtgraves, 2002, p. 80).

c. Absolute ranking of imposition in the certain culture

Impositions can still situationally vary in value, according to Brown and Levinson (1987, p. 321). Brown and Levinson categorize impositions two ranks called rank of order of imposition requiring services and rank of order of impositions requiring goods (including information). These impositions cause FTAs. The greater the FTAs, the greater the imposition of the act is. This is when the speaker uses highly standard politeness strategies in his or her speaking.

Politeness Strategies Applied by the Lecturers of Introduction to English Literature Subject

This part presents that the lecturers apply several types of politeness strategies in delivering their instructions. The writer finds out that there are four types of politeness strategies applied. They are bald on record, positive, negative politeness strategy, and off record. In total, there are thirty-one

utterances of politeness strategies in giving instructions. In order to gain better comprehension of the data that the researcher has got in this research, the writer provides a table so that it becomes more well-organized and understandable. The table presents the types of politeness found in the lecturers' instructions, the occurrences or how many times a certain type is applied, and the percentage of each type's application.

Table 1.
Politeness Strategies Applied by the Lecturers of Introduction to English Literature

No	Type of politeness	Occurrence	Percentage
1	Bald on record	8	26%
2	Positive politeness strategy	15	48%
3	Negative politeness strategy	7	23%
4	Off record	1	3%
	Total	31	100%

As stated earlier that there are four types of politeness strategies applied by the lecturers. Eight of them are bald on record strategy or 26% in percentage. For positive politeness strategy, it appears fifteen times—48% out of 100% in percentage. Seven utterances contain negative politeness strategy or 23% in percentage. While for the other one is classified as off record strategy that in other words, it is 3% in percentage. However, firstly, the writer analyzes each of the strategy in order to get a close understanding of each strategy.

1. Bald on Record

Bald on record is categorized as the least polite strategy (completely absence of politeness). This strategy aims to reach maximum efficiency of communication (Holtgraves, 2002. p. 42). In other words, this type is applied when a person or speaker

wants to directly convey his or her point to the interlocutor in order to optimize their communication efficiency as mentioned before. They do not have to add some hedges before they really deliver their intention; they just directly say what they really want to say. In this research, there are two utterances containing bald on record. Here are some of the following situations when the lecturers apply bald on record strategy.

8/55/ Lecturer A/bld/power

Lecturer A:

All right, even when we talk about Uncle James, it is very serious by the end. He was really scared, you know scared, but you know the laugh. Why? Why? (...) Yeah it is against what happen in our daily experience right. That is why so we, we have found the reason. Next, is the point clear? Yeah,

so sense of proportion has been violated. And then next, back to uncle. You know his uncle, so what do you think, as I said to you earlier, right? He didn't pretend, he was really scared, you know. From the expression on his face, he was really scared. (...) We burst into laughter, right? Why? Why? Earlier we talked about sense of humor. Now, we are trying to see other characters. Why?

Students: (Silent)

Lecturer A:

Yeah, still silent. **Two minutes with your neighbor. Discuss it again. Discuss it again with your neighbors for two until five minutes.** So, why we couldn't help laughing, why?

Lecturer A, in his utterances of giving instruction, applies bald on record strategy. This strategy comes up after he asks the students the same question for more than one time, but his students still do not even join into the discussion—Lecturer A's question remains unanswered. The silence of his students triggers the lecturer to give a direct instruction by finally applying bald on record in order to gain direct result from his students. He delivers his instructions directly and without any ambiguity. Bald on record strategy, which takes form of an instruction or imperative sentence during the discussion, actually represents the directness of an instruction.

In addition, the word "please" in a bald on record strategy can also be used as a mitigation device to soften the demand. It is stated at this example below.

7/83/Lecturer C /bld/power

Lecturer C:

It always starts with "when" (...). Okay, up to this point, do you have any question? All right, if you have no question, then I guess it is already over for today. **So, tomorrow we will**

meet again, please, bring the short story.

Students: Okay.

Lecturer C:

Thank you so much.

2. Positive Politeness Strategy

The positive politeness basically shows the fact that the speaker recognizes the hearer's desire to be respected. It also confirms that the relationship is friendly and it expresses reciprocity. In other words, this positive politeness strategy shows intimacy between the interlocutor and the speaker as it happens in a group of friends or a group of people knowing each other well. In this research, there are fifteen utterances of giving instructions that contain positive politeness strategy. The analysis of this strategy is represented by several examples from the lecturers' instructions.

1/1/Lecturer B /pstiv/distance

Lecturer B:

So, these are two stories. *A Jury of Her Peers* by Glaspell and the second short story is *Sweet Potato Pie*. So, we're going to read this one first: *Sweet Potato Pie*. *A Jury of Her Peers* is short story version of Susan Glaspell's *Trifle*. So, after she wrote the drama *Trifle*, the play *Trifle*, she wrote the short story version entitled *A Jury of Her Peers*. Later on, we will try to identify the difference that you can find as readers how the short story differs from the play version, okay? But, before we go to that one, we are going to read *Sweet Potato Pie*. (Deliver the short story to the students). Is ten minutes enough for you, students? Is ten minutes enough for you? **All right I'm going to let you read for 10 minutes. After that, we are going to read the other. We're going to take turn with this.**

Students:

(Students read the short story)

In the conversations above, Lecturer B shows the sense of togetherness. The word “we” indicates that they have the same purpose and same goal in that class. The focus of the discussion is not only the students, but also the lecturer. The lecturer participates and involves herself in the discussion. Based on Brown and Levinson (1987), she applies the second sub-strategy from positive politeness strategy. It is to claim the association by virtue of the fact that speaker and hearer are, in some sense, are cooperator (Brown and Levinson as cited in Holtgraves, 2002, p. 47).

The other inclusive term “let’s”, since “let’s” actually involves both “you and I”, also becomes the marker of this second sub-strategy of positive politeness. Lecturer A counts himself in so that he makes his relationship with the students in line.

2/1/Lecturer A/pstiv/distance

Lecturer A:

Now let’s focus on the two plays. Yeah, the two plays. Jessica Agustia. Jessica? So where is she? Come late? Okay, Amelia Indiravani? Amelia? Yeah, do you still remember the title of the plays? Even you have forgotten too? Yeah, the title of the plays? You do not remember of them? How come?!

Students: (Mumbling)

Brown and Levinson (1987) have mentioned that the speaker and the hearer are, in some sense, co-operators. Lecturer A, as well as Lecturer B, use the word “let’s” and “we” in their instructions to show this sense. Basically, the words “we” and “let’s” are known to give the sense of togetherness in an action and inclusivity. In this case, it shows the fact that the lecturers apply positive politeness strategy. The participants of that conversation are not just limited to either the speaker or the hearer only, but both of them are all involved. Betty (1996) states that “let’s” means I have suggestion for us (p. 169). It conveys that, as if the action is being done by both of them.

Positive politeness strategy can also be indicated by sharing a certain common ground. Lecturer B, in her teaching, also applies this sub-strategy. These two utterances below show Lecturer B’s intention to build the same understanding about Buddy’s characterization with her students before trying to start the discussion.

12/133/Lecturer B/pstiv/distance

Lecturer B:

Okay, because your brother is going to look like a porter and you do not want that to happen, okay... So, **now from this occurrences, can you find the character, the characterization of Buddy...?** He used to be a poor boy and he was finally able to overcome the obstacles by becoming a professor, right? He visited Charlie, his big brother, and he still ate sweet potato pie and it was not a fancy food for professor, but he ate that anyway. He was angry when his brother told his students that he was a friend of himself, not as a brother. So, what kind of characterization? Okay? Yeah?

Student 1: Down to earth?

Lecturer B: Down to earth? Okay...

In this case, Lecturer B does the so-called grounding. It is accomplished, according to Brown and Levinson, by conveying the idea that the speaker and the hearer are connected by something in common (1987, p. 46). From the two examples, Lecturer B makes the common ground by simplifying it—she encourages her students to imagine the things happening in their real lives and then make it as the illustration of the story. Lecturer B tries to build the same point of view with the students. In the end, the grounding finally enables her students to feel the condition and comprehend the story better.

Besides the common grounding discussed in the preceding paragraph, positive politeness strategy also can be seen from the in-group markers. This notion, then, is supported also by Brown and Levinson (1987). They mention that group membership

may be emphasized by using various in-group markers such as familiar address terms such as mate, pal, luv, and guys (p. 46). However, in order to support the theory proposed by Brown and Levinson (1987), the observer also cites a quotation from Yuka's article entitled "Positive Politeness Strategies in Oral Communication" (2009). She, as an associate professor in Takasaki City University, states that some of the typical examples of positive politeness strategy are complimenting, joking, responding emphatically, and using nicknames (p. 60). The use of familiar in-group markers are shown below.

6/29/Lecturer B /pstiv/distance

Lecturer B:

Okay, thank you. Vero. Mentioned something about poverty here. All right, if you notice the subject, the subject of the story is..., it has something to do with poverty. All right, I need one more student to explore more about this subject: poverty. How does the writer—explore about the Buddy's poverty in the short story? Whom do you choose, Vero?

Vero: Dira

Lecturer B:

Dira, poverty. The subject of poverty in the story.

In the utterance, Lecturer B gives instructions to her student, named Dira, to explain more about poverty in the story. In doing it, Lecturer B calls his names by the first name directly. In this case, calling her student' nicknames signifies that she applies positive politeness strategy in her instruction with the usage of familiar verbal marker.

In addition, in the next utterance, she applies "guys" when she instructs her students to stop. This also indicates another familiar address term. These findings are proven to be in line with the statements stated by Brown and Levinson (1987) in their book and Yuka in her article.

7/33/Lecturer B /pstiv/distance

Lecturer B:

Okay, guys, can you stop there for a while and explore what does shared cropper mean? What does shared cropper mean? What kind of farmer is a shared cropper. Shared crop?

Dira:

They have farm, but it appears they only harvest from the owner's farm and divided the...

Lecturer B: Yeah, the crop.

3. Negative Politeness Strategy

Negative politeness strategy is performed when the speaker considers the negative face of the hearer. In other words, the speakers try to give freedom toward their their hearer. Therefore, this gives an effect on the indirectness of giving an instruction. There are five sub-strategies proposed by Brown and Levinson (1987). In this research, the writer finds three sub-strategies from seven utterances applying the negative politeness strategy. Four of them are selected to be discussed in this part to represent the applied strategy.

The most-applied sub-strategy of negative politeness is the indirect one. There are several features which mark this strategy. First, it can be performed by asserting or questioning the felicity condition underlining requests. Second, the utterance containing the request-based form (Holtgraves, 2002, p. 45). Below are some utterances when the lecturers apply the negative politeness sub-strategy by being indirect when conveying their instructions.

2/31/Lecturer C /ngtiv/distance

Lecturer C:

(...) now, then, you can compare that why are the speaker calls 16 as sweet, but then, 70 age, it might be not sweet. What is the opposite of sweet? Bitter 70 age or hard 70 age, so whatever they called means anything. But, the speaker starts to think of that age

when he starts to lose a bit by bit the sweetness of life. All right, now you have question number two and then also question number three-A for stanza two, yeah. **I would like you, then, to discuss those questions,** question number two, then question number three-B, and then question number five-A. Okay, number two, number three-B, and number five, **then I would like some of you offer your opinion.** Okay, good.

Students: (Students do discussion).

Observing the example above, the researcher finds that in delivering her instruction, the lecturer applies mitigation device to decrease the effect of face threatening act caused by direct instruction. In this case, rather than using the expression "I want you to...", she tends to apply "I would like you to..." which is generally considered to be more polite.

The other negative politeness strategy is by showing the sense of pessimism. It is shown in the utterance below.

4/33/Lecturer C /ngtiv/distance

Lecturer C:

(...) **Maybe I will ask some opinion from (read the attendance list), Aulia....** Yeeah, why these drastic changes in time do you think?

Aulia:

To show that the relationship between grandfather... and the grand daughter is like the relationship between two years and three years old child... hehehe because child, children only....

First of all, according to Ariel (2008), as an utterance of a sentence, pragmatics aspect gives the implicit meaning of a sentence, while grammar aspects display the explicit meaning of it (p. 433). It can be concluded that pragmatics and structure are related to one another. This relation can be seen through the politeness phenomena.

Seen from the grammatical aspect, the sense of pessimism in the instruction above is portrayed by the usage of "maybe" and "will". The word "maybe" has only less than 50% sure of certainty (Azar, 1999, p. 176) and the word "will" is applied when the speaker makes a prediction in the future (Azar, 1999, p.52). The pessimism is also categorized as the sub-strategy of negative politeness stated by Brown and Levinson (as cited in Holtgraves, 2002, p. 45).

Another sub-strategy found in this research is involving attempts to lessen threat toward the interlocutor. In this sub-strategy, the speaker not only adds the sense of pessimism in his or her indirect instruction or request, but he or she also shows doubtfulness in their request or instruction. The use of subjunctive is one way to do this strategy.

9/59/ Lecturer A/ngtiv/distance

Lecturer A:

All right. So, have you got the answer now? Come on, Albet. So why? What has made us burst into laughter when we go to that scene, yeah, come on?

Student: (Silent)

Lecturer A:

So would you please return the attendance list, please? Attendance list. Yeah, why?

Lecturer A indirectly gives the instruction to his students to bring back the attendance list. Then, he applies the subjunctive "would you..." that goes together with the word "please". This form gives the sense of freedom to the hearer which, then, becomes the main point of negative politeness strategy. In addition, Lecturer A does not want to threat his students' negative face, he conveys his point indirectly and is pessimistic. If, for example, the student cannot make it because of a certain reason, Lecturer A does not mind, too. This leads Lecturer A to choose negative politeness strategy in giving his instruction. The phrase "would you..." adds the sense of freedom to the hearer which is actually the

essence of negative politeness strategy. However, although the core of it is the sense of the hearer's freedom, in this case, the student does not have any other options, but to do what his or her lecturer asks for. Departing from that fact, this research is directed to another discussion that is explained later in the next section.

4. Off Record

Off record is categorized as the most polite strategy. When people apply this strategy, they avoid threaten the hearer's face. Because of the ambiguity in the meaning, the utterance can finally result in having double or even multiple meanings. "I work in such a jail!" is one of the examples. The person saying this sentence can be understood as a person who works in a building that the doors are totally locked during the office hours. Another perspective may be metaphorically interpreted as a condition in which the worker is somehow under pressure since his or her boss stresses him or her out. In brief, the meaning of a certain expression applying off record strategy can be interpreted up to the hearer. This strategy adopts the Gricean's maxims for categorizing the types (Brown and Levinson's as cited at Holtgraves, 2002, p. 43). It is grouped based on what maxim is violated, such as maxim quality, quantity, relation, and manner. The researcher finds one utterance of off record strategy coming from Lecturer A. He applies this strategy when he gives instruction to the students to answer his question.

7/45 Lecturer A /ofrd/distance

Lecturer A:

(...) I think in drama, there is no narrator, right? In drama, there is no narrator. It is different from the short story we read the other day, why, come on. You are *sastra* students, you know, you should be able to explain it to you friend studying in different department. Why? Come on. What's amusing? All the characters are serious on the stage, but the audience, you know, yeah, keep laughing. Yeah? Yeah, come on, come on. Why? **Sorry, silence is not golden anymore.**

Students: Wesss... (Amazed).

Lecturer A: So, did you hear me?

Students: Yes. (Together)

In this case, Lecturer A violates maxim of quality through his statement "silence is not golden anymore" which is a form of sarcastic metaphor as another kind of off record strategy. People know that the right proverb is "silence is golden", but in this case, Lecturer A talks conversely to create a sarcastic expression. This expression is created to give an instruction to the students which equals to, "Come on, say something and be active," for example. In other words, Lecturer A states the phrase because he is triggered by his students' silence and so it also may represent his annoyance at his students. Overall, he states that metaphorical expression in order to satirize his students.

The Factors Influencing Lecturers' Politeness Strategy in Giving Instructions

Lecturer-student relationship is an asymmetrical relationship. This phenomenon is also noticed by Cazden (1988). She finds that in typical classroom, teachers have the right to speak at any time and to any person; they can fill any silence or interrupt any speaker; they can speak to a student anywhere in the room and in any volume or tone of voice. No one has any right to object (p. 54). It can be proven from the fact that teacher or lecturer always becomes the one who controls the conversation or any decision inside the class. In other words, the lecturer is a person who has an authority upon his or her students. Moreover, there are many different ways for each lecturer to interact with their students, for example lecturers may use question, command, request, and information along their interaction with the students.

Giving instructions, in this case, can be used as the framework to analyze how the lecturers behave toward their students. The instructions of each lecturer become the representation of their intention to construct a certain type of relationship with the

students. Tsui states that instruction is usually given by a person who has the right to get the addressee to comply or obey. This right is usually due to the power or authority that he has over the latter. In addition, the right also may be due to the work setting in which who is to do what is clearly defined (1995, p.129).

In this research, the writer finds that each lecturer applies a certain type of politeness strategy in delivering his or her instructions. The strategies are categorized in the range of the most direct instruction, which is bald on record, to the most indirect type that is off record strategy. By means of interpersonal determinants of politeness proposed by Brown and Levinson, the writer analyzes each lecturer's intention thoroughly.

The interpersonal determinant of politeness depends on three variables: the degree of imposition, the social distance, and the relative power of the hearer over the speaker. Based on the theory, the greater the realized face threat of the to-be performed act (the weightiness of the threat), the greater the probability that a speaker will opt for a more polite strategy (Holtgraves, 2002, p. 47). The factors that influence the lecturers' politeness strategies are shown below.

1. Social Distance

Distance is a symmetrical social dimension of similarity or difference within which speaker and hearer stand for the purpose of this act. The reflex of social closeness is, generally, noticed by giving and receiving of positive face (Brown and Levinson, 1987, pp. 320-321).

In thirteen utterances of giving instructions, Lecturer B applies positive politeness strategy. Based on the perspective of interpersonal determinant politeness proposed by Brown and Levinson (1987), the greater the realized face threat of the to-be performed act (the weightiness of the threat), the greater the probability that a speaker will opt for a more polite strategy. Due to the fact that Lecturer B, as the one having authority in the class, she has the right to speak directly, especially when instructing. However, the

result of this research shows that Lecturer B prefers to apply positive politeness strategy rather than bald on record which is in the form of direct instruction.

Positive politeness strategy emphasizes on claiming for some degree of familiarity. In this case, Lecturer B tries to decrease the distance by decreasing the weightiness of her direct act. This strategy implies that Lecturer B has an intention to decrease her distance with the students. This is in line with Yule (1996) who states that the tendency to use positive politeness form, emphasizing closeness between speaker and hearer, can be seen as a solidarity strategy (p. 66). In order to construct more detailed explanation about Lecturer B's intention, here are some utterances from Lecturer B's instructions.

1/1/Lecturer B /pstiv/distance

Lecturer B:

All right, I'm going to let you read for 10 minutes.

In this first utterance, Lecturer B instructs her students to read for 10 minutes. She shows her intention to lessen the weightiness of her direct act through the positive politeness strategy. The phrase "going to" adds the sense of optimism which is one of the characteristic of politeness strategy. Azar states that "going to" is used when someone has an exact plan in the future (1999, p. 52). The utterance proves that Lecturer B avoids to use her power through the direct instructions or bald on record strategy. Her attempt to decrease the distance is also reflected by the application of familiar addressee terms which are commonly used by a group of people with close relationship. It is captured in this utterance.

7/33/Lecturer B /pstiv/distance

Lecturer B:

Okay, guys, can you stop there for a while and explore what does shared cropper mean?

The utterance represents how Lecturer B positions herself in the relationship. As the one with authority, actually she does not need to instruct her students by using their nick name or familiar verbal marker. She is permitted to do it directly without any hedges, but in fact, in her lecture, she applies this strategy related to her attempt in decreasing the distance. This assumption is also strengthened by the use of certain pronouns showing the fact that Lecturer B involves herself in the instructions.

8/61/Lecturer B /distance

Lecturer B:

We're going to juxtapose or, you know, *menyejajarkan*, juxtapose the setting of Buddy's apartment, Buddy's place with Charlie's apartment. Can you find the one?

The word "we" in these utterances highlight the participants. In an asymmetrical relationship like this, the relation is clear between the commander and the doer. The action is always done by the ones commanded so that it affects the form of sentence used by the speaker. Asymmetrical relationship lets the speaker to use direct expression, that in instruction, it is identical with imperative sentence ("Do x!"). Conversely, in this case, Lecturer B removes the boundary by saying "we" when she instructs her students and so she involves herself into the activity.

The last characteristic that displays Lecturer B's attempt in decreasing her distance toward the students is grounding. Grounding is a strategy when someone tells about background knowledge toward his or her hearer in order to have the same perspective or understanding on the discussed topic. This strategy helps the speaker to establish the fact that they share the same interest upon something.

10/91/Lecturer B /pstiv/distance

Lecturer B:

Then, you had a sister or a brother who was a cab driver and brought that black plastic bag for you, behind you. Behind. Not with you, but behind. You

feel odd, right, but why? Can you tell me why?

However, in addition, the datum proves that Lecturer A also has an intention to become closer with his students by applying positive strategy.

2/1/Lecturer A/pstiv/distance

Lecturer A:

Now let's focus on the two plays.

The word "let's" emphasizes the sense of togetherness. "Let's" or "let us" emphasizes that the doer is "us", not only limited to the speaker or hearer, but both of them. Betty states that "let's" means I have suggestion for us (p. 169). It conveys that, as if the action is being done by both of them.

In the end, it can be said that the lecturer having intention to decrease his or her social distance is reducing the weightiness of his or her act in giving instructions. The lecturer reduces his or her weightiness through the positive politeness strategy.

On the other hand, the researcher also finds the intention to make a distance with the students through the application of negative politeness strategy. Negative politeness strategy is a strategy that appreciates the hearer's negative face, desire for autonomy (Holtgraves, 2002, p. 44). The tendency to use negative politeness form, emphasizing the hearer's freedom which is seen as deference strategy. It is impersonal as if nothing is shared between the interlocutors (Yule 1996, p. 66). This strategy is considered as a polite strategy related to the indirectness. Yule conveys that indirect speech acts are generally associated with greater politeness (1996, p. 56). From the perspective of interpersonal determinant politeness, her intention to be more indirect to her students when giving instruction is caused by social distance. As the one with authority or power, her strategy to apply indirect speech act or negative politeness in giving instructions is increasing the weightiness of an act. The increasing of the weightiness affects the increasing of social distance (Holtgraves, 2002, p. 48).

In Lecturer C's instructions, the researcher finds the negative politeness strategy. From seven utterances of her instructions, four of them are negative politeness strategy, specifically being conventionally indirect. Brown and Levinson (1987) state that conventional indirect forms can be performed by questioning such as: "Can you shut the door?" and "Would you shut the door?" In other ways, it can also be performed by asserting felicity conditions in the form of performative sentence such as: "I want you to shut the door" and "I would like you to shut the door" (as the more polite form of "want") (as cited in Holtgraves, 2002, p. 44).

The type of Lecturer C's instructions indicates that she determines to apply conventional indirect form by asserting the felicity conditions underlying the acts. Below are the utterances of instructions given by Lecturer C.

1/19/Lecturer C/ngtiv/distance

Lecturer C:

Now, I'd like you to look at your handout. Then, you have the poem "Pollen". The title of the poem is "Pollen" and Pollen is a proper name.

Lecturer C delivers her instructions by using performative sentences in the polite form. Although being the one with the authority, this strategy implies that she still shows respect toward her students. Related to the interpersonal determinant politeness theory, Lecturer C's utterances are affected by the variable of distance. It is proven by her indirect utterances in giving instructions. The indirectness of an utterance is always equal with politeness. The increase of weightiness (that people would likely be polite) is associated with the increasing distance between the speaker and hearer (Brown and Levinson, 1987). However, in the other one of her utterances, Lecturer C also applies conventional indirect expression, but in the form of questioning.

6/81/Lecturer C /ngtiv/distance

Lecturer C:

Can you give me an example of things that are repeated in the first stanza? Anything repeated there?

Once again, in this utterance, Lecturer C tends to be indirect. This indirectness proves that Lecturer C does not want to threaten her students' face by being direct in giving instructions. Additionally, Lecturer C is also conveying the sense of pessimism in another instruction as shown below.

4/33/Lecturer C /ngtiv/distance

Lecturer C:

Maybe I will ask some opinion from... Aulia (while looking at the attendance list).

The sense of pessimism is portrayed by the usage of "maybe" and "will". As discussed in the previous section, the word "maybe" has only less than 50% sure of certainty (Azar, 1999, p. 176) and the word "will" is applied when the speaker makes a prediction in the future (Azar, 1999, p.52). It means that the prediction itself can be either wrong or right. The pessimism is also categorized as the sub strategy of negative politeness stated by Brown and Levinson (as cited in Holtgraves, 2002, p. 45).

Lecturer A, in this research, also applies negative politeness strategy when he asks his students to return the attendance list. He uses subjunctive in order to convey the pessimism regarding the appropriateness of the act to be performed (Holtgraves, 2002, p. 45)

9/59/ Lecturer A/ngtiv/distance

Lecturer A:

Would you please return the attendance list? Please, the attendance list.

By applying this strategy, actually Lecturer A, who has an authority, tries to appreciate his students. The negative politeness indicates that Lecturer A has awareness toward his students' negative face. So, despite being direct, Lecturer A applies negative politeness strategy to be more polite. Another politeness strategy considered to be

the most polite one is applied by Lecturer A. It is called off record strategy.

7/45 Lecturer A /ofrd/distance

Lecturer A:

**Yeah? Yeah, come on, come on, why.
Sorry, *silence is not golden anymore.***

He presents the sarcastic expression by uttering the phrase “silence is not golden anymore”. The form of its indirectness indicates politeness. To support it, Yule ever states that indirect speech acts are generally associated with greater politeness (1996, p. 56). This indirectness, then, is contrast with his authority as the one who has right to speak directly upon his students.

In this research, the researcher does not find any condition related to the imposition rank which affects certain politeness strategy. Since the lecturers have greater authority than their students, the power variable in this case is settled. So, the one that affects the lecturers’ instructions is distance variable and in brief, the positive politeness strategy represents the lecturer’s intention to build closer relationship with the students. The reflex of social closeness is, generally, noticed by giving and receiving of positive face (Brown and Levinson, 1999, pp. 320-321). While negative politeness and off record strategy represent a social distance between the interlocutors. Based on the perspective of interpersonal determinant politeness proposed by Brown and Levinson (1987), the greater the realized face threat of the to-be performed act (the weightiness of the threat), the greater the probability that a speaker will opt for a more polite strategy which is negative politeness strategy.

2. Relative Power

Bald on record, based on the politeness strategy of Brown and Levinson (1987), is classified as the least polite strategy or the complete absence of politeness (Holtgraves, 2002, p. 42). The strategy represents maximally efficient of communication, Yule (1996) adds that bald on record is associated with speech events where the speaker assumes that he or she has power over the other. Tsui, in line with Yule (1996), states

that instruction is usually given by a person who has the right to get the addressee to comply or obey. This right is usually due to the power or authority that he has over the latter. In addition, the right also may be due to the work setting in which who is to do what is clearly defined (1995, p.129).

In this research, the writer finds that Lecturer A has an intention to emphasize his position as the one who has authority through his direct instructions or bald on record strategy. Based on Brown and Levinson (1987), it is classified as metaphysical power (over the action of others) (p. 321). These occurrences can be observed by the application of interpersonal determinant theory proposed by Brown and Levinson stating that politeness strategy depends on three variables—they are power, social distance, and imposition rank. Thus, speaker’s power over hearer increase, the weightiness off the face threatening act diminishes (Brown and Levinson, 1987. p. 322). In addition, Brown and levinson (1987) states that positive politeness is assumed to be less polite than negative politeness. It signs closeness between the interlocutors, while negative politeness indicates a polite attitude (as cited in Holtgraves, 2002, p. 43). From the theory, it is proven that Lecturer A, as the speaker, has an intention to show power to his students. In most of his utterances of giving instructions, Lecturer A does not either increase his weightiness of an act by being polite in the form of negative politeness strategy or decrease it by applying friendly strategy (positive politeness strategy). In fact, Lecturer A tends to apply the bald on record strategy in order to show his authority. The directness of his instruction points out the maximum efficiency of his order which is frequently used in the formal context by the one who has authority. His students can interpret his instruction directly without having any ambiguity.

Unlike the other two lecturers having been discussed, Lecturer A applies bald on record more frequently when he gives instructions. From his eleven utterances in giving instructions, seven utterances are categorized as bald on record. The utterances

as well as the detail explanation from each strategy is presented as shown below.

1/1/Lecturer A/bld/power

Lecturer A:

**Now, let me... Attention, please!
Thank you.**

Throughout his lecturing session, Lecturer A also tries to make his instructions more polite. In this utterance, Lecturer A adds the word “please” to make his instruction more polite. Yule states that “please” is used to soften the demand and it is called mitigation device (1996, p. 63). In addition, Yule also emphasizes that bald on record are associated with speech events where the speaker assumes that he or she has power over other (1996, p. 64). The form of his utterances points out that the instructions are delivered in the form of imperative as captured in these utterances.

3/15/Lecturer A/bld/power

Lecturer A:

No coaching, don't tell him. Don't tell him, no coaching. All right, you fail.

He applies an imperative form of an instruction. It is a sentence that contains a verb directly followed by an object.

Lecturer C, in this research, also applies the mitigation device in one of her instruction.

7/83/Lecturer C /bld/power

Lecturer C:

**So, tomorrow we will meet again.
Please bring the short story.**

In this utterance, Lecturer C states directly toward her students to bring the material for next discussion in her class. The strategy indicates that, as a lecturer, she has an authority or power to instruct her students to do something. This is due to the fact that an instruction is usually given by the one who has authority.

After all of this discussion, it can be concluded that Lecturer A has an intention for showing his power. It can be seen from the use of bald on record strategy that dominates his utterances. He avoids ambiguity by saying his intention straight to the point in order to receive direct result from his students. His intention is neither to increase nor to decrease the weightiness of the instructions act. It reveals that Lecturer A tends to apply Grice's maxim of quantity, being as informative as required (Holtgraves, 2002, p. 24).

To sum up the result of this research, below the table containing the number of utterances from each lecturer and the interpersonal determinants are presented.

Table 2. Number of Utterances

Lecturer/ Politeness strategy	Lecturer B	Lecturer C	Lecturer A
Positive	13	-	2
Negative	-	6	1
Bald on Record	-	1	7
Off record	-	-	1

Table 3. Interpersonal Determinant

Lecturer/ Variable	Lecturer B	Lecturer C	Lecturer A
Power			√
Distance (+ /-)	√ (-)	√ (+)	

Imposition			
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From the tables above, it can be seen that each politeness strategy is identical with certain interpersonal-determinant politeness in the context of asymmetrical relationship. The lecturer who applies positive politeness strategy tend to decrease the distance ($\sqrt{(-)}$), while the one who applies more negative politeness strategies in giving instruction, increase the distance ($\sqrt{(+)}$). In addition, the lecturer with domination of bald on record in his instructions emphasizes his power toward the students.

Conclusion

From the discussion above, it can be concluded that the lecturers of Introduction to English Literature apply different politeness strategy depending on their intention in building relationship with their students. Lecturer B, who tends to be more informal or friendlier, applies positive politeness strategy the most. Meanwhile, the other two lecturers of this subject apply more negative politeness and bald on record strategy to deliver their instructions which emphasize the social distance and different power between the lecturers and students. Lecturer C tends to use negative politeness strategy toward her students to show distance. On the other hand, Lecturer A applies bald on record strategy which indicates authority.

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Translation Competences for Indonesian Novice Translators

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Abstract

Translation competence is a concept that everyone who would like to become a translator should know and understand. Moreover, novice translators or translation students need to achieve all translation competences if they desire to become professional translators. Thus, they must be taught about these translation competences. This paper is the result of a conceptual study, not an empirical one. It explores the literature on translation competences from Translation Studies scholars and adapts them for Indonesian novice translators to learn and achieve. This paper provides explanation, examples, and recommendations for translation students to accomplish translation competences. From the study, 13 translation competences are acquired and those are considered the most suitable with the recent situation of the translation industry in Indonesia. The number of these competences is a not a fixed one as it may decrease or increase in the future following the trends in the translation world.

Keywords: *translation competences, professional translators, novice translators, translation students*

Introduction

What is translation competence? Despite having been researched and developed frequently in many developed countries, the notion of translation competence has not been widely spread and acknowledged in Indonesia. Many in this country just consider translation as something to do with words, with language. Thus, someone who is a bilingual will be deemed capable of doing translation, but is this true? Is it sufficient for a bilingual to become a professional translator? Harris (1977) and Harris & Sherwood (1978) proposed that natural translation is as one of the bilingual abilities, but Toury (1986) believes that bilingualism is just the foundation of translation competence, which means that being a bilingual is just a start of becoming a translator, but it will not suffice. There should be more than being a bilingual to be a translator.

Moreover, Lörcher (1986) asserts that professional translation is a developed form of natural translation. He believes that professional translation evolves from natural translation. Thus, this leads to an assumption that there are more than language or linguistic competences required for a novice translator to become a professional one. This study attempts to review most of the translation competences put forward by Translation Studies (TS) scholars and adjust them with the needs for the Indonesian novice translators to become professionals in the future.

Translation Competence

Before the discussion of what translation competences are, the paper will discuss why the word 'competence' is chosen and not the word 'competency', and discuss the definition of translation competence. According to Mulder et al. (2009), a competency is "an element of competence which is embedded in

a certain situation”, while competence is “a series of integrated capabilities consisting of clusters of knowledge, skills, and attitudes necessarily conditional for task performance and problem solving and for being able to function effectively in a certain profession, organization, job, role, and situation” (p.757). Hence, competence is a broader term than competency. Some TS scholars (Roberts, 1984; Delisle, 1992; Vienne, 1998) use the term ‘translational competence’ as the broader term to refer to ‘translation competence’, while ‘translation competence’ is part of this translational competence, while many more recent TS scholars (Shreve, 1997; Fox, 2000; Beeby, 2000; Schäffner, 2000; Kelly, 2007; Hurtado Albir, 2015; Cheng, 2017) prefer to use the term ‘translation competence’ as the umbrella term. Thus, the present paper will apply the term ‘translation competence’ following the more recent trend.

As for the definition, Shreve explains that translation competence is “a specialized form of communication competence”, which is “about knowing about translation and about knowing how to do translation” (1997, p.120). He further asserts that the translation competences help translators produce well-formed translations which are “referentially accurate with respect to source texts, and socially appropriated in their cultural contexts” (1997, p.120). Moreover, PACTE (Process in the Acquisition of Translation Competence and Evaluation) defines translation competence as “the underlying system of knowledge and skills needed to be able to translate” (PACTE, 2000, p.100; PACTE, 2003, p.58; PACTE, 2011, p.33). Cheng in his dissertation (2017) defines translation competence as “a demonstrated ability to translate resulting from orchestrating a combination of knowledge, skills, and attributes in carrying out a given translation task under given conditions” (p.43). The present paper agrees with the definition from Cheng (2017), not only because it is the most recent one but also because it covers more aspects of what translation competence should consist of, such as knowledge, skills, and attributes.

Sub-competences of Translation Competence

This section will describe the sub-competences of translation competence that have been proposed by a number of TS scholars. First of all, Wilss suggested three sub-competences: (1) receptive competence in the source language (the ability to decode and understand the source text), (2) productive competence in the target language (the ability to use the linguistic and textual resources of the target language), and (3) super competence, the ability to transfer messages between the linguistic and textual systems of the source culture and the linguistic and textual systems of the target culture (1976, p.120). Roberts (1984) (adapted from Delisle, 1992) proposed five sub-competences of translational competence, namely: (1) linguistic competence, (2) translation competence, (3) methodological competence, (4) disciplinary competence, and (5) technical competence. Moreover, Vienne (1998) put forward only two basic elements of translational competence: (1) the ability to analyze a variety of translational situations and (2) the ability to decide on a strategy for resource research adjusted to the translational situation and the ability to evaluate and exploit the resources necessary to carry out the assignment received (pp.112-113).

Fox (2000) specified five translation sub-competences, such as communicative competence, socio-cultural competence, language and cultural awareness, learning how to learn, and problem solving goals. Beeby (2000) offered four sub-competences of translation competence for Spanish to English translation, and they are (1) transfer competence, (2) contrastive linguistic competence, (3) contrastive discourse competence, and (4) extra-linguistic competence. Schäffner (2000) proposed six translation sub-competences: (1) linguistic competence, (2) cultural competence, (3) textual competence, (4) domain/subject specific competence, (5) research competence, and (6) transfer competence. PACTE (2005) came up with six sub-competences from their research findings, and those are: (1) bilingual competence, (2) extra-linguistic competence, (3) knowledge about translation competence,

(4) instrumental competence, (5) strategic competence, and (6) psycho-physiological competence. Kelly (2007) proposed seven sub-competences: (1) communicative and textual competence, (2) cultural and intercultural competence, (3) subject area competence, (4) professional and instrumental competence, (5) attitudinal or psycho-physiological competence, (6) interpersonal or social competence, and (7) organizational or strategic competence.

Hurtado Albir (2007; 2015) proposed six sub-competences for translator training, namely (1) methodological and strategic competence, (2) contrastive competence, (3) extralinguistic competence, (4) occupational competence, (5) instrumental competence, and (6) translation problem-solving competence. Eser (2015) puts forward eight sub-competences, such as (1) bilingual competence, (2) cultural competence, (3) domain/thematic competence, (4) textual competence, (5) research and technological competence, (6) strategic competence, (7) knowledge about translation competence, and (8) translation service provision competence. NAATI (National Accreditation Authority for Translators and Interpreters) (2015) presents eight sub-competences for translators. Those are (1) language competence (in two languages), (2) intercultural competence, (3) research competence, (4) technological competence, (5) thematic competence, (6) transfer competence, (7) service provision competence, and (8) ethical competence (2015, p.7).

Thus, based on the sub-competences proposed by many TS scholars, we can see that several competences are similar, and a few are different. Those competences are perhaps adjusted with the language pair being discussed in each paper focusing on translation competences. Furthermore, they could be adapted with the time and the situation of the translation industry in each country of the TS scholars writing the papers on translation competences. Likewise, this paper will put forward translation competences that are suitable for Indonesian novice translators and with the translation industry in Indonesia.

Translation Competences for Indonesian Novice Translators

Based on the proposed sub-competences by many TS scholars above, the paper will present the sub-competences adjusted with the needs for Indonesian novice translators. Some might be taken from the existing ones, several could be developed from them, and some may be combined. These sub-competences will be provided with detailed explanation and some examples on how to achieve them. The first and second sub-competences involve language or linguistic competence, but the present paper will divide this competence into the source language competence and the target language competence. The source language competence is basically the ability to comprehend the source text thoroughly and deeply so that the message can be transferred to the target text. Based on Shreve et al. (1993)'s research findings, reading for translation shows deep understanding just like reading for paraphrasing, deeper than reading for comprehension. Thus, for Indonesian novice translators, they have to improve their reading skills and vocabulary for both Indonesian and a foreign language they are studying and learn to do paraphrasing on their reading texts to increase their comprehension. Understanding the source text in-depth is necessary for the successful transfer of the message to the target text.

The second sub-competence is the target language competence which is the ability to produce target language expressions naturally, appropriately, and correctly. This ability involves grammar knowledge and writing skills, in both Indonesian as the mother tongue of the Indonesian novice translators and a foreign language they are learning. Besides grammar and writing skills, the knowledge on spelling and punctuation is also crucial to be applied when producing the target text. Although the source text comprehension might be impeccable, without good grammar and writing skills of the target language the translation will not be successful. The third sub-competence is interlinguistic competence, which is the awareness of lexical, syntactic, and stylistic differences between the source language (SL) and the target language

(TL). For example, in Japanese the verb is usually located at the end of a sentence, while in English the verb is put after the subject most of the time, almost similar with Indonesian language. Hence, when translating a Japanese sentence into Indonesian, a translator must be aware of putting the verb in the right place. With the awareness of these interlinguistic differences, novice translators will be more careful in translating from the SL to the TL. The fourth sub-competence is the cultural competence, which is the acquisition of cultural, historical, political, sociolinguistics knowledge of both source and target languages, so a translator will appropriately and successfully translate a text or transfer the message from the SL to the TL. For instance, when the pronoun 'you' in English is translated into Indonesian, we must be aware of whom 'you' refers to, as in Indonesian language there are many personal pronouns meaning 'you' depending on the age, social distance, position, etc. Thus, the pronoun 'you' can be *Anda*, *kamu*, *kalian*, *Bapak*, *Ibu*, *elu*, *ente*, etc. If we do not pay attention to the culture of either SL or TL, we might be considered impolite. If 'you' is translated into '*kamu*', while the person referred to is an older man, then the target text will sound rude. The proper translation should be '*Bapak*', for instance. If 'you' refers to an old woman, then it should be translated into '*Ibu*', and so on.

The fifth sub-competence is transfer competence, which is the ability to transfer the message from the SL to the TL successfully and appropriately, by applying the proper translation ideology, strategies, methods, and procedures with the text type, following the instructions or translation brief, and paying attention to the purpose and targeted audience (*skopos*). All those will guarantee the successful translation results. For example, a translator has to follow the translation brief in order to do the translation job successfully. In the translation brief, it might ask the translator to translate an academic text into a story for children, which means there should be a shift in the language from formal and 'adult' language into the language used by children, and many other shifts. The sixth sub-competence is textual competence, which is the ability to be aware of text genre conventions in the SL and TL. The genre

conventions from one language to another are different. For instance, Indonesian newspapers are written in a circular way where some information is usually repeated several times, while English newspapers are written straight to the point and information is not repeated. Moreover, this sub-competence is also concerned with the different conventions from one text type to another. A legal text will have different characteristics, a different format, and different language register from a journalistic text, for example. The seventh sub-competence is subject-knowledge competence or thematic competence, which is the awareness of learning further some subjects related to the text being translated. For example, when translating a text on forestry, then one should learn about forestry more. How is this done? One can take university courses on forestry, read field-specific journals on forestry, search any information related to forestry to retrieve and store glossaries on this subject.

The eight sub-competence is technological competence, which is the ability to work with CAT (Computer Assisted Translation) tools, word processing features, documents in various formats, etc. Translation technology consists of fully automated translation known as machine translation (MT) and CAT tools. MT does the translation by itself without the help of human translators. Everyone can just type a word or an expression on the MT to have the automated translation results. However, MT is still considered problematic as the results are often not successful or known as 'garbage in, garbage out', which means the result from MT is not the successful ones as they still need to be edited very much by human translators. The examples of MT are Systran 1940, Babel Fish (since 1997), Google translate, etc. CAT tools, in contrast, are the machines that help human translators to work faster and more efficiently. These machines still require human translators to work on the translation projects, so the machines do not automatically produce translation results. The tools consist of Translation Memory (TM), which restores words, phrases, clauses, or expressions from the previous translation work a translator has done and retrieves in a new translation work if there are some similar or quite similar words,

phrases, clauses, or expressions, and Terminology Management system, which manages and stores terms acquired from the previous translation work. There are several brands of CAT tools, such as SDL Trados, MemoQ, Wordfast, OmegaT, etc. The brands of CAT tools can be seen in Figure 1 below. Moreover, the inside of CAT tools, which is the alignment, can be seen in Figure 2 below. The alignment is where the interface shows the source text and the target text appearing next to each other. With the advanced technology, the development of translation technology is quite fast, and in developed countries like the US, several European countries, and others the translators have to use CAT tools. In Indonesia, some professional translators have already used them too to assist with their work, although this phenomenon is not yet the mainstream in this country.

The ninth sub-competence is terminological competence, which is the ability to manage terms acquired manually or with the aids of CAT tools. This competence involves familiarity with key terminology and the ability to find, store, and manage terms quickly. Human translators are not the 'living dictionaries', so it is more important for them to be able to manage and retrieve terms than to memorize or internalize them. The more professional the translators, the higher the degree of terminological complexity that they acquire. The example of managing terms using CAT tools (or using Terminology Management system) can be seen in Figure 3 below. The tenth sub-competence is research competence,

which is the ability in information retrieval strategies, such as finding terms, reading assistive texts, doing translation brief-oriented research like searching for the purpose and the audience of the target text. It will not suffice to search for terms or expressions in a dictionary or several dictionaries, either bilingual or monolingual. A professional translator should dig further by reading assistive texts. Assistive texts consist of parallel texts and background texts. The parallel texts are the texts with the same topic, purpose, target audience, and genre as the texts to be translated, while the background texts have the same topic, but have a different purpose, target audience, or genre. By reading the assistive texts, a translator will obtain terms and expressions suitable with the subject matter of the text translated. The eleventh sub-competence is professional competence or sometimes known as ethical competence, which is the awareness of understanding the work ethics and responsibility of translation jobs. For example, a translator must keep the source text and the target text confidential when the client asks them to. A translator must be honest when offering their service to a client. If they can only work on literary text translation, then they should not take a legal text translation job, because if they take it and they do a bad job on it, it will be detrimental for the client and the translator will lose the trust from the client. Finishing the translation project according to the deadline is also one of the work ethics.

Figure 1. Brands of CAT tools



Figure 2. The alignment inside of the CAT tools

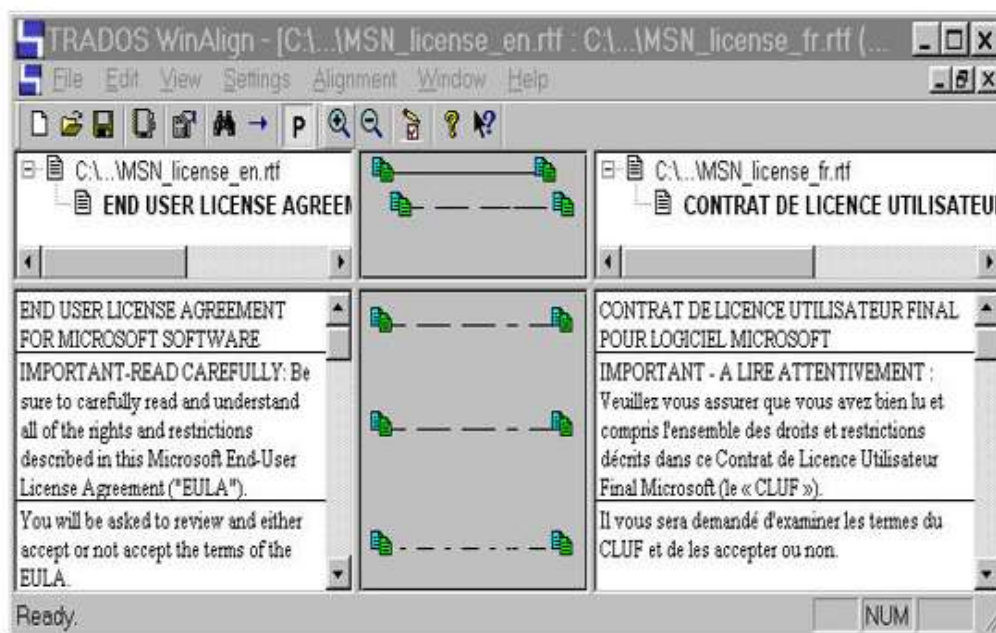
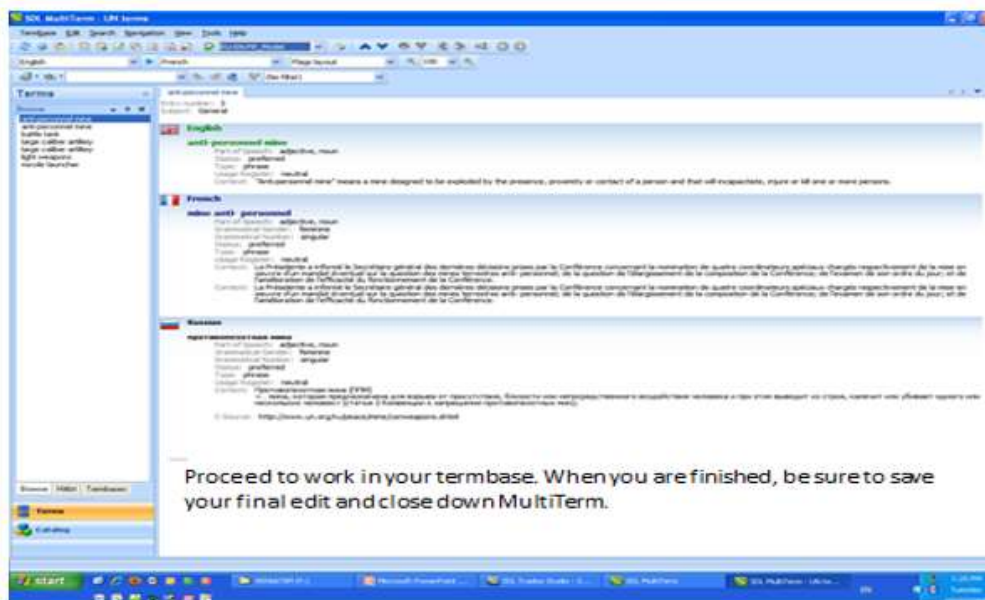


Figure 3. SDL Terminology Management



The twelfth sub-competence is service provision competence which is the knowledge of the business of translation. This competence requires translation business skills, translation business system skills, communication skills, and interpersonal skills (NAATI, 2015, p.7). This competence also makes the translators understand how to

manage a translation agency or how to become a successful free-lancer. The thirteenth sub-competence is theoretical competence, which is the ability to make decisions while doing translation and justify one's translation in general based on theoretical models. This competence is similar with the strategy competence, as it helps translators to solve

problems in doing translation. Moreover, it involves understanding and applying translation ideology, translation strategies, translation methods, translation procedures, etc. If a translator has learned about the ideology, strategies, methods, and procedures, he or she will gain insight on how to transfer the message successfully and properly from the ST to the TT.

Some theories may be formulated from practice, whereas some other theories might not. However, all those theories will help make the novice translators become more careful and wiser in doing translation. For example, when translating the expression 'their relationship has evaporated', a novice translator might translate that into '*hubungan mereka telah menguap*'. It is true that the verb 'to evaporate' means '*menguap*'; nevertheless, the TT sounds not natural in Indonesian. To solve this problem, that novice translator should learn about one of the procedures called modulation, which allows the changing of the meaning of words or expressions with a different point of view or scope to achieve successful, acceptable, and natural translation. Thus, instead of '*menguap*' the word '*membeku*' (to freeze) sounds better in the result, so the TT becomes '*hubungan mereka telah membeku*.' Hence, theory cannot be considered useless for practice. In contrast, it can assist novice translators to improve their translation results.

Several TS scholars have mentioned psycho-physiological competence and interpersonal or social competence. However, the present paper believes that those two competences are quite abstract and have the concrete form in professional or ethical competence. Thus, it is not necessary to have the psycho-physiological competence and interpersonal or social competence described as part of translation competences here as they are overlapped with other competences. So far, these thirteen competences are sufficient for novice translators to learn and accomplish if they wish to be professional translators in the future. Like any profession, being a professional translator will acquire hard work and time to practice.

Conclusion

For a novice translator to become a professional translator, it is not adequate to just become a bilingual or to have only language or linguistic competences, both source text competence and target text competence. It requires many more other competences which a novice translator must learn, achieve, and improve. Those thirteen competences (source text competence, target text competence, interlinguistic competence, cultural competence, transfer competence, textual competence, subject-knowledge competence, technological competence, terminological competence, research competence, professional competence, service provision competence, and theoretical competence) are the results of the literature study method and may still need to be added or reduced as time goes by. In the past, terminological and technological competences might not have been considered important to be acquired in the translation world as the technology was non-existent back then. Now, they are essential with the progress of advanced technology. Hence, in the future, it is possible that there will be other competences emerging considered as crucial to do translation jobs.

This present study is a review paper on translation competences, as it explores many journal papers on this topic. This kind of study is new and might be the only one in Indonesia, and it is important for Indonesian novice translators to know and understand those competences. For future research, an empirical study is necessary to discover whether Indonesian professional translators have already achieved all the competences discussed or to compare the competences of the 5-year experienced translators with the competences of the 10-year experienced translators, for instance. Hopefully, this paper and its future research will enhance the translation world in Indonesia.

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Translation of Pramoedya Ananta Toer's "Inem": Enhancement of Local-Global Communication

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Abstract

Translation of a literary work requires the balance between staying faithful to the essence of the original work while creating an artistic, unique, and distinctive piece of work in the translated language so as to evoke the same feelings and responses as the source language. Examining a number of translation strategy used in the translation of Pramoedya Ananta Toer's short story "Inem" into English, this study shows that the translation product is to be applauded for two reasons. First, transnational translation of Pram's work, that is rich in local culture, can connect and define both Indonesian and English cultures better in order to enhance global-local connectedness. Secondly, thanks to the translator, the (recreated) work becomes accessible to readers interested in learning each other's language and culture.

Keywords: *literary translation, local cultures, global-local connectedness*

Introduction

The essence of translation is the equivalent representation of the source language to the target language, in terms of stylistics, references, and linguistic features. Literary translation however involves more complex and harder tasks than other translation categories. A literary translator must render the novelist's thoughts, styles, expressions, and tones without adding, replacing or taking anything away from the source language to the target language. Translation, says Adewuni, should be seen as an attempt to guess the mind of an author correctly (2006). Literary translation thus requires some certain meta-skill to firstly feel for and understand the novelist's innate thoughts. Care must be taken to translate any emotion or impression of the author as to yield the same effects when expressed in words of some other languages. In the words of Charles Batteux (1713-1780) in his main work published in 1777, *Principles of*

Literature, "the translator is master of nothing, he must bend with the infinite suppleness to all the variations he finds in his author" (cited in Lefevere, 1992: 117). Batteux's conviction is that taste is as important as genius of the two languages. For this French theoretician of literature and the arts, it is the preservation of the original text's stylistic features that should be pursued first. Copying a beautiful painting in his opinion need more time, effort and diligence than creating one.

Bearing in mind that translated literature is often diffused and distorted; Lefevere later (2012) opines that World Literature is a refraction rather than reflection of the original work, hence gaining recognition mainly through misunderstandings and misconceptions. Following Lefevere's remark, it is important that literary translation function both communicatively and stylishly. As said elsewhere, there is asymmetry of East-West power-relations and the hegemony of

English as global language that makes translation of literary works never simple but often laden with differing ideologies (Dewi, 2017). Literary translation into English every so often ignores minor languages including Indonesian. Not surprisingly, the translations of literature from minor language to another minor language are mostly from English.

The wealth of research on literary translation from Indonesian into English has shown that numerous translation strategies need to be employed to achieve satisfactory results (e.g. Putranti, 2015; Kaparang & Putranti, 2017; Tirtayasa & Setiajid, 2018; Darta, 2018), thanks to such magnum opus of translation theory from Eugene Nida, Peter Newmark, John Catford and Mildred Larson, to the more recent theorists like Mona Baker and André Lefevere. Putranti (2015) claims that the use of synonymy is needed to compensate for the absence of literal translation, given the different idiomatic expressions in English and Indonesia. Kaparang & Putranti (2017) further maintain that Newmarkian strategy of communicative translation is important in translating one Indonesian novel with a lot of metaphors into English. Departing from Catfordian linguistic theory of shift at the micro-level, Tirtayasa & Setiajid (2018) have also proven that pragmatic and stylistic consideration is useful in translating one Indonesian poem which is contextually rich and layered in meaning. Darta (2018), likewise, examines the politeness strategy used in the translation of one Indonesian novel to unravel the power-relation therein.

While the aforementioned studies remain useful references, this present study pays attention more to the cultural implications of transnational translation of literature. It is a preliminary analysis on a number of passages taken from one selected Indonesian short story by Pramoedya Ananta Toer entitled "Inem". Pram's works are rich with local cultures. Sunarto and others (2017) argue that it is important to introduce local languages and cultures along with their wisdom widely not only at the national but also international level to enhance national and global mobility. Therefore, the data source is Pram's short story "Inem" which is

one of Pram's early works along with 10 other short stories compiled in his *Cerita dari Blora*, firstly published in 1950 by. "Inem" is translated into English by Willem Samuels a.k.a. John McGlynn and published by Hyperion in 2004. "Inem" is a story about early marriage set in a poor area inhabited by people with different social levels that becomes the setting of the story.

Theoretical Concepts

Literary translation should reflect the depth and meaning of one literary work in one language while preserving its style, pace, and rhythms in the target language. Scrutiny of the links between the thought of the novelist and that of the translator is important since literary translation cannot be of literal translation, but interpretative one. It is always easy for literature readers to understand such cultural aspects as customs, practices, and traditions represented in literature written in their own language. A translator therefore has to deliver the knowledge to a reader outside the country who perhaps not familiar with the source language, to say nothing of the cultural peculiarities of it.

Postcolonial translation seems to be fitting for such purpose. To mention but two, Lefevere (1992) and Tymoczko (1999) offer translation theory in postcolonial context. They argue that translation is often framed, Eurocentric and ideologically manipulated. The translation of non-Western texts into English for global audience is loaded with Orientalist thinking. They suggest that not only should translation articulate the voice and stance of the translator, it should also make room for its relevance to the target audience. Next, it was Edwin Gentzler (2008: 5) who emphasizes that translation is not a secondary process of transporting ideas across borders, but instead "primary, primordial and proactive process that continually introduces new ideas, forms or expressions, and pathways for change into cultures". Thus, translation has to comply with (1) recognition of the global context; (2) values and perspectives exchanges and (3) cross-border and cultural understanding articulatory. Dewi has claimed that translation

involves interdisciplinary, interlingual, and intercultural activity (2016: 69). Translation should function as a negotiation channel to maintain distinct national identities in global cultural context. The essence of postcolonial translation lies on this inevitable global-local cultural border-crossing (Dewi 2018).

To become a literary translator therefore requires an acquired taste, fortitude, and aptitude. It is not an exaggeration to say that literary translators are but unsung heroes for their names sometimes gain little recognition. The translators remain anonymous, while the author whose work(s) they translated becomes famous. Excepting for Gregory Rabassa the American literary translator from Spanish and Portuguese to English known for translating Gabriel García Márquez's *One Hundred Years of Solitude* and his other works, for instance, very few translators make name for themselves. Nobody cares for the translator of Thomas Mann's *Death in Venice* (Samuelsson-Brown 2010: 5). If it was not for the works of the late Listiana Srisanti, the first few series of *Harry Potter* would not be available in Indonesian version for thousands of fans of J. K. Rowling's books in the country. Other examples abound, but it is sufficient for now to say that literary translation has its own theory-practice link in reading, interpreting, and composing a new creation – all have been the tasks handled very well by notable literary translators.

To translate literary text, the first of the three translation categories (interpreting, scientific/ technical, commercial/business translation) by Samuelsson-Brown (2010) is useful. Some of the criteria in interpretive translation to meet include: a sense of language, cultural knowledge about the subject of translation, an understanding of a similar work and creative writing skills. The translation of literary works puts more importance on the meaning. Therefore, the translator must be adept when moving from one creative style to another. Samuelsson-Brown then asserts that qualities matter more than qualifications, while listing a number of requirements for a literary translator based on the Translators Associations of the Society of Authors (2010: 5-6). The *first* requirement is the translator's passion. Not only should a

translator have a feeling for the language, s/he should be fascinated with it. The translator should therefore has an intimate knowledge of the source language (SL) and of the regional culture and literature, to say nothing of some reasonable knowledge of subjects dealt with in the work. *Secondly*, the translator should be familiar with other works by the author being translated. The *third* qualification is the hardest, i.e. "the translator must be a skilled and creative writer in the target language and nearly always will be a native speaker of it." (Samuelsson-Brown 2010: 5). As it is, the translator should be able to move from style to style when translating different works. *Fourthly*, the original work's meaning is still the goal to achieve by the translator instead of the accurate rendering of words for words. *Finally*, in order to produce a translated piece that reads well, the translator should be capable of echoing the tone and style of the original work.

Absence of Address Terms

The English version of the story, using the same title "Inem", appears in *All That is Gone* that comprises of 7 other early short stories by Pramoedya Ananta Toer. The translator needs no introduction because he is a John H. McGlynn, an American editor and translator whose Indonesian language is of near-native category with supreme interests in Indonesian literature. This graduate of Indonesian Literature Department at the University of Michigan at Ann Arbor is one of the architects of the Lontar Foundation that promotes Indonesian literature and culture internationally by translating major works in Indonesian literature. Having lived in Jakarta since early 1980s, McGlynn is hailed as "the Indonesian country editor" for *Manoa*, a literary journal published by the University of Hawaii while serving as editor to other prominent literary journals pertaining to Indonesian literature. Under the name Willem Samuels, McGlynn also translated Pram's *The Fugitive*, *The Mute Soliloquy*, *The Girl from the Coast* and many more.

Despite his flawless translation of "Inem", the translator's technique of omission and/or addition of honorifics and interjection is

worth discussing. To begin with how the characters address each other in both versions, several address terms used in the original work either disappear or domesticate in the translated version. Honorific is defined by Nordquist as “a conventional word, title, or grammatical form that signals respect, politeness, or social deference” (<https://www.thoughtco.com/honorific-definition-and-examples-1690936>). The courtesy title for the child narrator in “Inem” is non-existent, thus:

ST: “Gus Muk, aku akan dikawinkan!”
(Toer, 1994: 39)
TT: “I’m going to be married!”
(Toer, 2004: 31)

Here the term “Gus” before the proper name “Muk”, that is also Pramoedya’s own childhood nickname, shows that Inem locates herself in a lower position than her young master with whose family she lives. Culturally speaking, “Gus”, a short for “Raden Bagus” is commonly used to call someone’s son. In general Islamic boarding schools in Java, the name is given to the son of a school chaplain of the Islamic boarding school or “kiyai” (See, e.g. Zakiyah, 2018). Despite the fact that the term “kiyai” itself in the history of Javanese culture has many meanings, i.e. all Islamic scholars or religious teachers at Islamic boarding schools, the son of a respected teacher, as in the case of Pram’s father, is bestowed with “Gus” out of respect. It is worth noting that the terms “kiyai” and “Gus” had long been a tradition before Nahdlatul Ulama was established in 1928 – the most famous one being K. H. Abdurrahman Wahid or Gus Dur (Mahfud, 2010).

The English version of “Inem” never really mentions the name of the narrator. Conversely, readers of the Indonesian text need not to wonder what the name of the child story-teller is, as it is mentioned again thus:

ST: “Tujuh belas? Bapak si Mamuk baru kawin dengan aku waktu dia berumur tigapuluh tahun.” (Toer, 1994: 43)
TT: “Seventeen! My husband was thirty when he married me.” (Toer, 2004: 36)

Social class difference is therefore not seen in the English translation of “Inem”, whereas the original short story clearly displays the disparity of thoughts between the narrator’s mother and Inem’s mother. Inem was presumably a real figure who lived in the house of Pram’s family (Hatley, 1980), and Muk’s mother in the short story was inspired by Pram’s own mother.

As mentioned elsewhere, Pram’s works reflect anti-feudalistic attitudes (Dewi, 2018a). The conversation between the two women of different social strata is naturally left in the translation as if they were equals, as shown by the following passage quoted at length.

The day that Inem’s mother came to call, Inem was in the kitchen, heating water. When mother went to greet her visitor, I tagged along as they convened to the sitting room, where they arranged themselves on a low wooden daybed.

It was Inem’s mother who opened the conversation: “Ma’am, I’ve come to ask to take Inem home.”
“But why? Isn’t it better for her here?” my mother inquired. “You don’t have to pay anything for her to stay here, and she’s learning how to cook.”
“I know that, ma’am, but I plan for her to get married after the harvest is in.”
“Married?!” My mother was shocked.
“Yes, ma’am. She’s old enough – all of eight now,” Inem’s mother said in affirmation.
[...]
“We’re not rich people, ma’am, and the way I see it, she’s already too old. Asih, as you know, she had her daughter married off when she was two years younger.”
(Toer, 2004: 34)

To compare with the original,

Waktu emak si Inem menemui ibu, Inem sedang memasak di dapur. Aku turut menemui emaknya. Dan tamu itu, ibu dan aku duduk di bale berwarna merah.
“Ndoro”, kata emak si Inem, “aku datang untuk meminta si Inem”
“Mengapa si Inem diminta? Bukankah lebih baik kalau dia ada di sini? Engkau

tak perlu mengongkosi dan dia bisa belajar masak.

"Tapi, ndoro, habis panen ini aku bermaksud menikahkan dia."

"Ha?" seru ibu kaget. "Dinikahkan?"

"Ya, ndoro. Dia sudah perawan sekarang – sudah berumur delapan tahun," kata emak si Inem.

[...]

"Kami bukan dari golongan priyayi, ndoro. Aku pikir dia sudah ketuaan setahun", kata mbok Inem, "Si Asih itu mengawinkan anaknya dua tahun lebih muda dari anakku." (Toer, 1994: 41)

translation of the above passage is clearly another creation. Inem's mother in the English version comes across as confidence and affirmed. The kampong woman shows no hesitation to talk to a person of higher status. The use of "ma'am" to address the narrator's mother is equal to the word "bu" or "ibu", hence does not convey subordinate tone as in the term "ndoro".

The translator is also consistent in recounting in English the persona of ibu Muk he recreates. The narrator's mother appears to give up on mbok Inem's adamant intention to marry off her daughter. It is worthy of note that Muk's mother switched the use of "engkau" into "mbok Inem" near the end of their conversation. In Indonesian culture, addressing people by name is more polite than calling someone "kamu", "engkau" or even "anda" and "saudara". Since such sensitivity is uncommon in English, the translator recreates the statement. To express a feeling such as doubt, surprise, or anger in English, interjection "well" is useful. The translation of the following statement by Muk's mother is nicely put as follows.

TT: "Well, if you've made up your mind to marry Inem off, I can only hope that she'll get a husband who takes good care of her. [...]" (Toer, 2004: 36)

ST: "Kalau sudah jadi kehendak mbok Inem untuk mengawinkannya, ya, moga-moga Inem mendapat laki yang baik yang dapat mengurusnya. [...]" (Toer, 1994: 43)

Here, the replacement of the word "mbok Inem" to "you" is in accordance to the English

idiomatic expression. At the same time, the translator maintains the democratic tone of the conversation.

Reconstruction as Translation

A discussion on strategy must focus on the translator's attempt to restructure the sentences in ST that may be not idiomatic when translated word-for-word in TT. It would seem that McGlynn, being an avid reader of Indonesian Literature including Pram's works, takes the voice and stance of the author as postulated by Lefevere and Tymoczko above. It is the translator's comprehensive knowledge and understanding of Indonesian culture that has given him confidence in reconstructing Pram's work to suit English ears as in, for example, *Cerita Calon Arang* into *The King, the Priest and the Witch* (Darta, 2018). What follows is the ways in which McGlynn used restructuring as a handy strategy in the English version of "Inem".

First, the use of active sentences in English for the Indonesian sentences works very well throughout the translation product. The example is as follows.

TT: "It sure will," she agreed. "They'll buy me all these beautiful new clothes. And I'll get to wear a bride's dress and have flowers in my hair and powder, mascara, and eye shadow. I'm going to like that!" (Toer, 2004: 32)

ST: "Alangkah senang. Tentu saja! Nanti aku dibelikan pakaian bagus-bagus. Nanti aku didandani pakaian pengantin, dibungai, dibedaki, disipati dan dicelaki. Alangkah senang!" (Toer, 1994: 39)

Here, the translator employs Catfordian level shift; and it results in the changing of the tone. Two declarative sentences ["Alangkah senang. Tentu saja!"] are rebuilt into becoming one single direct speech ["It sure will", she agreed] to emphasize the speaker's eagerness. Tone change is important to create a particular impact in TT the way it is similarly sensed in ST (Tirtayasa & Setiajid, 2018: 205).

The second type of reconstruction includes structure shift, i.e. a change in grammatical structure between passive voice in ST and active voice in TT (in Munday, 2013). The use of prefix “di” in ST for all passive verbs is reconstructed in active verbs in TT to some degree of success. In Indonesian, “disipati” means to apply an eye lid, characteristic of Javanese bridal make-up. The use of an eye lid is aimed at accentuating the eye, correcting the shape of the eye, and giving the impression of eyelash thickness. What appears in TT, i.e. “mascara, and eye shadow” is a free translation to carry the same meaning. Next, the word “dicelaki” meaning blackening of the eyebrows and part of the pattern-drawn forehead is however omitted in TT. Reconstruction is a useful learning of each other’s language for a non-native speaker of English and of Indonesian alike.

Thirdly, the translator is aware of the need to reconstruct the original text to fulfill the communicative function in translation. Here, as often the case in translating other Indonesian literary works, sense is indeed thing of significance in order to maintain both literariness (Tirtayasa & Setiajid, 2018) and naturalness (Putranti, 2015; Kaparang & Putranti, 2018). Cultural words in “Inem” are left not translated, hence another evident of recreation as a strategy in translation. They are *kebaya* the hip-length buttoned blouse (Toer, 2004: 39); *kain* expensive length of batik from Solo (Toer, 2004: 39); *wayang kulit* performance (Toer, 2004: 40); *gamelan* orchestra, female *tayuban* dancers (Toer, 2004: 40). It appears that the explanation that follows each word is sufficient to carry the message to the readers who are not familiar with Indonesian and its local culture. In so doing, the translator has accomplished his noble undertaking to build global-local connectivity through transnational translation earlier said by Gentzler (2008) and Dewi (2018).

Conclusion

Translation of a literary work requires the balance between staying faithful to the original work and creating an artistic, unique, and distinctive piece of work so as to evoke

the same feelings and responses as the original. Literary translation is a precise, careful, and thoughtful reading followed subsequently by an equally precise, careful, and thoughtful (re)writing of the literary work. Unlike other technical writing, literary translation carries the weight of communicative and aesthetic purposes.

This study has shown that the translation of Pramoedya Ananta Toer’s “Inem” is an attempt to create another text to carry the egalitarian stance of the author. To achieve this end, the translator reconstructs some parts of the source text to fit in with understanding of the target text reader. The omission of honorifics is a noticeable skill used by the notable translator.

By way of reflection, if it is true that reading literature is reading (other) people and reading ourselves, literary translation product examined in this study truly brings the Indonesian readers to appreciate more about local culture now shared globally via translation. It is translation that allows such pride of local and national language, literature, and culture to travel worldwide, thanks to the translators –John McGlynn being one of them– who are frequently left invisible. When Charles Batteux quoted in the beginning of this article talks about the “master of nothing” of a translator, he talks instead about the translator’s possession of everything: arts, genius and diplomacy.

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Voicing The Other : Patrick Sweeting's Perspective in *Jaipong Dancer*

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Abstract

Jaipong Dancer is a novel written by Patrick Sweeting, which raises the subordination issue of women as the other. In this novel, Sweeting represents women as the other in paradox. On the one hand, women are represented as the other who is excluded from the society. On the other hand, women are represented as (the ones who are) strong, exotic and difficult to be overpowered. The problem is how Patrick Sweeting voices women as the other in his novel and the research questions are (1) how women as the other are voiced in this novel, and (2) how the writer's perspective is related to the problem of women as the other in the novel. To understand the voicing of women as the other by the writer, the researcher uses postcolonial feminism by Gayatri Spivak, especially the concept of white men saving brown women from brown men. Textual analysis method is used to find out the relations and the form of the writer's voice in the novel.

Based on the whole analysis, it can be concluded that women as the other are voiced by the writer as the ones who are strong, exotic and difficult to be overpowered. Through his work, the writer who is assumed doing civilizing mission by voicing the issues related to the subordination of women in the Third World is, in fact, silencing the voice of the Third World women and imprisoned it under the stereotype and prejudice. The perspective which is used by the writer to represent the East is the same as other Orientalists' perspectives. The voice of women in the Third World as depicted in the novel is created by the Western.

Key words: voicing, women, the other

Introduction

Jaipong Dancer is the first novel written by Patrick Sweeting, an English man who lives for several years in Indonesia. This novel raises the issue of a local woman whose profession is a dancer and her subordination problems. A white man writer talks about a brown woman, and it would be an interesting topic to discuss how the writer represents the East. In the Orientalism, the West objectification has a hierarchical power relation, where the West (*the Self*) dominates the knowledge about the East (*the Other*), and their authority represents the East based on Western perspective which is full of power

interest from the colonizer to the colonized. The West authority in representing the East creates categorization, stereotype, and representation of prejudice. This argument is refused by Sweeting. Sweeting refuses the prejudice and stereotype, but is this statement reflected in his novel or are there certain interests behind his statement which is generally understood as supporting the East. Orientalists represent the East (woman) as the one who is weak stupid, uncivilized, strange, different, and irrational. They need the West (men) who are strong, rational, and normal to release them from their weakness and stupidity.

The novel was written in 1950s and took the scene at a migrant village in South Sumatra. It tells about a Javanese classic dancer whose name is Yahyu who has an extraordinary beauty and enchantment in her village. She is an ideal woman, who is called "the exotic" by the West. All the people who see her will appreciate her perfectness. Sweeting represents Yahyu as a Third World woman who is not fully marginalized. As a Javanese classic dancer, Yahyu is categorized as a dominant woman since she has public access, and class, and is not underestimated like the other Third World Women. In this novel Sweeting represents Yahyu as a Javanese classic dancer – who in the end of the story- becomes a Jaipong Dancer. It is interesting to analyze the reason of this change since Javanese classic dance has higher hierarchy than Jaipong dance.

In his novel, Sweeting represents Third World woman paradoxically. On the one hand, Yahyu is represented as *the other*, insulted woman and excluded from her society because of her *unwanted pregnancy*. On the other hand, Sweeting represents "*the exotic*" side of Yahyu. Yahyu who escapes from her house dresses like a beggar with a dirty body, face and hair, but her acts, gestures, and the way of speaking show that she is not an ordinary woman. Everyone who meets her can feel that she is a classy, strong and exotic woman. Her appearance which is like a beggar cannot hide her exoticness. Yahyu as *the other*, makes not only men, but also all the people fall in love with her.

Sweeting's perspective about the Third World women can be seen from the relations between Yahyu and the white men in his novel. The white men are represented as the one who are powerful and have a big influence on Yahyu's life. The brown men are represented with the physical weakness. Jim Robinson, one of white men in the novel, has a role as "*White men are saving brown women from the brown men*". Jim rescues Yahyu by marrying her and accepting the baby inside her womb. What Jim does is similar to the abolition of Sati rite by British colonial in India. The West imagines the modernity as benevolent projects to rescue the Third World women from their (primitive) society.

The white men feel having responsibility to rescue and speak for the marginalized women. The "responsibility" feeling becomes a unique problem which is then manifested in real actions, but behind it lies another agenda, which is often aimed to assist their own interest. What about Sweeting's perspective in "*Jaipong Dancer*" which tries to speak and is generally understood as a support for the Third World women and their rights? Are there any certain agendas or interests behind it? Does he actually justify the West domination?

White Men Saving Brown Women from Brown Men: Voicing or Silencing

The colonial presence creates the discourse which discriminate the colonized as the weak, irrational, primitive and mystic. On the other hand, the West views the East as something exotic, interesting and sexy. The West studies the East with certain interests. The Western's writing about the East contains hidden values. Then, the discourse which is developed by the West about the East put both of them in binary opposition where one of them surpasses the other. The discourses about the East as the "other" world actually cannot be separated from the interest, authority interest, or ideology interest.

Gayatri Chakravorty Spivak brings the influential idea in her essay *Can The Subaltern Speak*. Spivak makes the women the essential variable in her theory. For Spivak, colonialism track in the past does not disappear although the independence is officially given but the main life created by the colonial still exists. Spivak questions about how the world is represented from the dominant perspective and at the same time is claimed as an action of voicing practice for the Third World marginalized people. Stephen Morton in his book justifies Spivak's position as postcolonial critic who is present for *silenced voices* as the main focus. Those *silenced voices* are the immigrant working class women with all postcolonial subjects and how the colonial history in the past brings the influence to their life nowadays.

In *Can The Subaltern Speak*, Spivak presents some social phenomena about silencing women voices in India. Spivak discusses *Sati*, a tradition of widow burning as the symbol of love and submission of a wife to her husband. When a husband dies, the wife is suggested to follow her husband by burning herself in the husband's funeral pyre. *Sati* is a form of woman subjection tied to religious tradition which gives a suicide "choice" as her own will. *Sati* is legitimated as a special sign, a standard of religious value for a woman as a good wife. In 1892 British colonial prohibited *Sati* since it breaks the law and is against humanism. At this point, the British colonial rescues the women from brown men oppressor, *white men are saving the brown women from brown men*. In his book, Stephen Morton writes: "By representing *Sati* as barbaric practice, the British were thus able to justify imperialism as a civilizing mission in which [...] they were rescuing Indian women from the reprehensible practices of a traditional Hindu patriarchal society (Morton, 2003, p. 63).

In Edward Thompson's book with the title *Sutee*, Spivak sees another problem behind British colonial presence with his civilizing mission: The problem with this book is, indeed, a problem of representation, the construction of a continuous and homogenous 'India' in terms of heads of state and British administrators, from the perspective of 'a man of good sense' who would be the transparent voice of reasonable humanity. 'India' can be represented, in the other sense, by its imperial masters" (Spivak, 1988, p. 101) It is valued as silencing native's voices who are not able to speak up and define their history of civilization. However, the prohibition of *Sati* by British colonial does not represent *white men are saving brown women from brown men*, but takes the "freedom choice" of women. Mayo suggests that the *sati* widow believes she will have an equally suspicious end: 'she escapes a present hell and may hope for happier birth in her next incarnation' (Mayo, 2000, p. 131). Mayo emphasizes that through *Sati*, the widows believe that it will avoid them from hell and hope for the happier life in the incarnation. It shows that the widow's voice still becomes the

representation created by Western perspective.

Gayatri Spivak warns the postcolonial intellectuals about the danger of their claim for the voices of the oppressed. According to her, an intellectual is not able to claim and romanticize their intellectuality to get the attention from the groups for a pragmatic purpose. That intellectual's actions for Spivak are colonial. According to her, that action hegemonizes the various kinds of oppressed groups. If the intellectual group (researcher, cultural observer, academician, etc.) wants to get involved into the oppressed group, what they can do is to report the reality of *subaltern* and *subalternity* which is not represented in social space (Spivak, 1988, p. 287). According to Spivak, the duty to narrate, report and interpret the problem of oppressed group cannot be separated from the interpreter subjection from certain point of view since the intellectual's language cannot represent the oppressed group.

Melani-by citing Jaggar's statement (1998)-explains that the intellectual role to show the bad condition of *subaltern's group* is still important by criticizing their position and terms used to speak about *subaltern*. The correction of the subject's position is necessary so that the representation of *subaltern* does not end in silencing (Budianta, 2005, p. 101).

Positioning and Voicing The Other

In relation to women, Sweeting presents the other as the one who is capable to show her superiority. Although she has a position of an *outsider*, joining a *prostitute* group, and experiencing the degradation from a Classic dancer into a Jaipong dancer with negative stereotypes, Sweeting presents the other as the one accepted by the society, getting the sympathy, even becoming the new idol in womanhood.

The ability of *the other* to be accepted by the society becomes Sweeting's way of voicing in the novel. The presence of Yahyu is well welcomed and accepted. Many women even adore her beauty. Her beauty, elegance and

soft voice show that Yahyu is not an ordinary woman. In addition, her ability to dance Classic dance makes other women adore her.

In her relation with men, Sweeting presents *the other* as the one who is able to defeat the domination of men by her exotic value. The exoticism which defeats the dominant men is a form of Sweeting's voicing in his novel. Sweeting also voices the other by presenting Jim, a white man who becomes Yahyu helper (*white men are saving brown women*). The presence of Jim is like a goldfield for Yahyu. Jim, a white man and the owner of tea plantation, wants to accept the baby in her womb.

Public marriage is Yahyu's will to voice that she is not an excluded woman anymore. It will send Yahyu to her previous position, also make her get the honor in her village. Jim becomes the access for Yahyu to raise her children in a good condition.

Yahyu voices herself by wounding her beautiful face. She does not want to be beautiful anymore. Beauty just brings her suffering. The wound on her face makes Yahyu have a choice to say "No" to men.

The author voices Yahyu by killing Hans. By killing Hans, Yahyu voices her will to be free from Hans, a white man who makes her suffer and lose her beloved. After killing Hans, Yahyu tries to kill herself, but there is no bullet left. She does this action as the voice for her bad fate.

In the end, Yahyu goes back to dance again but she joins a Jaipong dancer group. The author voices Yahyu's representation as being degraded, but she still tries to be independent and gets the money for herself.

Writer's Position and Perspective

1. The Representation of Women as Other

The stereotypes built by the West about Eastern women are about the discourse of *"the scary but seductive dragon ladies of China, the demure geisha of Japan, and the sexy belly dancers and mysteriously veiled women form*

the Arab world. The Third World women's stereotypes can be divided into two groups: *"China Doll"* and *"Dragon Lady"*. *China Doll* or *"Geisha Girls"* is the representation of Third World women who are shy, passive and exotic, and *"Dragon Lady"* is used to show the aggressive, strong and unfriendly women, as what Leong said *"an overly aggressive and dominant Oriental female"*.

Sweeting presents Yahyu as the Third World woman who is more extraordinary than the other Third World women. Yahyu lives in a patriarchal society, where women become the second class after men. When other women just dominate the domestic space, Yahyu shows that she is more dominant by having public access. Sweeting's representation is also shown by the profession of Yahyu as a classic dancer in which she usually plays the role of Sita. Sweeting shows that Yahyu is an extraordinary Third World woman because not all dancers can play the role of Sita. The hierarchy of classic dance shows that Yahyu is an Eastern woman with high values, she is appreciated, admired and loved.

In the family, the construction of culture positions women as the second class where their life is only within domestic area (Gandhi, 2006: xvi). It means, women are viewed as a low grade. However, it does not happen in Yahyu's family. Yahyu becomes the symbol of pride for her family, a classical dancer who is admired by all the people in her village. Of course, it increases the values of her family. The representation of Yahyu as *Dragon Lady* is always presented by Sweeting in his novel.

Yahyu, a strong and powerful *Dragon Lady*, should be degraded from her high position and becomes *the other* – the excluded woman. She becomes *the other* since she experiences her *unwanted pregnancy*. Yahyu changes into *the other* who cannot speak. She cannot speak for the Eastern norm that is against extra-marital sex. Yahyu, who finds her hope in Jim, should face the bad fate when she is submitted by Hans, a white man who is obsessed with Yahyu. Yahyu becomes an asset to gain power. The way Sweeting represents Yahyu as Third World woman who is strong, exotic, active and independent, is

contradictory with the end of her story. In the end, Sweeting represents the Third World women as an object who can be submitted.

2. Writer's Position: Voicing that Ends with the Silencing

Sweeting's position can be known from how he responds and voices the subordination issues that happen in the East. Yahyu who is reputed to have broken the morality because of extra-marital sex issues should face the subordination issue, that is polygamy. Sweeting tries voicing her by making her escape to find her uncle in the goldfield. This voicing articulates the desire of the Third World women to be independent. In the end, however, Yahyu's voicing ends with silencing because at the end of the novel she never becomes an independent woman. She has been degraded into a Jaipong dancer and has lived in the prostitution house, House of Young Bamboo.

Another subordination issue discussed by Sweeting is the presence of women as the other, excluded from the society. Sweeting tries to speak for the East by presenting the other as the one who is exotic and the presence is accepted by the society. On the contrary, this voicing also ends up with silencing. Although Sweeting presents the other as an exotic woman, she is never a part of the society. She is still excluded. Although Yahyu is welcome, she cannot stay as a villager because she does not obey the norm.

Subordination issue is also discussed by Sweeting is marriage value. Sweeting tries voicing the other by a public marriage planned by Yahyu and Jim. Public marriage is a way to rehabilitate Yahyu's honor. This voicing also end up with silencing because the public marriage planned by Yahyu and Jim was successfully failed by Hans. Yahyu cannot show her voice because of Hans' oppression. Sweeting's voicing by presenting Jim as *white man saving brown woman from brown man* also end up with silencing after Hans appears as white man who oppresses Yahyu's life. Sweeting who is voicing *the other* powerfully, in the end he is silencing the voice of *the*

other. This silencing becomes the proof of his position that is supporting the West.

Conclusion

Women as the other are voiced by the author as strong, hard to defeat and not easily giving up. The author shows "the exotic" powerfully. As the other, the women are able to defeat the white men who have power and authority. The author presents the women as the ones who show the resistance.

Sweeting, through his writing, which is assumed as the one who carries a civilizing mission by voicing the subordination issues in the Third World, in fact silences the voice of the Third World women and put it under stereotypes and prejudice. By his authority as the West, Sweeting represents the East based on Western perspective which is full of power interest from the colonizer to the colonized. His writing, which is assumed to stand for the East because it shows the idea of *white men are saving brown women from brown men*, is in fact full of imperial values. That imperial value becomes the reason for him to promote feminism as something important and good. It shows that the voice of the Third World women still becomes the representation created by the Western perspective.

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The Function of Humor Applied in Margaret Cho's Stand-Up Comedy: PsyCHO

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Abstract

This article discusses the function of humor in Margaret Cho's Stand-Up Comedy entitled PsyCHO. The aims of this research are to explain the humor function applied by Margaret Cho in creating humor situation in her stand-up comedy. The data in this research are oral data which is transcribed into written form. This study uses a qualitative descriptive method. According to the research in the stand-up comedy entitled PsyCHO, the researchers found that Margaret Cho tends to use humor function to create solidarity with the audiences. This is dominated by sharing strategy which is often conveyed by Cho in her stand-up comedy.

Keywords: *humor, stand-up comedy, pragmatics, jokes*

Introduction

Humor is closely related to life community. The existence of humor in society is not only used to make people laugh, but also can be used to release a tension. As stated by Wijana (2003) in his book entitled *Kartun: Studi tentang Permainan Bahasa*, humor is kind of wordplay which can stimulate people to laugh. It is also in accordance with the definition of humor by Ross (1998) that humor is everything that makes someone laugh. As one of the linguistics phenomena, the use and variation humor are growing over time. One type of humor that does exist in society is stand-up comedy. According to the Oxford English Dictionary (in Double, 2014), stand-up comedy is defined as a comedian who acts in front of the audience while telling funny things. Stand-up comedy itself appeared since the 19th century in America and Europe. America became the pioneers for some famous comics such as Sarah Silverman,

Robin Williams, Christ Rock, Ellen Degeneres, Margaret Cho, and others. Each comic has its own characteristics in delivering its comedic materials. For example, Ellen Degeneres whose jokes have a topic related to gay and lesbian, George Charlin who often touches on a religious topic, and Margaret Cho whose jokes are about racism, politics, women, and sex.

This research uses one of American female stand-up comedy that is Margaret Cho. The researches choose female stand-up comedy because there has been little research examining stand-up comedy performed by a woman, especially in terms of linguistics. Most of the researches conduct research on stand-up comedy performed by male comics. Moreover, some researches such as Lakoff and Goodman (in Hay, 2000) said that women have no sense of humor rather than men. They are not suitable for telling humor. Margaret Cho herself is well-known as a

female comic who dare to speak out about racism, politics, women, and all about sexual behavior. She was born on December 5, 1968, and grew up in San Francisco. Cho's childhood passed by unusual circumstances. She experienced several times sexual violence, abuse, torture against herself, and racism made her poured all her bitterness into the jokes. Cho also one of female comics who put criticism and satire in her material bravely. As stated by Chun (2004), that Cho tends to issue mocking Asian in her comedy material. PsyCHO is one of the stand-up comedies performed by Margaret Cho in 2015. This stand-up comedy contains jokes about police brutality, racism, and violence against women in America. In this stand-up comedy, Margaret Cho tries to convey her madness and anger into humor.

Method

This research uses a qualitative descriptive method. Stand-up comedy employed by Margaret Cho becomes the object of this study. The main source of this research is the stand-up comedy entitled PsyCHO. The researches downloaded the stand-up comedy video from www.youtube.com. This research is carried out in three stages (Sudaryanto, 1993). First is data collection, the second is data analysis, and the last is the presentation of the results of data analysis.

The researchers collected the data by using *simak bebas libat cakap* technique (Kesuma, 2007, p. 44). The researchers downloaded, listened and observed the video without being directly involved in the conversion process. After obtained the video, the data is transcribed as well as adapted to the PsyCHO video subtitle found on www.subscene.com. In addition, the researchers also divided the stand-up comedy data into three parts: opening, core which was consisted into several bits, and closing. Then, each of the sentences on the data is marked by numbers in order to make the researchers easy to analyze the data.

This research used a contextual method in which this method promoted speech situation consisting of a speaker, hearer, place, speech time, and all of these were associated with

linguistics phenomenon (Sperber and Wilson, in Wijana 2014). According to the bits in the stand-up comedy, the researchers analyze the humor function presented by Margaret Cho in PsyCHO. The contextual method was used by the researchers to analyze the function of humor. The result of the data analysis was presented in formal and informal methods (Sudaryanto, 1993). The obtained data were written into table form by using a formal method, and the explanation of the data is written by using an informal method.

The Functions of Humor

Humor also has a various function besides aiming to make people laugh. According to Hay (2000), humor has three functions that are solidarity function, power function, and psychological function. The solidarity function emphasizes the function of humor to create solidarity between members in a group. There are several strategies in this solidarity function. First, to share by expressing things about the speaker including sharing sensitive things. Sharing sensitive things also indicates that a comedian believes to the audience so that it can increase a sense of solidarity. Second, to highlight similarities or to share the same experience. According to Ziv (in Hay, 2000) humor in this strategies aims to share ideas, interests, and other similarities between speakers. Third, to clarify and maintain boundaries within a particular group. This strategy strengthens the standard accepted and agreed by the particular group. The last, to tease to strengthen solidarity, express the relationship, and maintain the strength of the teaser (Radcliffe & Brown in Hay, 2000). This can be done by teasing and insulting each other, such as jokes about a relationship, the routine life of an individual, and insulting others who are already known.

The power function has several strategies. This type of humor intentionally has the purpose of degrading other people or sending an aggressive message (Martineau in Hay, 2000). The first strategy is to control for example humor where comedian tries to control the audiences to do something. Second, to respond to the existing of the social phenomena. This strategy comes from the

facts that occur and is something judgemental. Third, to tease by attacking someone else's personal or by making criticism for other things. In addition, mocking, looking down on others, and insulting is included in this strategy.

The psychological function in humor has several strategies such as to defend by identifying the weakness of the comedian before anyone else does it. Every humor that implements this function has the purpose of protecting the comedian from criticism that may come. To cope with a contextual and non-contextual problem. Humor in this type serves to overcome problems that arise during a conversation, while humor to cope with non-contextual problems such as problems for survival that are generally felt by humans as living things, such as humor about pain, something that makes depression, and something that frightens. In addition, in terms of psychology according to Martin & Ford (2006), humor also has a function to release pressure, suffering, disappointment, anxiety, and to convey taboo things that do exist in society.

Discussion

Every humor that is raised by the comedian must contain certain intentions or functions. According to the data that were analyzed, Margaret Cho fulfills the three functions of humor in the stand-up comedy entitled PsyCHO.

1. Solidarity Function

a. To share

This strategy can be done by expressing things about the speaker and even expressing sensitive things about the comedian. The aims of this strategy are to make the audience get to know more about the life of the speaker.

(Bit 4)

103 *But I think that, like, it's-it's fierce to be that Asian, you know.*
104 *It's like we're talking about our heritage and it's awesome, you know?*

105 *But I-I like to sort of feel like exotic, you know?*

106 *I love... I love white dick. (laughter)*

107 *You know? I do.*

108 *I love... I love some white dick.*

109 *It makes me feel exotic, you know, like I want to put a, I want to put a*

flower in my hair, like... (laughter)

110 *(Korean accent): "They remind me of my homeland."*

111 *Love that.*

112 *White dick is not... you know, it's not too big so it doesn't stretch me out. (laughter)*

The data in bit 4 above illustrates the use of humor to strengthen solidarity. The context of this utterances is about Asians, especially what Margaret Cho likes as an Asian. The sharing strategy is used by Cho by telling the audience what she likes, that is a white penis. Cho clearly stated that white penis could make her felt more exotic. This is included the humor function to strengthen solidarity by expressing about Cho's life including sensitive matters.

b. To highlight similarities experiences

This kind of strategy can be done by sharing the same experiences in a group. This is also explained by Cho in her stand-up comedy.

(Bit 2)

59 *It's weird, that I think that white people, sometimes...*

60 *I think white people want to tell Asian people how they should feel*

about race because they're too scared to tell black people. (laughter)

(pause)

61 *You know, we have less melanin, we're not as intimidating, we're less likely to "shut it down." (laughter)*

The data above reveals on how white people are afraid to talk about race issue with black people. It is actually felt by Asians too, how they are afraid to talk about race in front of black people. This happens because of the dark history between Asians and black people

in America. According to the utterance number 60, it is seen how Margaret Cho shared the similarities as Asian with white people because basically, they are all afraid of talk about race issue with black people.

c. To clarify and maintain boundaries within a particular group

One of the strategies to keep boundaries or norms in a group is through humor. Here is how Cho strengthens solidarity by telling that Cho as Korean has violated the Korean culture.

(Bit 29)

947 And, uh, so, uh, K-Koreans are very, uh, they're-they're really against tattoos, it's very taboo for Koreans to have tattoos, because during the Korean War, everything was destroyed and then rebuilt by organized crime.

948 And the way that the organized criminals always recognized each other was through their tattoos.

949 So it's really controversial.

950 And so I go to the clothing-optional Korean spas in Los Angeles, which are not just clothing-optional.

951 Everybody's just naked.

952 You know, everybody's just naked and I'm just naked, with my tattoos, and, you know, walking around and Korean people are giving me dirty looks which is hard to tell.

953 It's hard to tell when a Korean is giving you a dirty look. (laughter)

954 You know, the... (laughter)

955 So I felt self-conscious.

956 So I went into, like, a sauna, you know, by myself, and I'm just sitting there in the sauna, naked, watching big-screen TV, just watching golf.

957 And the manager comes in and she's fully clothed and she's like, "Uh, could I talk to you out here? It's really hot."

958 And I was like, "Okay."

959 And so I was standing outside and she goes, "I hate to tell you this, but you are really upsetting people here with your body. (laughter)"

The data on bit 29 tells us how Korean have certain norms in their society. The use of tattoos in Korea is very taboo. It is because tattoos were once a symbol of organized criminals in Korea, so Koreans never wear tattoos. However, as a Korean, Cho precisely violates this norm. It became an experience for her when she was in a Korean spa in America. She was naked at the spa and many Koreans gave her dirty looks, even the manager of that spa asked Cho to wear her clothes because her body was filled with tattoos. It was an unpleasant experience for Cho because basically there are some rules that must be fulfilled when entering a particular group.

d. To Tease

This strategy is intended to strengthen solidarity in a relationship. Usually, people tease one to each other because they have a close relationship one to others.

(Bit 5)

133 Sometimes it's a little bit... Like, you know, it's like Asian women are too beautiful.

134 Like, they're just so beautiful, it's like nobody can compare.

135 You saw... you see good, like...

136 Sometimes there's a good couple, like, a beautiful Asian woman with, like, a beautiful white man, and, you know, it's nice.

137 But sometimes you'll see, like, a really beautiful Asian woman, and she's with the most fucked-up face, broke down, busted white man, and I'm just, like, "Bitch, are your eyes that small?" (laughter)

The data in bit 5 above describes the solidarity function conveyed by Margaret Cho by teasing Asian woman. At first, Cho told the audience that the Asian woman was very beautiful and there was no one can match with an Asian woman. Cho herself was very impressed when there were Asian women dating a good white man. However, Cho also told the audience that sometimes there were Asian women who were actually beautiful but she chose to date white men whose faces were not handsome. The data number 137

makes the audience laugh. By saying "Bitch, are your eyes that small?" Thus, Cho taunts that Asian woman who has narrow eyes.

2. Power Function

The power function in stand-up comedy emphasizes the power of a comic to be able to control the audience in order to create the goals desired by the comic. In addition, the power function can also be in the form of criticism, satire, or ridicule for others.

a. To foster conflict

Fostering conflict can be done by a comedian by sending an aggressive message or by degrading others.

(Bit 29)

965 *And I-I was a little bit I didn't know what to say.*
966 *And, you know, the ladies are looking at me and me, finally, I just said, "Uh, do you know who I am?"*
967 *And her eyes went from my enormous bush to my face and she realized.*
968 *"Oh, my God! You're Margaret Cho! I'm a really big fan! I've been to your shows. I think you're amazing! But you still have to put your clothes on." (laughter)*
969 *So I was like, "All right, but this is wrong and you are gonna be sorry."*
970 *Then I just walked away. (laughter) (imitates noisy dripping)*

The context of the bit above is about Cho's inconvenience because officers and all spa visitors at that Korean spa give dirty look to Margaret Cho. It is because they do not like seeing Cho's body full of tattoos. In the utterances number 969 and 970, Cho sends an aggressive message in a threatening manner to the manager of the spa because of her unpleasant behavior. It makes the audience laugh in that stand-up comedy.

b. To control

This strategy in humor can be interpreted as controlling a person's behavior. It also forces people to do something. Here is an example of the power function in Cho's stand-up comedy with a strategy of controlling the audience.

(Bit 18)

550 *Girl... girl, when did you see a pussy?*
551 *What... what happened, though? (asking to the audience)*
552 *It was my friend's mother. (the audience said)*
553 *Oh, no! (audience groaning)*
554 *Wait... (laughter)*
555 *Wait, why?*
556 *Wait, oh, no, no, yeah, no, no.*
557 *Wait for a second, wait for a second, wait for a second, wait for a second, wait for a second, wait a second.*
558 *What is it?*
559 *You ate the pussy? I mean and your boyfriend is like, "Oh, God." (laughter)*
560 *'Cause it's almost like you ate the pussy by proxy. (laughter)*

In the data above, it can be seen on how Cho attempts to create humor on the stand-up comedy by asking the audience directly about the vagina, how was the last time one of the audiences saw a vagina. One of the audiences answered Cho's questions, continued by other audiences' laughter because one of that audiences answered that he saw a vagina from his mother's friend. The power function to control others can be seen through bit 18 on how Margaret Cho as a comic can freely control the audience's behavior to answer her question. The audience answered Cho's question without hesitation and it made the other audiences laugh.

c. To respond to the existing of the social phenomena

Sometimes certain social phenomena that arise in society can be used as a material to create humor situation. The function of this strategy is sometimes judgmental according to the fact that occurs in society.

(Bit 25)

810 So we will go and we will teach Boko Haram a lesson about women and education.
811 So, yeah, I think I want to put together a crew.
812 I want Michelle Rodriguez.
813 Uh, I want Ronda Rousey.
814 I want... I want the scary Japanese bitches from *The Grudge* and *The Ring*.
815 You know, the... **(laughter) (pause)**
816 I want Cagney and Lacey.
817 I want Ruth Bader Ginsburg.
818 I want Courtney Love.
819 You know... **(laughter)**
820 You know Courtney Love cannot wait to behead somebody.
821 Aah! Judge Judy.
822 And Bruce Jenner.
823 It'd be so good, It'd be so good. **(laughter) (pause)**

In this strategy, Margaret Cho conveyed about social phenomena that had occurred in the society that was Boko Haram. Boko Haram had kidnapped for about 250 students from Nigerian and all of them are women. Margaret Cho made this phenomenon as a joke because she really did not want those students kidnapped by Boko Haram only for their importance. They still had an opportunity to continue their education. The humor material related to this social phenomena was conveyed by Cho as a distinctive feature in her stand-up comedy materials. It is because Cho is famous as a female stand-up comedian who dares to criticize social and political issues and other matters concerning race and sexuality.

d. To Tease

This strategy can be done by attacking others, taunting, satirizing, and making criticism for others. Here is an example of data where Cho uses this strategy to make humor situation.

(Bit 30)

1005 I was on the plane to go to England and I was on the plane and I was walking on the plane and Patti LaBelle was sitting in the first class.

1006 Patti LaBelle sees me and she goes, "Oh, hell, no!" **(laughter)**
(pause)
1007 "Oh, hell, no! You're gonna stay on your side of the plane cause you crazy!" **(laughter) (pause)**
1008 Then her eyes just followed me for the entire flight.
1009 Like like she was in a painting in a haunted mansion. **(laughter)**

The data in bit 30 shows the power function in Cho's stand-up comedy by satirizing others. The utterances number 1005 until 1009 was about Cho's journey to England and she met Patti LaBelle. Patti LaBelle is an American artist and singer. She also a black descent. Margaret Cho brought Patti LaBelle into joke material because of the dark history between Korean-American and black people. Black people hate Korean Americans. It is represented in utterances number 1006 and 1007 that showed Patti LaBelle hatred to Cho, even Labelle insulted Cho as a crazy woman. The data in bit 30 also shows on how Margaret Cho as a comic in the stand-up comedy has the power to create a humorous situation in any way, including by insinuating on how black people treat against Korean Americans.

3. Psychological Function

The psychological function in conveying humor is closely related to release the tension in a person.

a. To defend

This strategy aims to create a defense for comics by conveying their weaknesses to protect themselves or free themselves from possible criticism.

(Bit 12)

343 You know, I'm impressed by it, because of Asian women...
344 We've got a lot, but we don't have the ass.
345 I don't have... I-I don't...
346 I have, like, a fold. **(laughter)**
347 Fold, not an ass.
348 I-I just don't have, uh, that part.

349 *You know, I have a fat vagina.*
(laughter)
349 *Flat ass, fat vagina.*
350 *That's... that's never gonna be in*
fashion. (laughter) (pause)
351 *There are no songs about that.*
(laughter) (pause)
352 *It's-it's where I carry my weight.*
353 *You know, I don't...*
354 *I have no junk in the trunk.*
355 *I have junk under the hood.*
(laughter) (pause)

The data in bit 12 shows how Cho defended by identifying the weaknesses she had. Actually, Asian women are beautiful but Margaret Cho does not represent as a beautiful Asian woman. It can be seen through the utterances number 345 until 355, where Cho explained that she did not have a good buttock but her buttock like a fold that caused her buttock seemed like flat buttock. She also had a fat vagina. This is the strategy that Cho had to identify her weaknesses in her stand-up comedy and it made the audience laugh.

b. To release tension

Releasing tension in psychological function can be done by releasing suffering, pressure, and anxiety that feels by a person. Here is an example of how Margaret Cho uses this strategy in her stand-up comedy.

(Bit 26)

824 *I like thinking about my, my bucket*
list.
825 *Like, if I have a bucket list it would be:*
first, I want to go to India and
throw acid in the face of every man who
ever threw acid in the face of a
woman.
826 *That would be great.*
827 *I'd feel really good!*
828 *Just to Wicked Witch some*
motherfucker who did that, it'd just be
great.
829 *Then I want to go to Russia, I want to*
kill every gay-basher that I ever
saw on the Internet, um...
830 *I want to come back here, I want to*
kill every child molester, every

rapist, and anybody who unnecessarily
abused an animal.
831 *Oh, Yeah.*
832 *Michael Vick's fucking dead.*
833 *Fucking dead.*
834 *Uh, a whole bunch of Catholic priests*
are going down. (laughter)
835 *Like, Jerry Sandusky, fucking dead.*
836 *All the-the fucking people that tried*
that killed Matthew Shepard,
fucking dead.
837 *And I-I are serious.*

Bit 26 above shows how Margaret Cho released her deepest hatred and desire by pouring it into humor. The utterances number 824 until 836 showed that Cho hated a man who was arbitrary to a woman, child molester, rapist, Michael Vick as a suspected animal torturer, Jerry Sandusky a perpetrator of rape and sexual violence against children, and criminals who tortured and killed a student named Matthew Shepard. The utterance number 837 showed Cho's response to these criminal cases. Humor which material was raised from criminal cases was conveyed as a form of Cho's anger toward deviant things that actually happened in this world.

c. To convey taboo things

A strategy that is carried out in the psychological function of humor is by conveying taboo matters. Not everyone can talk about this taboo in a serious scope, therefore another alternative to discuss taboo matters is by using humor.

(Bit 9)

217 *Her funeral was hard.*
218 *It was, it was all comedians there.*
219 *Everybody was crying.*
220 *It was here in New York City, and*
everybody was crying, crying.
221 *It was a big temple.*
222 *Just everybody, every comedian you*
know is there, and it was so hard,
'cause we were all crying so much because
we had lost our mother.
223 *And Howard Stern delivered the*
eulogy.

224 And he was crying, he was crying,
which is sad to see...

225 So sad to see him crying.

226 And finally, through the tears, he
managed to speak, and he said, (in
a deep voice): "Joan... Rivers... had such... a
dry... pussy." **(laughter)**
(pause)

227 "Her pussy... was so dry, it was like a
sponge."

228 "And when she would get in the
bathtub, all the water would get
absorbed in there. **(laughter)**

229 Like... (imitates water whooshing)

230 And Joan used to say that if Whitney
Houston had as dry... **(laughter)**
a pussy... as Joan... she would still be...
alive... today. **(laughter) (pause)**

Bit 9 is one of the examples Margaret Cho uses taboo things in her stand-up comedy. This incident was based on a true story at the funeral of Joan Rivers, one of the famous comedian in America. Howard Stern, who was in charge of giving a speech at that time, deliberately mentioned the dry vagina of Joan Rivers. Actually, that kind of joke is very rude if it is expressed during mourning situation. However, Stern had a reason why he did it at the funeral, it was because he did not want the attendance to be too sad with Joan's death. This taboo thing that was told by Cho actually made the audience laugh.

Conclusion

According to the research in the stand-up comedy entitled PsyCHO, the researchers found that Margaret Cho tends to use humor function to create solidarity with the audiences. This is dominated by sharing strategy which is often conveyed by Cho in her stand-up comedy. Sharing strategies are carried out by expressing things about Cho's life, whether it is sensitive or not. In the PsyCHO stand-up comedy, Margaret Cho often shared her life story from the first Asian family sitcom she starred in, revealing on how her body is fat and contrary to Asian women who are famous for their beauty, sharing ideas and opinions about what is on Cho's mind.

In addition, through the comedy, Margaret Cho is able to freely express

sensitive things that happen to her so that the audience can get to know Cho personally. The function of humor in this stand-up comedy is dominated by solidarity function with sharing strategy as the most used strategy. This humor contains Cho's madness and anger towards her experiences and cases that occur in this world. Margaret Cho tries to make this tragic situation into humor and share them with the audience so that the audience can get to know various aspects of Cho's life.

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