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DIASPORA - LITERARY WORKS OF INDONESIAN IMMIGRANTS IN AMERICA IN THE 2010

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Abstract
Diaspora literary studies have been extensively conducted in the world of literature. However, Indonesian diaspora literature has not been conducted widely in the Indonesian literature studies. To begin with, this study examines the diaspora literature written by Indonesian immigrants in America in the 2010s. The first genre of Indonesian diaspora literature by Indonesian immigrants in America in the 2010s includes the history novel, *Only a Girl: Menantang Phoenix* (by Lian Gouw) which talks about the history of Chinese society in the Dutch-Indonesian era until the Indonesian independence and *Candik Ala 1965* (by Tinuk R. Yampolsky) which tells the history of G/30/S/PKI. The second is the short story genre, which is *Mantra Maia* (by Sofie Dewayani) and the third are memory stories, which is *This is America*, *Beibeh* (by Dian Nugraheni) both of which raise the issue of Indonesian migrant communities in America. Diaspora problems are always related to the identity construction. The identity in *Only a Girl: Menantang Phoenix* is the migratory tendency and avoidance of racial conflicts inherent Chinese people, who migrated to Indonesia, and who eventually migrated to America. The identity in *Candik Ala 1965* is the Indonesian political migrants in America who position themselves as the victims of violence in the Suharto regime. The identity contained in the *Mantra Maia* short stories collection is a new world (America) that makes the migrants experience the psychological tension between success and failure of adaptation. The identity depicted in the memory stories of *This is America*, *Beibeh* is the identity of the Indonesian migrants who are able to adapt positively, by always comparing their new experiences with their old experiences in Indonesia.

Keywords: diaspora, Indonesian diaspora literature, genre, identity

Introduction
        Diaspora literary studies have been conducted extensively in the world of literature. However, Indonesian diaspora literature has not been much conducted in the Indonesian literature studies.
        The emergence of Indonesian diaspora literature was triggered by the political imbalance in Indonesia in 1965 which caused Indonesians to migrate abroad. In the future, the Indonesian migration abroad, especially to America, is

strongly influenced by various factors, including economics, education, marriage, and others.

The Indonesian immigrants abroad will produce diaspora cultures, including diaspora literature. This literary work is closely related to the problems of the community identity. In this case, identity is understood as "the process of becoming," a dynamic entity as a result of the construction of the old and present cultural root negotiations, and the result of dialectics among entities, races, and nations.

In the year 2010s, there is a phenomenon of Indonesian diaspora literature written by Indonesian immigrants in America. The researchers assume that this phenomenon is important and interesting to be studied to enrich the knowledge of Indonesian literature history.

The main purpose of this study is to describe and to study the Indonesian diaspora literature produced by the Indonesian immigrants in America, which was published in 2010s. This study will look at the publishing process, literature genre, and community identity that is constructed in the diaspora literature.

In this study, the Indonesian diaspora literature is focused on (1) literary works whose original version are in Indonesian language, (2) literary works whose original version are not in Indonesian language, but have been translated into Indonesian language. For this second type, the focus of the study is the literary works that have been translated into Indonesian language.

This study of diaspora literature in America is a part of a major study on the fundamental issues pertaining to function and position of diaspora literature in the discourse of modern Indonesian literature history. This paper is a result of a preliminary study in tracing and explaining various diaspora literature, which includes genres (poetry, prose, drama), language, publishing process, and the authors beginning with the most recent literature, published in the 2010s.

Comprehensive articles and research on Indonesian diaspora literature have never been conducted. This is evident from the entry on the online Wikipedia encyclopedia, which does not mention the existence of Indonesian diaspora literature entries. Meanwhile, the idea of diaspora in the context of world of literature has been widely written. Some of them are "*Peranakan Self as a Diasporic Palimpset: Shirley Geok-lin Lim Torn between Diaspora and Nostalgia*" written by Yu-te (Tom) Kuo and published in *Colloquim on Diaspora and Asian Fiction Diaspora in Literature* and uploaded on *www.zephyr-edu.tw ../diaspora% 2002*. The paper shows that Shirley Geok-lin Lim Torn's works are classified as Malaysian diaspora literature. Shirley Lim was born and raised in Malaysia and has long since moved to live in America. Her works are about the problems in Malaysia. Another study on Chinese diaspora literature was recorded by Wang Ling-Chi & Wang Gungwu in *The Chinese Diaspora* (2003).

The idea of Indonesian diaspora literature was written by Amir (2009) entitled "*Membaca Realitas Sosial di Indonesia melalui Sastra Diaspora*". The article is a recession of the Indonesian version of the collection of *Cerpen Mini Yin Hua*. Originally, the work was written in Chinese by the Chinese writers spread across Indonesia. The short stories raised the problems of Indonesian people in Indonesian territory. This collection of short stories is translated into Indonesian language by Wilson Tjandranegara.

The idea of diaspora was also written by Holid (2006) entitled "*Diaspora Orang Indonesia di Amerika Serikat*". This article is also in the form of book reviews of Sofyan Dewayani's short story *Mantra Maira*. The short story is written in Indonesian language and tells the story of Indonesian women living in America with various backgrounds and reasons. The work was written by Sofie who lives in Illinois, United States.

The existing research only examines the "exil literature" of Indonesia, which is the beginning of the literature of Indonesian diaspora. Specifically, exil literature refers to the notion of literary works of Indonesian authors who migrate abroad or cannot or were not allowed to return home after the 1965 G/30/S/PKI political incident. This scientific paper on Indonesian exile literature has been conducted by Hersri Setiawan entitled "*Sastra Eksil Indonesia*", which was presented at a workshop on "*Indonesian Exiles: Crossing Cultural, Political and Religious Border*", in March 2009, Canberra, Australia.

The study which specifically discussed the Indonesian diaspora literature works was conducted by the researcher in 2015 and funded by LPPM USD, entitled "*Identitas Tionghoa dalam Sastra Diaspora Indonesia: Studi Kasus Novel Only a Girl karya Lian Gouw*". This is commencement study of Indonesian diaspora literature mapping.

Diaspora

Human tendency to communicate and interact is not a phenomenon that emerges recently. These symptoms appear in line with the development of human civilization. Whether for the motive of developing power, politics, survival, and slavery; it has been a long time since humans are out of their closest social environment. This is what leads to the movement of people from one region to another, both in the form of individuals/families and in large waves.

It is this migration that generates the term immigrants. Cohen (2008) notes that human immigration has occurred since the Babylonian era of Jews, immigration of African slaves to America, as well as immigration of Chinese to Southeast Asia and Europe. The immigrants who have long lived in new areas form a new culture which is called diaspora.

Diaspora generally refers to the society's lives in foreign lands far from their homeland. Culturally, they still have a bond with the identity of their ancestors in their homeland. Usually, diaspora is associated with colonialism, oppression, and slavery, causing collective trauma to the society. This causes them longing to go home. However, that cannot be done because they have to live in exile (Cohen, 2008, p.2).

Brown (via Aji, 2014, pp.50-51) reveals that the phenomenon of the diaspora that occurred during these two centuries, has led to the displacement of the population which later changed the face of the earth; among them, the transfer of slaves from Africa across the Atlantic, the merchants and workers from China, Europeans who migrated to North America, South Africa, Australia and New Zealand, as well as Indians who are spread throughout the world in a large number.

Migration of Indonesian population abroad is triggered by the unstable political situation in Indonesia. In the context of modern Indonesian literature, it has begun since the incident of G/30/S/PKI. These migrating populations form a diaspora culture, and the resulting literary work is called Indonesian diaspora

literature. In this study, the literary works studied are (1) the literary works whose original version is in Indonesian language, (2) the literary works whose original version did not initially use Indonesian language, but have been translated into Indonesian language. For this second type, the focus of the study is the literary works that have been translated into Indonesian language.

Post-colonial

The term post-colonial is used to interpret the whole culture in a region that was once colonized by the Western (European) power from the beginning of colonialism history until present time. The post-colonial study in literary work is intended to be a study of the conditions of the world throughout and after the dominance of European colonizers and the various effects emerged in the contemporary literature (Ashcrot, Bill, 2003, p.22).

Meanwhile, Bandel (2013: 139) explains that the word post-colonial is used to refer to the realization that colonialism, especially European colonialism since the 16th century has substantially changed the world. Although formally the colonialism had ended with the independence of the former colonies, the relation of global power remained in line with what had begun in colonial times. European countries and new superpowers (especially the United States) remain economically and culturally (neo-colonialism) dominant. Post-colonialism is an attempt to understand the reality of the present-both in the post-colonial state, as well as in the (former) colonial country-by focusing on the relation of global power and its history.

Tony Day and Keith Foulcher (2002, p.8) say that post-colonial studies and post-colonial literary criticisms specifically look at how literature presents various post-colonial themes such as identity issues, hybridity, identity negotiation, immigration, mimicry, central and peripheral contestation and various other symptoms.

Post-colonial studies on literary works should not be associated with the author's intention (Ratna, 2004 & 2016). Instead, it is important to reveal how these post-colonial themes are presented aesthetically in literary works. The themes in the post-colonial approach include diaspora and identity.

Identity

Issues of community identity, are very closely attached in diaspora literature. Identity in this case, is understood as "the process of becoming". Identity is a dynamic entity as a result of the construction of old and current cultural root negotiations, as well as the result of dialectics among entities, races, and nations.

The concept of identity in this study is reinforced by the idea of Mercer that identity is often a crucial issue when it is on the verge of a crisis, where identity is assumed to be stable and certain - replaced by doubt and uncertainty (in Wedon, 2004, p.1). Conditions of uncertainty always make people try to find a new identity. And in fact, this uncertainty is caused by the variety of identity-forming elements that do not merely come from one cultural aspect; especially in the post-colonial and global era when people of different races and ethnicity are interconnected.

Furthermore, Wedon asserts that identity is formed socially, culturally and institutionally (2014, p.6). Socially, the construction of identity is influenced by inter-human relations. Culturally, the construction of identity is related to the

roots and dynamics of the culture. Institutionally, identity is often constructed and formalized by a particular institution such as a country that provides its identity to its citizens. The theory of identity will be used by the researchers to achieve the third research objective, namely the formulation of community identity constructed in the literary work using post-colonial approach.

Method

In order to obtain a comprehensive overview of the research problem, this study utilizes a post-colonial approach. This approach embodies literary works about Indonesia written by people who have experienced the migration process. The cultural product of this migratory person is diaspora culture, one of which is diaspora literature. Diaspora culture and literature are very intense in constructing the identity of society.

The data required for this study were obtained from two sources, namely: primary data source and secondary data source. Primary sources are obtained directly from Indonesian diaspora literature figures. Secondary data source is the source of writing the data obtained from libraries, both literary works and literary reviews on Indonesian diaspora literature. These secondary sources can also be subdivided into online sources (internet) and offline sources (library).

The data collected through the stages of data collection will be classified according to the common genres, namely prose, poetry, and drama. This genre will be seen from the early versions of the language, its publishing process, and its author.

In order to examine the identity of the society contained in the literature, the main method of data analysis, namely the method of thick description was employed. In conducting a thick description, the method of intertextuality was also employed to reveal the relationship or conflict of meaning between one cultural product with other cultural products.

The thick description method was originally presented by Geertz (1998, pp. 1253-1278) to examine the cultural ideas behind a cultural phenomenon. This method is used to compensate for the close reading method developed by New Criticism by linking the cultural codes in the text analyzed by reconstructing the various practical and socio-cultural structures surrounding the text, which are not explicitly referred to by the text (Budianta, 2006, pp.10-11).

The "thick description" method is a method for understanding a cultural product by detailing its complex layers of meaning in the underlying cultural codes. Geertz himself in his article entitled "*Thick Description: Toward an Interpretive Theory of Culture?*" (1973, p.25) explains the meaning of "thick" as an action to constantly explore the same thing. Geertz compares this method with the method of manuscript analysis which is conducted by sorting out the structure of meaning, codes, and determining its social basis or value (Budianta, 2006, pp.10-11). The "thick description" method focuses on things that seem unimportant but have many details in certain cultural praxis. By focusing on the details, it is expected that the interaction of various discourses with institutions, societies, and other cultural elements can be studied and revealed (Bressler, 2007, pp.221, 364). It can also be expressed in contradictory forces inherent in various discourses within a culture.

Analysis of research data is also reinforced by the Hermeneutic method, especially as developed by Paul Ricoeur (Klemm, 1983, pp.74-108). In Ricoeur's Hermeneutic theory, what is needed in interpretation is to understand the nature of the discourse, the aspects relating to the text, the process of textual understanding, and the subjective conditions in the understanding of the text. With regard to these points, interpretation can be done by achieving results that can be called adequate.

Findings and Discussion

In this study, Indonesian diaspora literature in the United States is focused on (1) the literary works whose original version is in Indonesian language, (2) the literary works whose original version did not use the Indonesian language, but have been translated into the Indonesian language. For this second type, the focus of the study is the literary works that have been translated into the Indonesian language.

The authors, literary works, languages, and also the process of publishing the Indonesian diaspora literature written by Indonesian immigrants in America were found from the searches on the internet, studies to several publishers and also the libraries.

Lian Gouw in Only a Girl: Menantang Phoenix

Lian Gouw was born in Jakarta in 1942 from a father who owned a weaving factory and a mother who was a housewife. The political situation in Indonesia around the 1960s made her and her family, as Chinese descendants, depressed. This condition made her, her husband and two children migrate to America (precisely in 1962).

At the beginning of her life in America, she did a lot of work, such as working at the hotel at night because she had to take turns taking care of the children with her husband, dealing with the apartment property, leasing agent, etc. After the children were married, she began to develop herself with informal learning such as creative writing, critical reading, and literary reading.

Currently, she focuses on handling Dalang Publishing whose field of work translates Indonesian literary works into English and publishes them (correspondence of the researcher with Lian Gouw (2015). Dalang Pubslihing published *My Name is Mata Hari* by Remy Sylado (original title of *Namaku Mata Hari*), *Potions and Paper Cranes* by Lan Fang (original title of *Perempuan Kembang Jepung*), *Kei* by Erni Aladjai, *Daughters of Papua* by Anindita S. Thayf (original title of *Tanah Tabu*), *The Red Bekisar* by Ahmad Tohari (original title of *Bekisar Merah*), *Love, Death, and Revolution* by Mochtar Lubis (original title of *Maut dan Cinta*), *Cloves for Kolosia* by Hanna Rambe (original title of *Aimuna dan Sobori*) .

Lian Gouw's first novel was *Only a Girl* in English in 2009 which is published by Publishamerica publisher, LLLP, Baltimore. In 2010 this work was published by Gramedia Pustaka Utama with the title *Only a Girl: Menantang Phoenix*. This novel revolves around three generations of Chinese descents who live in Indonesia in the fast changing era (1932 - 1953), namely the Netherlands, Japan, and the independent Indonesia. The identity of the Chinese diaspora in Indonesia is also strongly illustrated in this novel which is constructed through the values, attitudes, choice of life, and political orientation of the three generations of

Nana and Ocho (grandmothers), Caroline, Chip, Ting, Po Han (children) and Jenny and Edie (grandchildren).

The Chinese identity in this novel includes social and cultural identity, politics, economy, and women. The first three identities are closely related to the Dutch political policy to the privileged status of Chinese citizens who place their positions under the Dutch and above the natives. This identity is not an absolute being, but a dynamic, a "process of becoming" as a result of the old and present cultural constructions, and the result of interethnic dialectics.

Chinese social identity shows that the main characters in the second and third generation have Dutch nicknames, even though they have Chinese names. They have the courage to determine their marriage in Dutch. They use Dutch and feel strange and reluctant to use Malay. After the Indonesian independence, they were less amenable to Chinese and indigenous marriage. They prefer to marry fellow Chinese. While for the first generation, they still maintain the Chinese tradition: ancestral worship, cooking cuisine, and prioritizing in group marriage to Chinese.

The Chinese political identity shows that the second and third generations are oriented towards the Dutch. They even joined the Dutch underground struggle. After Indonesia gained its independence, the third generation left Indonesia to live in the Netherlands and America. They tend to avoid the anti-Chinese racial issues in Indonesia that were very strong at that time.

The first generation of the upper classes tends to be ambivalent in responding to the political tendencies. They were more inclined to behave that the Chinese were neither Dutch nor natives. They considered the Dutch-oriented political option to take many casualties. However, the first generation of the lower classes' political identity is not depicted. However, if seen from the language, culture, and education; they are more inclined to the Chinese.

The Chinese economic identity is depicted higher and better than the natives. The lower classes of the Chinese were also depicted to have native servants.

The identity of Chinese women shows that the older generation is subordinated because they cannot give birth to a son. The second generation has more freedom in determining their marriage, work, and children. They are no longer subordinated due to gender. Even the third generation has the freedom to set their goal as high as possible, that is to go to America.

The overall identity of the Chinese in *Only a Girl* boils down to one identity, namely migration and the avoidance of racial issues. The first to the third generation of Chinese in Indonesia is the result of Chinese migration to Indonesia; they form a new culture, the diaspora culture. The third generation who were Indonesian migrated again, to the Netherlands and America. The main figures in this generation choose to migrate to America because there are fewer racial issues there. It is linear with the choice of the author, Lian Gouw, who also migrated to America in 1962.

Tinuk R. Yampolsky in Candik Ala 1965

Tinuk R. Yampolsky was previously known as a short story writer by the name of Tinuk Rosalia. She grew up in Solo and was active in the arts and culture community in the city. Since she was married to Philip Yampolsky in 1987, she moved to America to Champaign Illionis to be precise until now.

The *Candik Ala 1965* novel was published in 2011 by Kata Kita publisher. The decision to choose Kata Kita publisher was because Tinuk did not have much time to offer the novel to a more established publisher. She also revealed that *Jurnal Perempuan* was also willing to publish the novel. (researcher's interview with Yampolsky on July 29th, 2016.

Tinuk admitted that the novel is based on the fact of her experience of G30/S/PKI when she was a child to when she was an adult. Therefore, it is not exaggerating if the researcher assumes that the experience of Nik (the main character of this novel) is not much different from the author's experience.

The novel is set place in Solo, written when Tinuk was in America. It was from that distant place that she remembered, constructed, and wrote down the very dark history of 1965 that she saw and felt when she was a child. Thus, the embryo of this novel is already in Tinuk's mind when she was a child. In addition, she was able to finish it when she has migrated to America since 1987, a time when the New Order was at the peak of their power. In America, she teaches Indonesian at Yale University. On that occasion, she had the time to do research at the Sterling Library (the main library at Yale) which stores a collection of newspapers and magazines about Indonesia from the 60-70-80s (the researcher's interview with Tinuk on 29/07/2016). That fact results in this work having historical truth as well as comparison with similar situations and era in Cambodia.

This novel serves as an answer to the question of little Tinuk (9 years old at that time) against the incident of G/30/S/PKI which back then she should not respond to or ask about.

Structurally, this novel revolves around the main character of 7-year-old Nik who became the witness to the turbulent times of 1965. She is the youngest child, with four older brothers who are already in their adulthood. Her mother is an elementary school teacher who treats her like a child and does not allow her to ask questions and know many things. Likewise, when she asks about the reason for his older brother *Mas* Tok who suddenly moved to her home in Solo with his son and his wife. *Mas* Tok's mother-in-law even comes to their house late at night, weeping, and telling her that her other children are gone. Then, for many days *Mas* Tok's mother-in-law also stays at her house.

After a shootout in the afternoon, the next morning *Mas* Tok burns all his books. Meanwhile, her three older brothers are rarely home. They are active in political activities in a chaotic turbulent era. The next day two Erpekad people ransack Nik's house. They make sure whether there are LEKRA people in the house. Fortunately, *Mas* Tok's books were burned two days earlier. For the sake of security, because *Mas* Tok is regarded as a PKI sympathizer, *Mas* Tok moves to another island with his family.

Little Nik develops her dancing hobby until she meets a young man named Kun who invites her to a dance show in political activities, especially to prepare for the 1974 elections. The relationship between Nik and Kun is getting closer, and they are dating even without the blessing from their parents. Finally, the parents do not allow Nik to dance anymore, not because they are afraid of Nik getting closer to Kun, but they are traumatized by the art (dancing) activities used for political activities.

Afterward, there is a leap of time into the 80s when Nik is an adult. In this part, Nik is positioned by the author as a speaker who talks about the people she

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meets; she does not talk about herself. Nik meets the poets and tells about the poet's poignancy about the central versus the margin literary power, about the Manikebu that dominates the literary system in Indonesia. She also meets with Tris, her childhood friend who is now an amateur singer in a nightclub. She also meets the stuttered poet who pretends to be insane to protest the madness of the times.

This novel ends with Nik's account of the people who become the victims of 1965 politics in Indonesia as well as the political victims in Cambodia. It seems that the author wants to align the trauma and fate of the victims of mass punishment in these two countries. The story is overtaken by Nik's attempt to seal the condition of her oldest brother *Mas* Tok who is separated from his family for being a PKI symphatizer.

Nik's encounter with *Bu* Sul, a figure from Gerwani Pusat becomes the end of Nik's story. From the information from *Bu* Sul, Nik finds out the information about *Bu* Arum, her late mother's friend in Solo. Mrs. Arum used to be a tender and a beautiful woman, but she was arrested for being alleged as a LEKRA follower. From *Bu* Sul, Nik knows that *Bu* Arum has passed away.

> *Keempat wanita itu diambil lewat tengah malam. Dalam truk yang tertutup, derumnya menembusi senyap jam-malam menuju ke timur kota.....*
> *Tak ada yang bertanya-tanya. Mereka dijajar di mulut jurang. Gemeresak air terjun itu dekat benar kedengaran di bawah kaki. Beku gulita malam, teriakan yang tak terpahamkan, dan Dor! Dor! Dor! (Tinuk, 2011: 220-221).*

From the reading of the novel *Candik Ala 1965* and the interview with Tinuk, it can be concluded that the character of Nik and Tinuk are the figures who cannot be separated from the dark trauma against the 1965 dark incident in Indonesia. The trauma was the cruelty of the New Order government against her closest people, namely her brother, her mother's friend, and other artist groups. This trauma in her childhood is so attached to her that she carried it until her adulthood and migrated to America.

The identity depicted here is the political identity of Indonesian migrants in America to see the political condition of the nation. She places herself on the side of the victims who are traumatized by the violence of the Suharto regime that could be voiced when the author becomes a migrant in America. This work serves as a defensive and critical form towards the violence and oppression by the New Order government to its political opponents, as well as to the innocent people.

Sofie Dewayani in Mantra Maira

Sofie Dewayani studied at ITB. Now she decides to abandon all that she had learned and moves on to the field of literature and humanities by pursuing a doctorate program in literacy education at the University of Illinois, USA.

She also identifies herself as the author of children's books and children's literature researcher (*Media Indonesia*, 23 November 2015).

Mantra Maira was published in 2010 by Jalasutra publisher. This work is a short story anthology consisting of 11 works that have previously been published in *Tempo* newspaper, *Femina* magazine, and *Republika* newspaper. These eleven short stories are divided into 3 sub-sections, namely "*Teks dan Internalisasi Individu*" consisting of 4 short stories, "*Modernitas dan Identitas*" consisting of 4 short stories, and "*Kelas dan Literasi*" consisting of 3 short stories.

Because of the sub-sections that seem like a scientific paper that Anwar Holid (2010) suggests that the look of this anthology is serious. According to him, the seriousness has started from the preface of the book which is written by Prof. Faruk H. entitled "*Keluar dari Tulisan: Sebuah Ujicoba untuk Sastra Pasca-Aksara*". Using the Saussurean approach, Faruk argues that the short stories in this *Mantra Maia* clash the writing with the world of experience, so that it seems to simply reproduce the old tension, the tension between language and the world of experience (p. 11). Sofie Dewayanti herself also gives an introduction to her short story anthology entitled "*Catatan Kecil: tentang Aksara dan Kita*". Based on the thoughts of Jack Goody, Walter J. Ong, Shirley Brice Heath, both Faruk and Sofie wrap this eleven short stories with a literacy theme.

Of the eleven short stories in this anthology, three short stories tell the story of Indonesian migrant women living in the United States for various conditions and reasons. The women figures migrated to the United States for continuing their studies and some were working as illegal laborers. This new world makes them experience the tension between the idealism of adaptability and the failure of adaptation. The tension between success and failure in adapting to the world around them, is the most prominent theme in this anthology work, until it produces psychological problems for the characters in the stories.

The first short story of *Mantra Maira*, is about an Indo teenage girl named Maira who has difficulty in facing her mother (Indonesian migrant). Maira is more familiar with English than Indonesian. She does not know who her father is, while she watches Robbie, his mother's boyfriend, living in the same house with her. During a big fight before Robbie leaves home, her mom demands Robbie to marry her. However, "Robbie says, her mother just pretends to love her. That her mother only wants a fake marriage for getting the American citizenship document" (Dewayani, 2010, p.5). When Ninin, her grandmother, comes from Indonesia, Maira asks her mother to make up a story that Robbie is her late father and that her mother works as a secretary in a law firm, not as a cashier at a Chinese restaurant (a job that in this context is illegal for migrants). This is a portrait of the failure of the migrants to adapt to their new world.

The short story of "*Jalan Bata*" tells the character of I, Alia, who befriends Lateef, a man who was born and grew up in California. This man makes Alia's heart beat fast. Although actually Alia is already married and her husband lives in Jakarta. Lateef's parents from Pakistan come to America as doctoral students. Other things about Lateef are known by Alia via internet. When talking of a novel for multicultural literature class assignment, Lateef cynically comments "Typical female novel ... Of course I hope that the multicultural turbulence after the nine eleven tragedy is raised more. But, of course Ali wants to talk about personal upheaval in women migrants. Cultural conflict has always been a universal theme" (Dewayani, 2010, p.36). A month passes, and Lateef moves to California without telling her. Alia only knows about Lateef's moving through Lateef's blog. This condition describes America as a place where people from different countries meet, get acquainted easily, and go easily as well. There is no personal closeness. At the same time, there is a cynical representation of a male from Pakistan to the issue of female migrants.

The short story of "*Dialog Dua Nama*" (Dewayani, 2010, pp.61-74) raises the story of Sri Prihatini, a middle-aged Javanese woman who changes her name

to Fabiana Martinez. She changes her age and actualizes herself as a Hispanic descendant to be able to easily work as a shopkeeper in America to support the family. She falls in love with a middle-aged man who becomes a supplier in her shop. There is a dialogue in her heart between herself as Sri Prihatini and herself as Fabiana Martinez.

The short story of "*Ketika Tuhan Berjubah Putih*" (Dewayani, 2010, pp.75-80) begins with a background picture as follows. "Our mosque is like a grim cave that is estranged from the excitement of Christmas cheerfulness. Only in this mosque are people running quickly to save their bodies from the bite of cold naughty wind. The mosque is an occasional shelter, while the shops and malls are out there in colorful decorations." Then, it is continued by the story of a Muslim family in America that is tempted to buy sale goods at Christmas. The mother wants a purple coat and the husband wants a camera. While the wishes of the children are muffled with the advice, "We are not celebrating Christmas". The child mumbles, why do Muslims not have Santa Claus in red who always smiles and gives presents? Why do Muslims have a God dressed in white? During the trip to the store, their car stalls. The money which is planned to buy the coat and the camera is eventually used to repair the car. In the midst of panic repairing the car, the youngest child goes missing. She is reunited to her parents by a native Iraqi Mosque *imam* in white cloak. The boy says that he has been helped by the God in white cloak. Through that event, this Muslim family has regained their original identity.

The identity depicted in these short stories is the tension of American migrants in facing a new world. This new world makes them experience the tension between the idealism of the success in adaptation and the failure of adaptation.

Dian Nugraheni in This is America, Beibeh

Dian Nugraheni was born in Purworejo, Central Java, December 7, 1969. After finishing her study at the Faculty of Law of Gadjah Mada University in 1994, she worked for several companies in Jakarta. She also lived for two years in Purwokerto before leaving for America. She left with her two daughters to America for winning the green card from the Indonesian Embassy following her husband who lived there first. Not long after living in America, she got divorced from her husband.

Because of her move in America with this green card, she has the facilities to be an official resident and can work legally. However, she does not have the right to vote in the General Election.

In order to survive, she financed her two children by working as an employee at one of the Sandwich stores in the University of George Washington (Washington DC, US) complex. She currently lives in Virginia, about 15 minutes from Washington DC.

Reading *This is America, Beibeh* which was published in 2013 by *Kompas* publisher, is like reading the memories of N.H. Dini's *Padang Ilalang di Belakang Rumah*. The difference is that Dian's book contains a collection of short memorable stories. Dian originally wrote these stories on her Facebook account, telling the stories of Dian's memories of her daily life in a new environment with her two children, in America.

The collection of writings in the book *This Is America, Beibeh* is divided into 6 chapters and each chapter consists of several writings as follows: (1) *GE Supermarket*, consisting of 7 writings, (2) *Deli, Kedai Sanwich*, consisting of 6 writings, (3) *Orang Amerika*, consisting of 10 writings, (4) *Alam Amerika*, consisting of 5 writings, (5) *Budaya Amerika*, consisting of 11 writings, and (6) *Sekolah di Amerika*, consisting of 11 writings. The division of the chapters is based on Dian Nugraheni's experiences in relation to those matters.

The first writing in this book, entitled *'Betapa'* begins with a clear phrase indicating the beginning of Dian's life as a migrant in America, "This is the art of living in a foreign country, all things are new, all things are different, we always have to learn and adapt" (Nugraheni, 2013, p.3). That positive expression colors Dian's following writings. Eventhough adapting and surviving in America is difficult and hard, Dian is able to live it well using her experiences in Indonesia and the Javanese values embedded in her life.

There are features in Dian's writings that construct a migrant identity in this work, (1) adaptation as a migrant viewed from a positive point of view (2) comparing her experience in America using her life experience in Indonesia (Java), (3) America is a good country, (4) her love of Indonesia and Indonesian language, and (5) education in America is more humane and fun.

Quite often, Dian always compares her past experiences in a humorous way. When she was assigned as a cashier at the Deli Sandwich shop at the University of Washington, she initially had a hard time getting to know American coins.

> Si pemilik menjawab dengan sangat tenang. "Dalam dua minggu, kamu akan terbiasa dan hafal luar kepala harga-harga barang di sini…"
> Aku sama sekali tidak percaya. Memang butir-butir Pancasila yang segitu-gitunya saja jumlah butirnya. Itu saja susahnya minta ampun untuk menghafalnya, apalagi barang-barang kecil sebanyak ini…?
> Sekarang masalahnya aku tak kenal mata uang Amerika yang recehan, Penny (satu sen), Nickel (lima sen), Dime (10 sen). Repotya lagi, mesin kasirnya kuno, kemampuan si mesin hitung ini cuma menjumlah, tak ada item bayar dengan uang berapa, kembaliannya berapa. (Nugraheni, 2013, p.39).

Positively, the note ends with "It's been the fourth week I work as a cashier. It's getting better and running well.... Okay my friends, let's keep the spirit. Do not be afraid to try." (Nugraheni 2013, p.41)

Likewise, when she has to first adapt to become a sandwich maker in a small kitchen in Deli outlets, the following is her expression:

> Dapur ala Amerika tentu sangat asing bagiku, berbagai macam daging, dressing (saus), keju, roti, dan semua bahan makanan yang sangat banyak jumlahnya itu, masing-masing punya namanya sendiri, dan harus dicocokkan dengan jenis sandwich yang dipesan.
> Seminggu pertama, pastilah masih banyak trunak-trunuk, bingung… (Nugraheni, 2013, pp.68-69).

With a positive tone, she ends her writings by the words, "ha ha ha, wherever it is, life is full of color ... So even though I'm in the kitchen which is narrow and hot, I always want to be happy" (Nugraheni, 2013, p.74).

By the time she had to adapt to the seasons in America, she welcomed them well even though Dian's anxiety was also depicted. She illustrated that in America there are many channels or bureaus explaining about the weather in a single day or even in a week. Thus, Americans will prepare well when going out of the house. However, she was very anxious to keep protecting her two children, when strong winds and rain hit her apartment until the tree in front of her apartment collapsed. She was very happy and comfortable to enjoy the winter with the snow falling and spring that displays many flowers.

Like any migrant anywhere, there is an attempt to always compare the experiences she encounters in America with the experiences she has experienced in Indonesia. When she served as a cashier with the consequences of memorizing rapidly the shards of American money, she compared it with her difficulty in memorizing the Pancasila items.

When Dian encounters the process of making sandwiches every day, she compares it with her experience of buying *gudeg* when she studied in Yogyakarta. According to her, sandwiches and *gudeg* are both mixed. *Gudeg* was mixed by the seller with bare hands while taking the chicken claws, *tempe*, tofu, vegetable jackfruit, etc. The sandwich maker tucks vegetables, cuts of meat by hands that are coated with rubber gloves by the maker.

When migrant children start studying in America, they undergo the "High Intensive Language Training" program. After about three months, they are tested and if they pass, they can directly study together with other children. This is very different from that in Indonesia; according to Dian ... "I imagine in Indonesia which in fact has a lot of other regional languages, this regional language problem is often a scourge for the children themselves as well as their parents. They do not get the new regional language with an intensive program, but still have to follow the test and even the examination. (Nugraheni, 2013, pp.265-267).

The characteristics of migrants' identity are her positive views of America. According to Dian, human rights are highly respected in America. This is evident from the school appeal letter to the parents of the students. There is no impression of coercion, it seems to be an appreciation of the difference of the nation. Education in America is very good; this is seen through (1) attention to the importance of respecting parents and teachers, (2) the US government acts that education is the right of all children in the world so that they free all the children education in public schools for all nations, (3) curriculum by using appropriate English learning methods and techniques that are easy for migrant children, (4) develops and greatly appreciates children expression, (5) there is a special training for teenage girls.

However, other than her admiration for America, this text describes the love of migrants to the nation and their homeland, Indonesia. Through the writing entitled "*Berbahasa*", Dian's effort to keep talking using the Indonesian language with her children when at home can be seen. Though her youngest son often feels it is difficult to understand the meaning of his mother's words. (Nugraheni, 2013, pp.191-195). Through the writing entitled "*Sebuah Surat untuk Anak-anakku*", the full love of the homeland is reflected. The letter was written during the anniversary of the Indonesia's independence on August 17, 1945. "Remember your nation, striving to uphold the dignity of the Indonesian people. Do not despair when you hear bad news about Indonesia. Please pray for blessing so that

the children of Indonesia in America, smoothly carry the task of the nation to raise the Red and White flag (Nugraheni 2013, pp.196-198). Likewise, through the writing entitled "*Pentas Angklung Kolosal di Washington*", the love of the national anthem of *Indonesia Raya* is reflected (Nugraheni, 2013, pp.207-213). The writing ends with "Tears are unbearable when I put my right hand on the left chest, following, voicing the song of *Indonesia Raya* .... Whatever, My Indonesia, you are mine, and I am yours."

This book also illustrated the negative things about living in America, that is the existence of homeless people who live in the city park, the forecasters on the roadside, the people asking for money by lying, the people making money by forecasting, and the condition of the nature that in many ways is not friendly, that is often in the form of rain accompanied by lightning and wind and hot air but humid so that it feels like living in a sauna.

Interestingly, Dian can accept the negative things the way she is, she anticipates them with pleasure and with carefree attitude. Even for things that were initially judged negatively, Dian was able to take the lesson, and she finally followed that attitude and made it an identity. This is seen in the writing "*Bule itu Pelit*". At first she judged that Americans were stingy because they were not ashamed to pick up coins that fell nearby, which did not belong to them; they also never miss a change of money that might only be two penny be it famous lawyers, soldiers, or even professors; Americans are diligent in picking up shopping vouchers; young people who are dating will pay for their own snacks. Finally, after a long time in America, she concluded that the attitude is a picture of a careful, meticulous and appreciation of money, no matter how small. This is because people in America have to work hard to earn money. Then, Dian realized that she also ended up following the "stingy" behavior of the Americans.

Conclusion

The studies on Indonesian-diaspora literature written by Indonesian immigrants in America in the 2010s include *Only a Girl: Menantang Phoenix* by Lian Gouw, *Candik Ala 1965* by Tinuk R. Yampolsky, *Mantra Maia* by Sofie Dewayani, and *This is America, Beibeh* by Dian Nugraheni.

Based on the genre, the literary works consists of firstly the history novel of *Only a Girl: Menantang Phoenix* and *Candik Ala 1965*. These two diaspora novels raise the issue of history in Indonesia. The second is short story genre, which is *Mantra Maia* that talks about the Indonesian migrants' problems in America. The third is a memory story, which is *This is America, Beibeh,* that also tells about the Indonesian migrants' story in America.

In the form of a table, the American-diaspora literature genre is described as follows.

Tabel 1: American-Diaspora Literature Genre

Fiction/ Non-Fiction	Type	Title of Work	Problems of the Story
Fiction	History Novel	*Only a Girl: Menantang Phoenix* *Candik Ala 1965*	Historical events in Indonesia
Non-fiction	Short Story Memory	*Mantra Maia* *This is America, Beibeh*	Indonesian migrants in America

The identity constructed in Indonesian diaspora literature written by Indonesian migrants in America is as follows. The history novel *Only a Girl: Menantang Phoenix* by Lian Gouw reveals Chinese identity in their migration in Indonesia which includes social and cultural identity, politics, economy, and women. The first three identities are closely related to the Dutch political policy to the privileged status of Chinese citizens who place their positions under the Dutch and above the natives. The overall identity of the Chinese leads to one identity, namely migration and avoidance of racial issues. The first to third generation of Chinese in Indonesia is the result of Chinese migration to Indonesia; they form a new culture, which is the diaspora culture. The third generation in Indonesia migrated again to the Netherlands and America. The main figures in this generation choose to migrate to America because there are fewer racial issues. This is linear with the author's choice, Lian Gouw, who also migrated to America in 1962. In addition, in this work, there are two layers of diaspora, which are the identity of Chinese diaspora in Indonesia written by the Indonesian diaspora in America.

History novel *Candik Ala 1965* by Tinuk R. Yampolsky reveals the political identity of Indonesian migrants in America to see the political condition of the nation. This politics puts itself on the side of the victims who were traumatized by the violence of the Suharto regime that can be voiced when the author is in America. This work serves as a defensive and critical form towards violence and oppression by the New Order government to its political opponents, as well as to the innocent people.

Sofie Dewayani's *Mantra Maia* short story collection reveals a new world (America) identity that makes the migrants experience a tense between the idealism of successful adaptation and the failure of adaptation. This tension of success and failure produces a psychological problem for Indonesian migrants in America.

The memory stories in *This is America, Beibeh* by Dian Nugraheni reveals the identity of Indonesian migrants in America as follows: (1) adaptation as migrants viewed from a positive point of view (2) comparing migrant experiences in America based on the experience in Indonesia (Java), (3) America is a good nation, (4) love of Indonesia and Indonesian language, and (5) education in America is more humane and fun.

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THE MULTIPLE ROLES OF HEANEY'S LANDSCAPES:
A MIRROR OF LIFE AND ITS DILEMMA

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Abstract
This paper discusses the timeless appeal of the poetry of Seamus Heaney, the poet laureate of Ireland and Nobel Prize winner for literature (1995). This paper traces the early developments of Heaney's poetry and highlights how the creative genre offers a dialogic platform (even in the 21st century) for national and political issues. Heaney's poetry transcends geographical boundaries with its evocative imagery and fluidity of time and space that is alluring, enigmatic, and striking. This paper will then discuss how multiple roles of Heaney's metaphorical landscapes from his five collections of poetry (from 1966 to 1979) namely *Death of a Naturalist, Door into the Dark, Wintering Out, North,* and *Fieldwork* are not merely poems about the nature, the environment, and Ireland but are instruments about his socio-economic/political views concerning idyllic Irish rural life, memories, nationalism, sectarian violence, colonial British rule, and his Catholic faith. The discussion of his selected poetry offers a deep intimate insight of Heaney's earlier poetry that mirrors Irish life and its struggles with nationhood.

Keywords: seamus heaney, poetry, nationalism, identity, politics

Introduction
        Seamus Heaney was born on 13th April 1939 in the townland of Mossbawn, County Derry, Northern Ireland (Morrison, 1982, p.13) The son of a Catholic farmer and cattle dealer, Heaney attended a local primary school in Anahorish and later he won scholarships to St. Columb's College, Derry (1951-1957) and from there he completed his tertiary education at Queen's University Belfast (1957-1961) achieving a first-class honours in English language and literature. He was active in a local dramatic society and published several poems in the university's undergraduate literary magazine. His later years in academia were spent teaching at St. Thomas's secondary school, Belfast, St. Joseph's college, Queen's University and later as a guest lecturer at University of California in 1971. His more popular works include *Death of a Naturalist* (1966), *Door into the Dark* (1969). *Wintering Out* (1972), *North* (1975), and *Field Work* (1979). Heaney is a Foreign Member of the American Academy of Arts and Letters and was Professor of Poetry at Oxford University (1989-1994). In three decades of writing poetry, he has won numerous literary awards, the most notable being the Nobel Prize in Literature award in 1995.

Seamus Heaney, being an Irish writer from Northern Ireland, now still under British rule, distinguishes himself as the second greatest writer from Ireland after William Butler Yeats (1865-1939). Coming from turbulent Northern Ireland where the current political situation is still unresolved between the IRA and the British government, Heaney writes in a multiplicity of themes that are relevant to his beloved homeland and to his inner self. This paper will discuss his earlier works that cover multiple landscapes of the Irish countryside to its lifestyle, from rural to urban and the transforming and evolving scenery drifts along various concerns ranging from his childhood memories in County Derry farm to wider social and political aspects as well. What is equally imperative in this paper is how Heaney utilizes poetry as a quest to understand and discover a historical framework to analyse the current political turmoil and this paper will also demonstrate Heaney's use of metaphorical landscapes (such as the landscapes of nature and the human mind) as a bridge to understand the social and political issues that affect Ireland.

Being Ireland's most celebrated poet, Blake Morrison (1982) comments that one of Heaney's "ambivalence concerns his response to the recent history of Northern Ireland, the crisis of which has placed poets under the compulsion to respond" (p.15). In this, Heaney finds himself torn between what Elmer Andrews comments as "…the sectarian crossfire with fellow Catholics pressuring him to write political verse and liberal critics congratulating him on not taking sides" (Andrews, 1988, p.1). Heaney's earlier poetry is often mired with "a sense of deep loss and even moral guilt" ("This is not a Spade: The Poetry of Seamus Heaney," 2007). Being a nationalist, Heaney found it ironic to be using the language of the colonizers to highlight the deep seated issues that trouble the inner psyche of the Irish folk but being a public poet, Heaney realizes that the role of language should have its importance to serve the community. Perhaps this is what Heaney meant when he says in his prose work, *Preoccupations*. "Art has a religious, a binding force, for the artist. Language is the poet's faith of his fathers and in order to go his own way and to do his proper work in an agnostic time, he has to bring that faith to the point of arrogance and triumphism" (Heaney, 1980).

Method

As a literary paper, the qualitative approach is utilized with textual analysis and close reading is the method employed in understanding the poetry of Seamus Heaney. This paper discusses selected poetry from Seamus Heaney's earlier collection such as *Death of a Naturalist*, *Door into the Dark*, *Wintering Out*, *North*, and *Fieldwork*. Comparison is made between the poems and a thematic approach is undertaken to analyse the poems to the overarching concerns of the paper. This approach is common in literary analysis as the text(s) is/are the central focus of the discussion. For a more comprehensive understanding, comparisons with other literary works will be done to widen the analytical scope of the analysis.

Findings and Discussion

Heaney's first two volumes of collected poetry *Death of a Naturalist* and *Door into the Dark* offer us a glimpse of the landscapes of Irish rural life. The landscapes in Heaney's poetry portray an outlet for his imaginative mind to

explore the boundaries inaccessible by the explorations of the human self. It is through the landscapes of the mind that he conjures up images of the past that speaks well of historical occasions as well as its associations with the future. In Heaney's first collection "*Death of a Naturalist*" the landscape of nature also returns to his childhood experience. The poem begins with a scenic description of a flax-dam being populated with new life in the lines:

All year the flax-dam festered in the heart
Of the townland; green and heavy-headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell.
There were dragonflies, spotted butterflies,
But best of all was the warm stick slobber
Of frogspawn that grew like clotted water
In the shade of the banks.
(Heaney, 1988, p.5)

The force of nature unleashing its fury on the persona encapsulates Heaney's portrayal of the natural landscapes from its stage of innocence to its wrathful burst of energy and violence.

Then one hot day when the fields were rank
With cowdung in the grass the angry frogs
Invaded the flax-dam; I ducked through hedges
To a coarse croaking that I had not heard
Before. The air was thick with bass chorus.
Right down the dam gross-bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.

This sudden physical encroachment by the frogs shows the demystifying of nature as a benign landscape that many thought it to be. This wild play of the imagination demonstrates Heaney's tapping into the vivid universe of his childhood world of experience, creating the rituals of rural life that project and gratifies our tactile senses to the sounds of nature. By the projection of past images too, is Heaney's way for an answer for the future, Elmer Andrews comments "Heaney's preoccupation with his own childhood is indicative of a pietism which looks for an inviolate origin, a pure source. In childhood, the poet may recognize the secret moments of his deepest self. The response of the child are the primary movements of his humanity, and finds and enlarges his freedom" (Andrews, 1988, p.8).

In the poem "Follower", Heaney (1980) describes his father ploughing the fields, while he is the follower that cannot catch up with the energy sapping activity so much so that he "stumbled in his hob-nailed wake/ Fell sometimes on the polished sod;/ Sometimes he rode me on his back/ Dipping and rising to his plod" (p.18). Thus in this poem, the rural farming landscape provides Heaney

with a scenario of his doubts and "self-consciousness about the relationship between 'roots and reading', the live and the learned" (Andrews, 1988, p.8). It is here too that Heaney searches for answers to his roots; the ploughing of the land symbolizes his deep search for his identity, a truly difficult task when Heaney was young but eventually he bridges this with the symbiosis between the landscape and the poet, by means of his poetry that reconciles the tension. Heaney does this by studying the works of Patrick Kavanagh whose dilemma seems to parallel to Heaney's, especially the conflict between the poet and life on the land longing for "the city of Kings/ Where art, music and letters were the real things" (Heaney, 1980, p.137). Heaney thus learns from Kavangh the "management of ironic points-of -vantage on his material promoted the expression of more subtle, complex feelings about the relationship between the poet and place" (Andrews, 1988, p.9).

Thus in *"Death of a Naturalist"*, Heaney (1988) writes of the simplicity of Irish rural life that soon is to be linked with larger issues at hand. From the spectrum of colours in "Blackberry-Picking" (p.7):

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as knot.

To the vivid and descriptive "Churning Day" (p.8)

Where finally gold flecks
began to dance. They poured hot water then,
sterilized a birchwood bowl
and little corrugated butter spades.
Their short stroke quickened, suddenly
a yellow curd was weighting the churned-up white,
heavy and rich, coagulated sunlight…"

Heaney's poetry reaffirms the old way of Irish life against a modern world of changing values and the fast – paced rhythm of it that threatens the old way of living. Heaney combines the landscapes of nature and the molding of it in his imagination to eventually enter the embracing arms of solitude, peace and tranquility or in the words of Elmer Andrews, "desire to enter into communication with mystery-is expressive of his notion of art as divination and revelation" (Andrews, 1988, p.27).

Thus, the landscape panorama that Heaney frames in his first collection of poetry gives us a flawless image of life fully equipped with its beauty, serenity as well as its rustic charm. But there is more to this than just picturesque poetry. One must consume the poetry of Heaney with its entire dynamics as well. Andrews comments that

> It is only when we attend to the details of Heaney's recreation of the rural world that we find implications of a larger social and moral order, an inheritance for which the poet feels incapacitated by his own sensibility. There is a notion of discontinuity, a feeling of loss, a sense of guilt, an apprehension of violence as

well as of beauty, lying deep in things. These feelings constitute in germinal form the basic postures and dynamics underlying Heaney's entire poetic oeuvre (Andrews, 1988, p.23).

In Heaney's second collection, *"Door into the Dark"*; we are thrusted into the imaginative stores of his mind in near darkness. The title itself comes from the poem entitled "*The Forge*" which describes metaphorically a place where ideas of the imaginative creation is conceived and produced by force by the blacksmith. The darkness is a place of reverence for Heaney because it's from the darkness itself comes forth the flames of the forge that bends and twists the shapeless ideas of the mind into the sharpest creation. The blacksmith's tool is the anvil that is used to create the fruits of his labors. Heaney describes it powerfully in the lines.

The anvil must be somewhere in the centre
Horned as a unicorn, at one end square,
Set there immoveable: an altar
Where he expends himself in shape and music
(Heaney, 1988, p.20)

Similarly in "*The Thatcher*", Heaney (1988) associates it with another power of creation, that is the weaving and transformation of nature's raw materials into creations of a bygone era, this speaks well of his intention to bring forth into light the traditional craftsmanship of an ancient era. The "*Thatcher*" is described as having "a Midas touch" (p.21).

Couchant for days on sods above the rafters
He shaved and flushed the butts, stitching all together
Into a sloped honey comb, stubble pitch,
And left them gaping at his Midas touch.

This power of creation is similar to that of the blacksmith and Heaney unravels this too, in the creative force of the ancient landscapes of Ireland known for its myths and lore. In the poem "Bogland" (Heaney, 1988. p.41) 19 this damp, murky and unscenic landscape fascinates Heaney, "Heaney's poetic realm he identifies it in 'Bogland', is not the wide-ranging expansive prairie: it is vertical rather than horizontal, lying in the depths of personal and communal experience" (Andrews, 1988, p.34).

Heaney perceives the bog land in the poem as a representation and expression of the Irish culture. It is also a landscape that Heaney tries to expound further upon the roots of Ireland by unraveling and shedding the layers upon layers of mystery that surrounds his poem. This is well expressed in the lines:

Melting and opening underfoot,
Missing its last defination
By millions of years.
They never dig coal here,

Only the waterlogged trunks
Of great firs, soft as pulp.

Our pioneers keep striking
Inwards and downwards,

Every layer they strip
Seems camped on before.
The bogholes might be Atlantic seepage
The wet centre is bottomless.
(Heaney, 1988, p.41).

The bog pits being a part of the landscape of Ireland for so long never could reveal much of the country's origin. Even though relics of the old and fossils from a pre-Christian era were uncovered from the bogs, an excavation of the entire area never could reveal much of Ireland. Its deep centre acts as a black hole that is timeless and never ending. Elmer Andrews comments that:

> There is, in Heaney's poetry, sense of Ireland as an old dark, the secret depths, the cultural past, the pioneer in search of origins runs the risk of getting lost in mists and swamps…beyond all possibility of renewal, lies the formless, primeval level of history and consciousness-the mysterious source of life (Andrews, 1988, p.35).

Heaney often writes of the past so that he can write on the future, therefore the poet traces his love of poetry back to his childhood days. Similarly he does this for his love for nature too. From the first two collections, Heaney gradually extends the explorations of his self to the explorations of the landscape and its relation to the communal past. The landscape is sacramental for Heaney as he uses it once again in his third collection of poems, "*Wintering Out*" (1972). Morrison says, "What '*Wintering Out*' does is to explore the deeper structures of present hostilities, the way in which the divisions of the Protestant and Catholic communities are embedded in the language and topography…he continues to draw from a rich store of personal memory, but also opens up much wider perspectives of history" (Morrison, 1982, p.39) In Heaney's selected prose, "*Preoccupations*", he writes of the physical land that assumes various roles including implicit social and historical dimensions embedded in it. In relation to this, "*Wintering Out*" portrays Heaney's concerns of the political crisis in Ireland in the 1970's as well as Heaney's obsession with the peat bog that revels the past and the future events of Ireland all together.

Heaney's poetry in "*Wintering Out*" gives us the impression that he does not leave the charm of the Irish world but instead moves deeper into the heart of his Irish roots by naming certain places of his youth. Names like "*Derrygarve*", "*Anahorish*", combines the roots of the natural Gaelic languages with the native tradition and topography of the Irish countryside to portray the sweeping river, an image of the Anglo-Irish dialect that sweeps across the "shiny grass and darkened cobbles" (Heaney, 1988, p.47) The poem "*Broagh*" (which means riverbank) is another example of what John Wilson Foster says as "another small hymn to a Londonderry place—name which also rehearses in sound the landscape it labels" (Foster, 1995, p.34) The rain in the poem:

ended almost
suddenly, like that last

gh the strangers found
difficult to manage.
(Heaney, 1988, p.55)

The Irish place-names, pronunciations and its identity with the land are Heaney's way of reviving the importance of the Anglo-Irish dialect from being swamped by the Anglo-Saxon language and tradition. Not only does Heaney searches for the 'Word', the poem "*Toome*" gives light into Heaney's search for the core of his homeland.

My mouth hold round
the soft blastings,
Toome, toome,
as under the dislodged

slab of the tongue
I push into a souterrain
prospecting what new
in a hundred centuries

loam, flints, musket-balls,
fragmented ware,
torcs and fish-bones
till I am sleeved in

alluvial mud that shelves
suddenly under
bogwater and tributaries,
and elvers tail my hair.
(Heaney, 1988, p.54)

Heaney imagines the way the word "Toome" is pronounced, by means of moving ones lips forward and lifting the tongue. By means of this "soft blastings", he finds "loam, flints, musket-balls, fragmented ware, torcs and fish-bones…" from the "souterrain". Morrison (1982) describes the word as "underground chambers scattered in there thousands about Ireland, often associated with ancient burial mounds and occasionally used to store away smuggled goods and arms" (p.44). Heaney's description of the "alluvial mud" describes this successful act of reaching his "primeval source of his selfhood and race…He has done so not by leaving his native ground but by looking into it more deeply; he chooses excavation rather than exile" (Morrison, 1982, p.44).

"*The Tollund Man*" meanwhile is another of Heaney's bog poems that well illustrates his passion for the Irish political martyrdom as he connects the images of bodies in Danish bogs dating to the Iron Age to the real political situation in Ireland. "The dead bodies are sacrificial victims to the Mother Goddess, Nerthus, the goddess of the ground, who requires new bridegroom each winter to bed with her in her sacred place in the bog, to ensure renewal and spring fertility" (Andrews, 1988, p.64).

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Heaney's portrayal of the "*Tollund Man*", found in the depths of the bog is an image of renewal and hope. The sacrifices committed in the past are similar to the sacrifices done by his countrymen against the rule of the British. Therefore, it provides an understanding to the violence that continues in present day Ireland. The modern day violence of Ireland is a continuum from the past; the blood shed is for the benefit of Mother Ireland. Heaney also treats the poem as a kind of devotion.

I could risk blasphemy,
Consecrate the cauldron bog
Our holy ground and pray
Him to make germinate

The scattered, ambushed
Flesh of laborers, stockinged corpses
Laid out in the farmyards.
(Heaney, 1988, p.62-63)

Heaney perceives the man to be a "possible intercessor to which the poet would pray to redeem his slaughtered countrymen" (Andrews, 1988, p.64) Heaney sees the motivation that drove the sacrifices to be committed in the past to be similar to the Irish cause and their fight for independence. The "*Tollund Man*" is an ancestor to the modern day Irish political martyr and Heaney pictures the persona going to the Aarhus museum where the body is kept, to offer up to his prayers perhaps for a revelation or an answer to Ireland's political crisis.

Heaney's next collection "*North*" is considered as one of his darkest collections of poetry. While in "*Wintering Out*", Heaney tries to find a metaphor for his beloved Ireland, "*North*" is a detailed development of "setting ancient situations, perceived with freshness and immediacy and with a sensitivity to their disturbing and awe-inspiring mystery, against contemporary situations" (Andrews, 1988, p.84). While Heaney's other collection offer some form of hope and sustenance, "*North*" is a collection that speaks well of the darkest moods that prevail in Heaney's mind. Nevertheless, Heaney took a great leap of faith in his fourth collection, offering us no longer rustic and peaceful descriptive poems but his adamant and personal views that critics had argued, long overdue. Robert F. Garratt (1995) speaks of the "*North*" collection as framing "contemporary events within a larger historical narrative of ancient Celtic and Norse lore, metaphorically connecting the sectarian killings in Northern Ireland to the ritualized human sacrifice of pre-Christian Jutland. Here was the book that reviews felt were long overdue: an Irish writer confronting and interpreting the social and political issues of his day" (p.22).

This fourth collection is vital to the development and complexities of his other collections. There is a growth of the landscape and the mind. Heaney's references to the Iron Age society, Viking myths and legends, the rituals of the Catholic and Celtic including other ancient saga's as well, provides him with sources for his poetic debate without being accused of "partisanship". Therefore by doing so, Heaney is careful that should his poetry encompass politics, he is careful that it should not serve them. He writes to clarify his expression, his

feelings and to give light to his search but definitely not to instil hatred in others. His preoccupations with the bogland are still obvious in "*North*" and this can be seen in the lines of "The Graubelle Man".

hung in the scales
with beauty and atrocity:
with the Dying Gaul
too strictly compassed

on his shield,
with the actual weight
 of each hooded victim,
slashed and dumped.
(Heaney, 1988, p.111)

The bog "transforms and preserves what it contains", (Shapiro, 1995, p.22) which is naturally true as in many archeological findings, near perfect bodies or artefacts that preserves the memories of the past, it even projects the violence of ancient killings long before the existence of a country named Ireland.

In the poem "Kinship", the violence of the past is mingled with sexual overtones as the bog is seen to be a place of dark mystery, exuviating an almost sexual kind of love. The bog is described as an "Insatiable bride/ Sword swallower, casket, midden,/ floe of history" (Heaney, 1988, p.116) Heaney now ventures in and out of his bog stronghold with the images of human sexuality and violence mingles together. The poem "Punishment" meanwhile sees the poet identifying with an ancient body of a female found in a bog. Obviously murdered, his sorrow turns to guilt in the following lines,

I who have stood dumb
when your betraying sisters,
cauled in tar
wept by the railings,

who would connive
in civilized outrage
yet understnd the exact
and tribal, intimate revenge.
(Heaney, 1988, p. 112)

The person then is dumbstruck as he watches her "betraying sisters" being shaved, tarred and tied to the railings in Belfast by the IRA s a punishment for dating British soldiers. He does nothing but finds himself torn between the feelings of approval and outrage. Stallworthy (1995) comments "his indictment is directed less against the betraying sisters than against the onlooker-himself-who would connive with those who inflict this punishment, whilst admitting to contradictory feeling of 'civilized' outrage and 'tribal' satisfaction" (p.181). However we simply must not judge Heaney as a brute that agrees with this kind of political violence because his expression is a poetic response or as Bernard O' Donoghue (1994) puts it "…the writer who has always declared the wish to

represent the writing self as n example of the experiencing observer. So the judgment in he poem is not a moral or political one; it is an artistic one" (p.74).

In "Funeral Rites", Heaney portrays a Catholic burial and links it to the burial of Gunnar, a Viking hero and shows a "sadly repetitious and minimal ceremonies occasioned by 'each neighborly murder' in the Northern Ireland of the mid-1970's" (Hildebidle, 1995, p. 40). The poem is his method of linking the present with the past, of Viking heroism and present day Ireland. The death of the Viking is seen to be a beautiful moment.

Men said that he was chanting
verses about honour
and that four lights burned

in corners of the chamber:
which opened then , as he turned
with joyful face
to look at the moon
(Heaney, 1988, p.95).

What lies beneath this serenity is in fact the act of murder. Though the poem is edifying, Heaney is not too optimistic about the hopes of amity. "*North*" remains Heaney's response to the demands that public poet should have moral and social obligations as well in his writing. He has bowed to the pressures to write about the 'Troubles' and he has finally delivered.

Heaney's next collection entitled *"Field Work"*(1979) is written when he spent 4 years in the Republic in an area called Glanmore. His work represents a scaling down of his vision, no longer is he writing about the unlimited boundaries of the North, instead *"Field Work"* is concentrated on a smaller scope, the field, rather than the expansive landscapes of the mind and soul. His work is focused upon the community and its members. This collection mourns the death of his friends and contains six elegies though he has moved south, the Ulster sentiments in him is predominantly strong. Heaney has brought with him south his poetic voice and new meaning in his preoccupations and style.

The first poem "Oysters" opens with a feast as the poet and his friends are dining on oysters by the seaside. The oyster suddenly brings about some political and historical conscience in the poet.

Over the Alps, packed deep in hay and snow,
The Romans hauled their oysters south to Rome:
I saw damp panniers disgorge
The frond-lipped, brine-stung
Glut of privilege
(Heaney, 1988, p.139).

The poet is taken aback for a while and for once thinks of himself like the plundering Romans who once "split", violated", "ripped and shucked and scattered" the precious shellfish a long time ago. To proceed would be an act of historical plunder all over again but then he continues to gorge himself deliberately saying "And was angry that my trust could not repose/ In the poetry

of freedom/ Leaning in from sea". The poet decides that his fortitude shall not be dogged by historical events anymore instead he shall now rely on his poetic imagination. No longer will his "own sexual and political anxieties keep him from resting in the material happiness of the day;"(Vendler, 1995, p. 48) but instead he relies on the searching's of his mind.

"At the Water's Edge" describes a scene at Newry in 1972; sometime after British paratroopers shot 13 civil right marchers that henceforth became known as Bloody Sunday. The place is described as a spiritual waste land. The holy place was deserted, "Carved monastic heads/ Were crumbling like bread on water", even the pagan statues are falling apart such as "On Boa the god-eyed" and the basin that held holy water once now contains rainwater. The poet therefore looks up at the sky, hoping for a sign from God but what is prominent is "the thick rotations / Of an army helicopter patrolling" (Heaney, 1988, p.142). The poet longs for spiritual sustenance, hoping for an outlet for his expression but then what comes forth is political sustenance from the incidents of that fateful Bloody Sunday.

In "Casualty", Heaney writes of an acquaintance that was killed by a bomb blast when he defied the curfew on the neighborhood imposed by the IRA. Heaney uses this poem then to explore his relationships with "the tribe" that finally ends with the following lines.

As you find a rhythm
Working you, slow mile by mile,
Into your proper haunt
Somewhere, well out, beyond…

Dawn- sniffing revenant
Plodder through midnight rain,
Question me again
(Heaney, 1988, p.150).

Heaney feels that his poetic vocation had occasionally alienated him from his people and his friend who was killed appears again and again as a ghost that questions him repeatedly his ways defying "the tribe". Heaney does not answer but then what appears is "the primary of mysterious, elemental forces, carrying him beyond the time---bound politics of the tribe" (Andrews, 1988, p.125).

Conclusion

Heaney thus uses his power of the language to transgress the constraints of "the tribe". He asserts his own independence in the end and celebrates it as a kind of "artistic activity" (Morrison, 1982, p.78). Heaney rejects some of the old values of the past and in *"Field Work"* reasserts himself in the quest for his own identity and meaning. In his journey for poetic development, he reaches a completion of that journey that began in 1966. His search for the answer in the Irish landscape is found in his poetry, a platform of political attitudes that mirror the desperateness of a situation that needs to be addressed.

Heaney's poems are for him the main medium of which   he works his art; that is sowed his ingenuity and the belief of the struggle to protect his believes,

and also "to speak out for injustice." ("Violence in Seamus Heaney's Poetry," 2017). Poetry, according to Heaney should have its own "vindicating force" and an authority of its own. This is what Heaney (1986, p. 93) meant in his critical writing "*The Government of the Tongue*", that a poem has a biological right to exist and the poet is therefore "credited with a power to open unexpected communications between our nature and the nature of the reality we inhabit."

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ECOLINGUISTIC STUDY OF CONSERVATION NEWS TEXTS IN INDONESIAN MASS MEDIA

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Abstract
This study aims to describe the study of ecolinguistics in the conservation news text in Indonesian mass media. The study of ecolinguistics examines discourse texts pertaining to the environment. The environmental discourse with all its embodiments (oral text, written text, images and internet) is called green texts. Green texts can be found in the consolidated news text in the mass media. This text contains a language expression of conservation events or issues relating to the vision of a conservation-oriented university. The research used descriptive qualitative method. This research data in the form of lingual unit of news fragment of conservation news sourced from mass media of Indonesia which is relatively many. Methods of data collection are done by referring the method, literature study method, and documentation method. Furthermore, the data were analyzed by using the method of comparison and contrast. Based on the results of the analysis and discussion, it is concluded that in the conservation news text in Indonesian mass media, it is found that ecolexicon in the texts are in the form of (a) base word, (b) derivative words, (c) noun phrases, (d) verbal phrases, and (e) adjective phrases. The results of this study are expected to contribute theoretically and practically to the field of linguistics, language learning, journalism, and public policy.

Keywords: ecolinguistics, ecolexicon, mass media, Indonesia conservation news text

Introduction
        Discourse is a linguistic unit of the most complete element that is composed of sentences or sentences, both oral and written, which form a harmonious and unified understanding (Rustono, 1999, p.21). Furthermore, according to Suhandang (2004, p.102), news (news) is derived from Sanskrit, namely Vrit (translated in English: "write") which means 'there' or 'happened'. Rokhman and Surahmat (2016, p.243) assert that the reality of news is created from the journalist's understanding of the actual events that occur and are spoken back through oral or written forms. The news of published conservationist universities derives from messages or information that use symbols, relating to interpretations

and events, within a broad societal system. This news is assumed to contain information that is reasonably available to the public because the information submitted is factual, actual, accurate, objective, important, and attracts public attention. This is in line with Kress' theory (2010, p.126) which states that the mass media serves as a tool for reporting various categories of events that occur in the community.

The text of conservation news in the mass media is a lingual phenomenon. In its form as text, conservation news is not just a linguistic phenomenon (lingual structure), but also as a mind building (cognitive structure) as well as action building (action structure). Opinion of the media institution revealed in the news must be influenced or determined by the media institution and its social context. Therefore, the study of conservation news texts on the one hand becomes an opportunity to interdisciplinary language study and on the other hand can add to the understanding that news is a complex structure of language, thought, action, and social construction. Mass media have properties or characteristics that are able to reach in large and wide publicity and able to give the popularity of what is preached in the mass media.

Accordingly the conservation texts correspond to the relationship between language and ideology. Conservation is one of the important news topics in society. Topics on this matter are in the Suistanable Development Goals (SDGs) which are the result of an agreement of more than 190 member states of the United Nations (UN) applicable 2016-2030 (UNDP 2015) resuming Millennium Development Goals (MDGs) 2000-2015. In Indonesia, the issue of conservation is also a priority development under Nawacita's policy outlined in the 2015-2019 National Medium-Term Development Plan. Conservation becomes an important issue in news media coverage. Although conservation news is an important issue, conservation issues are particularly sensitive to Indonesian society. This is because it is commonly associated with institutional policies or ideologies.

In addition, conservation news texts are related to the relationship between language and the environment. This is consistent with the opinion of Fill and Mushausler (2001, p.3) states that there are four things that allow the relationship between language and environment, namely: (1) language is free and full of meaning; (2) language created by the world; (3) the world is created by language (the structuralist and post-structuralist view); (4) the language is interconnected with the world (both are arranged and arranged but sometimes also free). The mutual change between environment and language is studied through ecolinguistic studies. Ecolinguistic studies examine ecosystems that are part of the human life system (ecology) with the language humans use to communicate in their environment (linguistics). In this case, Sapir (in Fill & Muhlhausler, 2001, p. 14), mentions that there are three forms of environment. First is the physical environment that includes geographic characters such as the topography of a country (either beaches, valleys, highlands or mountains, weather conditions, and the amount of rainfall). Second is the economic environment (basic human needs) consisting of fauna, flora, and mineral resources. Third is the social environment that surrounds the various forces that exist in society that shape the lives and minds of the people to each other. According to Al-Gayoni (2012, p.25), environmental changes also affect the use of language speakers. Therefore, the

focus of this research is on ecolinguistic studies in conservation news texts in Indonesian language mass media.

Ecolinguistics existed since the 1970s when Haugen (1972) proposed a theoretical conceptual framework with a number of linguists, compiled in The Ecology of Language. According to Haugen (in Fill & Muhlhausler 2001, p.57), language ecology is the study of existing inter-language interactions with the environment. Understanding the environment in ecolinguistics leads to the opinion of Sapir (in Fill & Muhlhausler, 2001, p.14), the physical and social environment. The physical environment involves physical geography: the topography of a country (coastal, valley, land, highland, mountain) climate, and intensity of rainfall, the economic basis of human life comprising fauna, flora and mineral resources; While the social environment consists of the various forces of society that make up the minds and lives of every individual among them: religion, ethics, forms of political organization, and art.

Fill and Mushausler (2001, p.11) argue that ecolinguistics is applied linguistics that is cross-cutting (interdisciplinary). Furthermore, they (p.51) explain that ecolinguistics as a broader study of its scope in studying syntax, semantics, and pragmatics, and hence the need for some innovative new theory to investigate these ideas empirically. According to Crystal (2008, pp.161-162), Ecolinguistics is a study that reflects the nature of ecology in biological studies, in which the interaction between language and cultural environment is seen as the core: it is also called the language ecology, linguistic ecology and sometimes green linguistics. Alexander and Stibbe (2010) define Ecolinguistics as a study of the impact of language use in survival that bridges relationships between humans, other organisms, and the physical environment that is normatively oriented towards the preservation of sustainable relationships and life.

Thus, ecolinguistics is closely related to how language serves to mold, nurture, influence or destroy relationships between people, living conditions, and the environment. This is the case with the opinion of Stibbe (2010, p.1), ecolinguistics evolved as a result of human ecological development associated with various systems (economic, social, religious, cultural, linguistic, and ecosystem systems) that are interdependent and related to one another.

Based on the above information, it is concluded that the study of ecolinguistics has parameters, namely interrelationships (language and environment interrelation), environment and Haugen's diversity (diversity of language and environment) (in Fill & Muhlhausler 2001, p.1). Haugen (1972) (in Mbete, 2009, pp.11-12), states that ecolinguistics has links to ten study spaces, namely: (1) comparative historical linguistics; (2) demographic linguistics; (3) sociolinguistics; (4) dialinguistik; (5) dialectology; (6) philology; (7) prescriptive linguistics; (8) glotopolytics; (9) ethnolinguistics, anthropological linguistics or cultural linguistics (cultural linguistics); And (10) the typology of languages in an environment.

In the scope of an ecolinguistic study, living and used languages illustrate, represent, symbolically-verbal representation in the environment, both the social environment and the socio-cultural environment. It implies language changes as the social and environmental changes change, as Liebert (2001) (in Mbete, 2009, p.7) states that '... language change ... represents ecological changes'. The process

of change in the language runs in stages for a long time, unknowingly by its speakers, and is inevitable.

In addition, Sapir (in Fill & Muhlhausler, 2001, p.2) states that within the scope of ecolinguistics, language and environmental relations exist only on the level of the lexicon, not, for example, at the phonological or morphological level of this interrelation exists merely on the level of the vocabulary and Notes, for example, on that of phonology or morphology. 'This can be presented in the Bang and Door Dialog Model chart (Bang & Door, 1996, p.47).
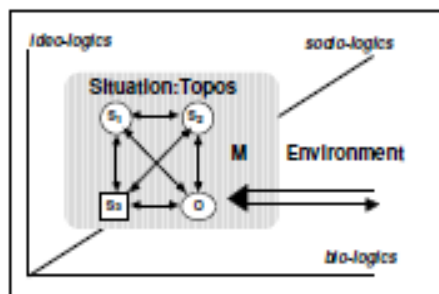
Figure 1: Dialogical 3D Social Practice of Bang & Door
Source: (Lindo & Bundegaard 2000)

Mbete (2002) conducted research on 'Verbal Expressions in Lio and Its Functions in Preserving the Environment'. Mbete studies the form, meaning, and function contained in verbal expressions relating to environmental preservation. The findings in the study of Mbete are verbal expressions that function in the preservation of the environment consisting of: (1) expressions relating to the universe; (2) phrases relating to land cultivation; (3) expressions pertaining to the preservation of mini-protected forests and water sources; (4) phrases related to coastal and marine conservation; (5) expressions relating to preservation and compatibility; And (6) expressions relating to the relationship between Lio's ethnic group. Mbete's research has an equation on the focus of form analysis and the meaning of linguistic elements. The difference in the data was taken in the form of verbal expressions in the context of Po'o ritual (pest ritual rejection), while this research used data in the form of fragmented texts of Indonesian language conservation news in mass media.

Research that has the same study object with this research was also conducted by al-Sharabi et.al. (2011) entitled 'Representation of Early Marriage Phenomenon in Yemen Community: an Analysis of Critical Discourse from the English Yemen newspaper'. Al-Sharabi identified the texts of the newspaper to find out the representation of early marriage in Yemen society. Al-Sharabi uses critical discourse analysis from Fairclough and also a multimodal-based critical discourse analysis from Kress and van Leeuwen. Another researcher analyzing the news text is Duc Duy Vo (2013) entitled 'Language and Ideology in English and Vietnamese News Text - A Comparative Study'. This study uses critical discourse analysis from Fariclough and transitivity systems in linguistic functional systems. A total of 25 English texts and 25 Vietnamese texts were analyzed by the analytical tool. In addition, Bolted and Conch (2014), also analyzed the news text in the newspaper in the network (online). Their research entitled Refugee

Exchange Transactions in Text News in Network (online): Ideology and Representation. News texts are taken from three English-language Malaysian newspapers: The Star, The New Straits Times (NST), and Malaysiakini. This study uses critical discourse analysis from Fairclough to know the representation of ideology and context in shaping the discourse. From the above explanation, it can be concluded that the news text can be analyzed with various analytical blades as well as critical discourse analysis and functional system linguistics. This research analyzed conservation news text in mass media with analysis knife in the form of ekolinguistik.

Then, ecolinguistic research was conducted by Kesuma (2015) entitled 'The vulnerability of the Ekoagraris Leksikon in Angkola / Mandailing Language: Ecolinguistic Studies'. The study aims to describe the existence of eco-vagrant lexic that is still used by the community in Angkola / Mandailing and the cultural values and environmental wisdom contained in the eco-vagrant lexicon in the area, especially in Sayurmatinggi sub-district. The research is qualitative and quantitative descriptive research. The data used to support the research is taken by interviewing, observation, questionnaire distribution, and utilizing existing literature. The research data are lexicon of verbs, nouns, and adjectives associated with rice field lexicon and cultivation in Sayurmatinggi Sub-district. The above research has in common with research to be done in terms of the use of ecolinguistic studies and focusing the topic on the lexicon. In Kesuma research, data sources were obtained from the Angkola / Mandailing community and the cultural values and environmental wisdom contained in the eco-tourism lexicon in Sayurmatinggi area. The data source in this research is conservation news text in Indonesian language mass media.

At the level of the lexicon, the dynamics and language changes are influenced by three dimensions (Lindo & Bundegaard, 2000, pp.10-11), namely: (a) ideological dimension, ie the ideology or adicita of the society eg the ideology of capitalism supported by the market ideology, To environmental resources, such as the emergence of terms and discourses of exploitation, growth, economic gain. So there are efforts to maintain, develop, and cultivate certain species of fish or plants of high economic value and strong; (B) sociological dimension, namely the activity of discourse, dialogue, and social discourse to realize the ideology. In this dimension language is a meaningful social practical form; And (c) the biological dimension, due to the diversity of lake biota (or sea, or land) equally within the ecosystem, and with the vitality of species and life-force that differ from one another; There is a large and strong so dominate and 'eat' the weak and small, there is a small and weak so marginalized and inedible. The biological dimension is verbally recorded in lexicon in the word language of each language so that the entities are signified and understood. Language units in the form of words, phrases or units of language expressions containing information about the meaning of the language units that describe the conservation environment are called conservation ekoleksikon.

From that theoretical framework, in an ecolinguistic perspective, the language of the environment and the language environment as a metaphorical expression illustrates the comparison of linguistic to the environmental science (ecology) (Mbete, 2009, p.8). This implies that ecolinguistic perspectives can be offered as an approach to rescue, protection, empowerment, and preservation of

regional languages as a mother tongue for some of the nation's children, as well as Indonesian language as a means of developing Indonesian culture. Nationally, without prejudice to regional languages, the empowerment, protection and preservation of the Indonesian language as the national language and language of the State should take precedence.

Language is a picture of the reality that exist in the environment. The biological dimension of the environment with the diversity of its interacting entities is the focus and focus of ecological studies. Analogously, the biological dimension, in addition to the sociological and ideological dimensions of linguistic phenomena in the dialectic of ekolingustik applied by Bang and Door (2000), is used in the framework of dissecting the meanings and ecological values of languages, in particular looking at and dissecting the phenomenon of language in an ecolinguistic perspective. Diversity, interaction, interrelation, and holistic, becomes an ecolinguistic framework.

Method

This research uses qualitative research approach. The use of this approach is in accordance with the philosophy of positivism which views that science is built empirically. Then, abstraction and drawing conclusions are based on the results of the analysis of the empirical facts obtained in the field. The qualitative of this research is related with the research data in the form of quality of lingual unit in conservation news text in Indonesian language mass media. This study also uses descriptive approach. This is related to the goal to be achieved in this research, which is to describe the conservation news text in the mass media from the study of ecolinguistics.

This research uses ecolinguistic design. Fill (2001, p.126) in Lindo & Bundsgaard (2000) states that ecolinguistics is an umbrella against all approaches of language study in combination with the environment (ecology). For that reason, in ecolinguistics, context is any background knowledge that is assumed shared by a speech community. The context in ecolinguistics includes: (a) ideological dimension, ie the existence of ideology or adicita of society, (b) sociological dimension, namely the activity of discourse, dialogue, and social discourse to realize the ideology. In this dimension language is a meaningful social practical form, and (c) a biological dimension, related to diversity in ecosystems verbally recorded on lexicon in the lingual unit of the universe so that the entities are signified and understood.

This research data are in the form of conservation news texts from Indonesian mass media. Sources of data used, is preaching of conservation-oriented universities from www.unnes.ac.id page, Suara Merdeka newspaper, Kompas newspaper from 2010 to 2017. Furthermore, identification method used in this sorting activity data. Identification means the determination or identification of the data collected in the data corpus. In addition to that method, in data sorting activities are also used classification method. The classification in this study means the classification of data based on similarities and differences in data identity. With this method, the identified data will be classified. Then, the data sorting activity is the research stage which is done after the data collection. In this activity will be used criteria as the basis of sorting.

There are four methods of data collection conducted in this research that is simak method, literature study method, documentation method and questionnaire method (Sudaryanto, 2015, p.13; Mahsun 2005, p.133; Kesuma 2007, p.43). Furthermore, instrument or research tool used in this research is human instrument (human instrument) or researcher itself. This is in line with Moloeng's (2007: 8) assertion that in qualitative research, the key instrument is the reviewer or the researcher himself, so the researcher must be 'validated'.

Validation done to the researchers, including: understanding of qualitative descriptive research methods, mastery of insight into the field of scientists studied, the readiness of researchers to enter the object of research. Qualitative researchers as human instruments function to set the focus of research, selecting informants as data sources, collecting data, assessing data quality, analyzing data, interpreting data, and making conclusions on its findings (Sugiyono, 2012, p.306).

Then the data has been collected analyzed in accordance with the formulation of problems and research objectives by using methods of matching and agih. The method is the method of research that uses the determinants of the language in question. Another term of the agih method is the distribusional method. The method of research is the method of research that the means of penentunya is outside, regardless and not become part of the language in question (Sudaryanto, 2015, p.13; Mahsun, 2005, p.112; Kesuma, 2007, p.47).

Findings and Discussion

The analysis of conservation news texts in Indonesian mass media in ecolinguistic study is not merely to analyze microstructure language only. The analysis of conservation news texts in Indonesian language mass media also discusses the issues of language macrostructure such as language style, euphemism, dysphism, personification, metaphor, and others. The text of conservation news in Indonesian mass media is constructed for certain purposes and purposes. Sometimes the text is used for campaigns or socialization of environmental preservation, imaging, and criticism of individuals who play a role in environmental damage. Conservation news texts uploaded or published in the mass media are presented in the following data.

    News Text 1
    CSR di Boyolali, Terbentuk Empat Kelompok Tani *(CSR in Boyolali, Four Farmer Communities are Established)*
    (Wednesday, 30th of March 2011, source: www.unnes.ac.id)

> Program *Corporate Social Responsibility* (CSR) Universitas Negeri Semarang (Unnes) kerja sama dengan Pertamina di Kabupaten Boyolali pada tahun pertama ini berhasil membentuk empat kelompok tani dengan anggota per kelompok 70 - 80 orang. Desa binaan tersebut berada di Ketaon, Kecamatan Banyudono. (p1)

> Margunani, MP ketua tim saat kunjungan Rektor Unnes, Minggu (27/3), di Boyolali menyatakan pihaknya

menyerahkan bantuan alat berupa satu mesin perajang sampah, tiga set alat pemipil jagung, tiga set alat pembuat tepung jagung, dan 20 set alat pembuat kompos Tasakura. "Selain itu, tiga set tong sampah pemilah sampah organik dan anorganik, alat memasak untuk membuat kue dari jagung (kompor, blender, *mixer,* open, dan lainnya masing-masing tiga set," kata Margunani. *(p2)*

The Corporate Social Responsibility (CSR) Program of Semarang State University (Unnes) in cooperation with Pertamina in Boyolali Regency in the first year was successfully established four farmer groups with members per group of 70 - 80 people. The target villages are located in Ketaon, Banyudono Sub-district. (P1)

Margunani, MP team leader during the visit of Unnes Rector on Sunday (27/3), in Boyolali stated that his party handed over a tool aid in the form of one garbage chopper machine, three sets of corn shrimp, three sets of cornmeal and 20 sets of compost maker Tasakura . 'In addition, three sets of organic and inorganic waste disposal garbage cans, cooking utensils for making cakes from corn (stoves, blenders, mixers, open, and others each three sets,' Margunani said.

News Text II
SBY: Unnes Bagus Sekali, Ini Baru Konservasi (SBY: Unnes is excellent. This is conservation university)
(Wednesday, 30th of March 2016, sourcer: webpage www.unnes.ac.id.)

Inilah komentar Presiden RI ke-6 Prof Dr Susilo Bambang Yudhoyono ketika memasuki Auditorium Universitas Negeri Semarang (Unnes) kampus Sekaran, pada Rabu (30/3). "Luar biasa! Bagus sekali. Ini baru konservasi!" katanya yang segera disambut jabat tangan Rektor Unnes Prof Dr Fathur Rokhman MHum. *(p1)*

This is the comment of President of the 6th RI Prof. Dr. Susilo Bambang Yudhoyono when entering the State University of Semarang (Unnes) Auditorium of Sekaran campus, on Wednesday (30/3). Very good. This is new conservation! 'He said who was immediately greeted by the handshake Unnes Rector Prof. Dr. Fathur Rokhman MHum. (P1)

News Text III
Gandeng Pertamina, Unnes Tanam 200 Pohon di Kelurahan Kandri (Collaborating with Pertamina, Unnes Planted 200 Trees ar Kandri)
(Monday, 8th of December 2014, source: Suara Merdeka)

SEMARANG – Belum lama ini, Universitas Negeri Semarang (Unnes) bekerja sama dengan Pertamina dan

Pemerintah Kota Semarang menanam pohon di Kelurahan Kandri, Gunungpati, Semarang. (p1)

Kegiatan ini merupakan kerja sama Universitas Negeri Semarang melalui Lembaga Penelitian dan Pengabdian kepada Masyarakat (LP2M) dengan Pertamina dan Pemerintah Kota Semarang dalam Progam Kemitraan Bina Lingkungan (PKBL). Seperti dilansir dari laman resmi Unnes, kegiatan penanaman 200 pohon, yang meliputi jambu krital, durian, dan kelengkeng, ini melibatkan banyak pihak. Yakni General Manager Marketing Operasional Region IV pertamina, Area Manager SME dan SR partnership, pemimpin wilayah bank bni, rektor, kepala badan, kepala dinas, camat dan lurah setempat. (p2)

Adapun maksud dari program ini adalah pembentukan desa eduwisata dan kawasan ekonomi masyarakat dan diharapkan dapat menjadi daerah agrowisata dan juga dapat digunakan siswa sekolah untuk belajar. (p3)

Kepala Dinas Pertanian WP. Rusdiana mengatakan, potensi seperti ini harus digali terus, dan ini adalah peluang Kota Semarang untuk memajukan desa wisata, yang akan menjadi desa wisata baru dengan potensi-potensi lokal. (p4)

Dia mengatakan, daerah Mijen dan Gunungpati merupakan daerah perkembangan pertanian, baik peternakan maupun pangan, hortikultura, herbal, dan tanaman hias. Rencananya, kebun dinas di Kandri tersebut adalah satu tempat yang rencana akan dinamai rumah pintar petani yang dapat digunakan untuk tempat berkumpul dan dapat berkontribusi untuk Pemerintah Kota Semarang. (p5)

Rektor Universitas Negeri Semarang Prof Dr Fathur Rokhman MHum mengatakan, potensi daerah seperti mangga, jambu, rambutan, durian perlu dikonservasi. Efeknya bisa sebagai penyanggah air dan juga habitat hewan. Untuk itu upaya ke depan adalah pemeliharaan dan Unnes akan membantu pemasaran. (p6)

SEMARANG - Recently, Semarang State University (Unnes) in collaboration with Pertamina and Semarang City Government planted trees in Kelurahan Kandri, Gunungpati, Semarang. (P1)

This activity is a collaboration between Semarang State University through Institute of Research and Community Service (LP2M) with Pertamina and Semarang City Government in Partnership Program of Community Development (PKBL). As quoted from the official website of Unnes, the planting activities of 200 trees, which includes guava, durian, and kelengkeng, this involves many parties.

Namely General Manager Marketing Operations Region IV Pertamina, Area Manager SME and SR partnership, the leader of the bank bni, rector, head of agency, head of department, subdistrict and local lurah. (P2)

The purpose of this program is the establishment of eduwisata village and the economic area of the community and is expected to become an agro-tourism area and can also be used by school students to learn. (P3)

Head of Agricultural Service WP. Rusdiana said this potential should be explored, and this is an opportunity for Semarang City to advance the tourist village, which will become a new tourist village with local potentials. (P4)

He said the Mijen and Gunungpati areas are areas of agricultural development, both livestock and food, horticulture, herbs, and ornamental plants. According to the plan, the official gardens in Kandri are one place where plans will be named smart farmers' homes that can be used for gathering places and can contribute to Semarang City Government. (P5)

Rector of State University of Semarang, Prof. Dr. Fathur Rokhman MHum said that regional potencies such as mango, jambu, rambutan, durian need to be conserved. The effect can be as a buffer of water and also the habitat of animals. For that future effort is maintenance and Unnes will help marketing. (P6)

News Text IV
Lingkungan Kampus, Sehat dengan Bersepeda *(Campus Environment, Hearlthy with Cycling)*
(Tuesday, 4th of March 2014, source: KOMPAS)

Memasuki lingkungan kampus Universitas Negeri Semarang di Sekaran, Gunungpati, Semarang, Jawa Tengah, kesejukan menyergap. Rimbun pepohonan menyambut. Petugas satpam berjaga di depan gerbang dan mengarahkan sepeda motor atau mobil untuk diparkir sebelum memasuki kawasan kampus. (p1)

Rektor Unnes Fathurrahman mengungkapkan, kebijakan berjalan kaki dan bersepeda di kampus merupakan salah satu bagian dari komitmen Unnes sebagai universitas konservasi. "Ini menjadi kontribusi kami sebagai lembaga pendidikan untuk ikut mengatasi masalah pemanasan global. Upaya konservasi sudah masuk dalam statuta Unnes sejak 2010," ujarnya. (p9)

Setiap mahasiswa diwajibkan menanam minimal satu pohon. Pohon itu menjadi syarat bagi mahasiswa yang akan mengerjakan skripsi. (p10)

Entering the campus environment of Semarang State University in Sekaran, Gunungpati, Semarang, Central Java, coolness ambushed. Rimbun trees welcome. The security guard guards in front of the gate and directs the motorcycle or car to park before entering the campus. (P1)

Rector Unnes Fathurrahman revealed, the policy of walking and cycling on campus is one part of Unnes's commitment as a conservation university. 'This is our contribution as an educational institution to help overcome the problem of global warming. Conservation efforts have been included in Unnes's statute since 2010, 'he said. (P9)

Each student is required to plant at least one tree. The tree is a requirement for students who will do thesis. (P10).

The four news texts above are conservation news texts. This is because the four examples of news texts show that the mass media in this case, namely the page www.unnes.ac.id, Suara Merdeka, and Kompas using linguistic units in the form of news texts about the university conservation as a means of building reader opinion. For that, in the news in the mass media found the text of conservation news. This indicates a link between language and environment.

The news text I informs the success of an institution to form a farmer group in Boyolali District. In the news, the ecolips are emerging among them, namely compost, organic, inorganic, and trash cans, garbage sorting. Then, in the second news text, the subject of conservation-oriented universities is getting stronger. This is demonstrated by the recognition of the 6th President of the Republic of Indonesia, Mr. Susilo Bambang Yudhoyono, who stated 'Unbelievable! Very good. This is new conservation! '. In fact, there is a message from this news text, so that other universities can follow what has been done by UNNES. This shows that conservation-based universities provide a positive. It seems that conservation-minded universities will become a trendsetter that will be followed by other universities. This shows the existence of a linguistic expression of euphemism.

In the third news text, there is a message to be conveyed that efforts to create an atmosphere of conservation is needed cooperation with other instusi, namely pertamina. This report shows that to imaged and repute conservation-based universities need to involve parties outside the campus. In addition, there is an interesting linggual unit of this news, namely Pertamina tandem, Unnes Plant 200 Trees in Kandri Village. The use of the word choice is usually done to humans or people, for example: 'Mother took my sister', 'Daddy took my grandmother'. But in the text, the word coupled with the word pertamina. This shows that in the text of conservation news in mass media can be found the existence of linguistic expression in the form of metaphor.

Furthermore, in the news text IV, there is a message to be conveyed that one of the pillars in the conservation of Natural Resources and the environment also

received special attention. The policy of transporting by bicycle in the campus area becomes a movement conducted at conservation-minded universities. On the other hand, this condition is juxtaposed with several other universities. Each cycling policy in a college campus environment has its advantages and problems. In addition, lingual units of coolness phrases ambushed, lush trees welcome, as well as sterile from motor vehicles indicate the choice of words that utilize the expression of language in the form of personification. This personification becomes a beauty in packing news about Campus Healthy Environment with Cycling, which is a sympathetic invitation to all campus residents.

Trampe in Fill and Muhlhausler (2001, pp.238-239) states that environmental discourse or green discourse in mass media usually contains: (1) reification, which is to treat living beings as objects of economic value, related to technology and ideology. For example, living things or resources can be produced, optimized, managed, and used (utilized); (2) to hide the fact, ie the use of euphemism to replace some words or terms that are avoided. For example, relating to death, destruction or destruction, extermination or destruction, and poison; (3) to express hatred or opposition to parties that damage traditional or customary land; And (4) create slogans and elements that convey ideas and ideas used to make the process of environmental and cultural destruction undertaken by a group of people appear to fit and conform with the laws of nature.

Furthermore, the analysis of all four headings above can be classified into an analysis of ecolexic forms. In conservation news texts, the forms of ecoleksikon are classified into three pillars of conservation, namely (a) pillars of values and pillars, (b) pillars of art and culture, (c) natural and ecological resources consisting of three forms, namely ecoleksikon in the form of (a) Words, (b) derivative words, and (c) phrases.

The Ecolexicon Forms of Pillars of Values and Characters

The pillars of values and character are the conservation values associated with the embodiment of values, personality traits, and self-development. Here is the ecolexico form of the pillars of values and characters found in the conservation news text in Indonesian-language mass media.

Tabel 1: Ecolexicons of Words

Ecolexicon	Categories	Meaning	Referent Biotic	Referent Abiotic
Humanis *(humanist)*	noun	People who crave and strive for a better life, based on the principle of humanity.	-	Abiotic
Integritas *(integrity)*	noun	Quality of nature, or circumstances that show a unified whole so as to have the potential and ability that emit dignity.	-	Abiotic
Inovatif *(innovative)*	Adjective	Introducing something new; Is renewal (new creations).	-	Abiotic
Inspiratif *(inspiring)*	Adjective	Something that can give the effect of the spirit and the	-	Abiotic

power to do something.

Table 2: Ecolexicons of Derivations

Root	Afix	Derivation	Categories	Meaning
Keadilan *(justice)*	ke … + …an	Keadilan *(justice)*	Adjective	Putting an unobtrusive center in place, in other words put something in place.
Kejujuran *(honesty)*	ke … + …an	Kejujuran *(honesty)*	Adjective	The part of the self-esteem that must be maintained because of high value.
Kesantunan *(politeness)*	ke … + …an	Kesantunan *(politeness)*	Adjective	The part of the self-esteem that must be maintained because of high value.

Table 3: Ecolexicons of Phrases

Ecolexicon	Categories	Core Unit	Meaning	Referent	
				Biotic	Abiotic
pilar konservasi *(conservation pillar)*	Noun Phrase	Pilar *(pillar)*	Rules or behaviors established and mutually agreed upon by a society.	-	Abiotic
prinsip konservasi *(conservation principles)*	Noun Phrase	Prinsip *(pronciple)*	The basis for forming a good thing is tangible or intangible.	-	Abiotic
tugu konservasi *(conservation tower)*	Noun Phrase	Tugu *(tower)*	Protection, preservation, and sustainable use, like conservation of natural resources, environment, art and culture.	-	Abiotic
konservasi etika *(conservation ethics)*	Verbal Phrase	Konservasi *(conservation)*	Large and high poles made of stone, bricks, and so on as a symbol of the State University of Semarang insightful conservation	-	Abiotik

konservasi nilai (conserving values)	Verbal Phrase	Konservasi (conservation)	Maintain and preserve the knowledge of what is good and what is bad about moral rights and duties.	-	Abiotic
salam konservasi (conservation greetings)	Verbal Phrase	Salam (greetings)	Maintain and preserve those traits that are important or useful for humanity.	-	Abiotic
ramah lingkungan (environmentally friendly)	Adjective Phrase	Lingkungan (environment)	Safe or not harm the environment.	-	Abiotic

Ecolexicon Forms of Pillars of Art and Culture

The pillar of art and culture is a conservation value that focuses on the preservation of art and culture, especially the culture of Central Java, and throughout Indonesia in general. Here are the ecolexic forms of the pillars of art and culture found in conservation news texts in Indonesian-language mass media.

Tabel 4: Ecolexicon of Words

Ecolexicon	Categories	Meaning	Referent	
			Biotic	Abiotic
Batik (custom)	Noun	The picture fabrics are specially made by wearing the night on the cloth.	-	Abiotic
Langgam (custom)	Noun	The rhythm form of a song or song	-	Abiotic
Seni (art)	Noun	Works created with extraordinary expertise	-	Abiotic
Wayang (puppet)	Noun	Artificial puppets made of bark sculptures and so on that can be exploited to wear characters in traditional drama performances.	-	Abiotic

Table 5: Ecolexicon of Derivations

Root	Afixes	Derivations	Categories	Meaning
Budaya	ke … + …an	Kebudayaan	Noun	The result of human activity and creation (mind) such as belief, art, and custom.
Pesisir	… + … an	pesisiran	Nomina	Knowledge possessed and imbued by the Coastal community, whose contents are tools of knowledge model that can

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dalang	pe... + ...an	pedalangan	Noun	selectively be used to understand and interpret the environment at hand, to encourage, and to create the actions it needs. Anything or knowledge relating to story telling or puppet show	

Tabel 6: Ecolexicon of Phrases

Ecolexicon	Categories	Core Unit	Meaning	Referent	
				Biotic	Abiotic
arak-arakan budaya	Noun Phrase	arak-arakan *(procession)*	Convoys of people and so on who walk or move together (parade) that is the rampart of customs	-	Abiotic
budaya luhur	Noun Phrase	Budaya *(culture)*	Mind, reason, customs of high value and noble	-	Abiotic
sanggar tari	Noun Phrase	Sanggar *(studio)*	Means, containers for creativity and familiar with traditional dances, from various regions, which are complicated and modified to better master and get to know more closely the traditional dance	-	Abiotic
tari sekaringrat	Noun Phrase	Tari *(dance)*	One of UNNES innovations in the form of dance that symbolizes conservation in every movement	-	Abiotic
gending konservasi	Noun Phrase	Gending	Instruments or songs expressed by conservation-themed tones.	-	Abiotic
selasa legen	Noun Phrase	Selasa *(Tuesday)*	Day with the market according to Javanese custom	-	Abiotic

Ecolexicon Forms of Pillars of Natural Sources and Environment

Pillar of natural resources and environment is the value of conservation related to environmental ecosystem balance. Here are the ecolexic forms of the pillars of natural and environmental resources found in conservation news texts in Indonesian-language mass media.

Table 7: Ecolexicon of Words

Ecolexicons	Categories	Meaning	Referent	
			Biotic	Abiotic

kompos	Noun	Mixed fertilizers consisting of organic materials (such as decaying leaves and straw) and animal waste	-	Abiotic
biopori	Noun	Absorbent absorption holes, with predetermined specified sizes that are covered with organic waste that serves as a water absorber to the ground and make natural compost.	-	Abiotic
konservasi	Noun	Maintenance and protection of something regularly to prevent damage and destruction by preservation, maintenance, and preservation	-	Abiotic
durian	Noun	Name of one type of tree and its fruit (flora)	Biotic	-
eduwisata	Noun	Tour to deepen or better understand an object to add insight and knowledge	-	Abiotic
trembesi	Noun	Large and fast-growing trees, the crown of leaves resemble umbrellas and widths, widely planted for giving shade, the wood is not very durable, the leaves are used as animal feed, the fruit is thick and fleshy pods; Wood ambon; Munggur; Enterolobium saman	Biotic	-
asri	Adjective	Beautiful and good looking	-	Abiotic
herbal	Adjective	Things related to herbs-plants that leaves, flowers, or roots can be used for food herbs, medicines, or perfume.	-	Abiotic
organik	Adjective	With regard to substances derived from living things (animals or plants, such as oil and coal)	-	Abiotic
anorganik	Adjective	With regard to or characterized by the absence of living organisms	-	Abiotic

Table 8: Ecolexicons of Derivations

Root	Affix	Derivation	Categories	Meaning
sejuk	ke- + -an	kesejukan	Noun	Subject (state and so on) which is cool
pohon	pe - + -an	pepohonan	Noun	Trees; many trees
panas	pe- + -an	pemanasan (global)	Noun	Process, manner, act of heating or heating
tanam	… + an	Tanaman	Noun	Plants that people usually grow; Yield of

| | | | | planting; Planted | |

Table 9: Ecolexicons of Phrase

Ecolexicon	Categories	Core Unit	Meaning	Referent	
				Biotic	Abiotic
rimbun pepohonan	Noun phrase	pepohonan	Trees	Biotic	-
pemanasan global	Noun phrase	pemanasan	The rising temperatures of Earth's atmosphere caused by the increase of pollutant gases such as carbon dioxide	-	Abiotic
bendungan mini	Noun phrase	bendungan	Retaining buildings or landfills for irrigation (power plants, etc.) of small size.	-	Abiotic
nir kertas	Noun phrase	kertas	Not using or minimizing paper usage	-	Abiotic
kampus konservasi	Noun phrase	kampus	Conservation campus is a university that in the implementation of education, research, and community service has a concept that refers to the principles of conservation (protection, preservation, and sustainable use) both conservation of natural resources, environment, art, and culture.	-	Abiotic
senam konservasi *(conservation gymnastic)*	Noun phrase	senam	One of the gymnastics innovations from UNNES by using musical accompaniment of gending conservation with a combination of gymnastics movement	-	Abiotic
kader konservasi *(conservation cadres)*	Noun phrase	kader	The expected person will play an important role in the effort to realize the conservation campus	-	Abiotic

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wawasan konservasi *(horizon of conservation)*	Noun phrase	konservasi	Have a conception or perspective on the maintenance and protection of something regularly to prevent damage and destruction by preservation, preservation, and preservation of the environment	-	Abiotic
nilai konservasi *(conservation value)*	Noun phrase	konservasi	Pricing or appraisal (things) that are important or useful for humanity regarding regular maintenance and protection of something to prevent damage and destruction by preservation, preservation, and preservation of the environment	-	Abiotic
kampus hijau *(green campus)*	Noun phrase	kampus	The movement to realize the area of the main building environment of college becomes more beautiful and comfortable place by doing conservation efforts (tree planting, etc.)	-	Abiotic
penghijauan kampus *(geening the campus)*	Noun Phrase	kampus	Processes, ways, actions make the campus environment green by planting trees to keep the air cool and clean.	-	Abiotic

gerakan menanam *(Planting movement)*	Frasa Verbal	planting	Movement, business, or planting activities as a reforestation / conservation effort		Abiotic
			Movement, business, or planting activities as a reforestation / conservation effort	-	
ramah lingkungan *(environment ally friendly)*	Adjective Phrase	environment	Safe or non-destructive to the environment	-	Abiotic
hemat energi *(energy-efficient)*	Adjective Phrase	energy	Be careful in using (and so on), not wasteful, careful about energy	-	Abiotic
indonesia hijau *(green Indonesia)*	Adjective Phrase	Indonesia	Relating to movement, spirit, issues, and so on is aimed at reducing greenhouse gases and global warming in Indonesia	-	Abiotic

From the above data indicates that regardless of the scope of the pros and cons, agree or disagree over the declared conservation university policy, the issues that need to be noticed that the conservation news text in Indonesian mass media is a lingual phenomenon. This is because in the conservation news text there is consololaxic conservation in the form of words and phrases. In addition, there are also styles of language, eufimisme, metofora, and personification.

Schultz (in Fill &Muhlhauster 2001, pp.109-110) states that there are three linguistic or linguistic tools that are often used in texts related to the commercialization of the environment. First, the use of neutral words that have the connotation of praise or tend to side with exploitation, but the reality represented by the word is very different. For example, the use of words or terms ecologically sustainable development, fertilizer and human resources. Secondly, the tools that are often used, namely the use of euphemism (the mention of objects or something unpleasant to be more polite). For example, the use of the term clearing, harvest, greenhouse effect and global warming. Third, rarely used tools but very powerful effects when used, ie the use of peyorative terms or dysphism (mention of a sign or something with a more negative connotation). For example, the use of word or term earthworm food and animal's homes to mention humus.

Language researchers may indeed choose one of a number of linguistic aspects to examine, in microlinguistic or macro-linguistic umbrellas, theoretical linguistics or pure linguistics or applied linguistics. Both are just as important. Pure linguistics (mikrolinguistik) is very important to be developed through in-depth research for the development of linguistic theory, including Indonesian linguistics and Indonesian languages as it will in turn sustain the development and

development of applied linguistics. According to Mbete (2003, p.14), many linguistic, micro and macro, pure and applied issues, monodisciplinary and interdisciplinary, especially under the umbrella of ecolinguistics, are interesting to be identified and developed in research.

Conclusion

Ecolinguistics as a paradigm of a relatively new approach is worth developing. This interdisciplinary linguistic umbrella, if developed more empirically, factually, and conceptually, can be a source of inspiration in identifying the various environmental issues around us, in the effort to dissect mutual relationships between people, humans and nature, as well as about the diversity itself. In conservative news text in Indonesian mass media, ecolexicoon is found based on the pillars of values and character, art and culture, Natural Resources and environment that are affiliated with biotic and abiotic in the form of: (a) the base word, (b) derivative word, (c) Noun phrases, verbal phrases, adjective phrases. In conservation news text also found the existence of euphemism, metaphor, personification.

The study of ecolinguistics in the conservation news texts in Indonesian mass media can provide theoretical and practical benefits, namely: (1) providing description of the analysis of the forms, meanings, types, and functions of lingual units that combine ideological, sociological and biological dimensions; (2) providing instructional materials in the form of news texts, especially conservation news text --- green text on conservation --- which is one type of text in the basic competencies of the curriculum; (3) providing an interdisciplinary study of inter-disciplinary consolidation texts to strengthen the theory and methods of journalistic and linguistic studies; and (4) providing input to media managers in the reality of news about conservation in the media and for news sources as input when interacting with the media.

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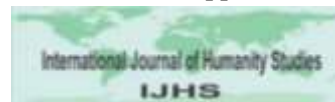
NICKI MINAJ'S COMMENTS IN AMERICAN IDOL SEASON 12: AN ANALYSIS OF WOMEN'S LANGUAGE FEATURES

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Abstract

It is commonly believed that women speak differently from men. They carry certain features which are distinctive in their speech (Lakoff, 2004). However, some women are found to speak differently from women's speech in general. This phenomenon is reflected in the use of language by Nicki Minaj, one of the judges of *American Idol Season 12*, whose speech stands out above the rest of the other women. The study investigates Nicki Minaj's comments in *American Idol Season 12* in terms of women's language features. It focuses on two issues, namely how the language used by Nicki Minaj in *American Idol Season 12* conforms to women's language features and what possible factors cause the absence of women's language features in Nicki Minaj's comments to the contestants of *American Idol Season 12*. To find answers to the two questions, document analysis is employed, in which seven videos of live performances taken from *American Idol Season 12* are examined. Meanwhile, Lakoff's theory of women's language features is employed as the guidelines to analyse the data. The findings reveal that the features characterizing women's language which appear in Nicki Minaj's comments are intensifier, emphatic stress, filler, rising intonation, and lexical hedge. The remaining features do not appear in her speech; they are tag question, 'empty' adjective, precise colour term, 'hypercorrect' grammar, 'superpolite' form, and avoidance of strong swear words. The absence of these features can be accounted for by four possible factors. They are father's speech, ethnicity, community of practice, and different social psychological perceptions.

Keywords: women's language, women's language features, Nicki Minaj, *American Idol*

Introduction

One's sex is reflected through his or her language. This claim is strengthened by a theory from Lakoff about women's language. This theory shows the way women's speech differs from men's speech, which is characterised by women's language features (Lakoff, 2004, p. 42). In addition, Kress and Hodge (1979) describe that language, as a social phenomenon, reflects not only the gender but also the social attitudes towards men and women. This is to say that social change and language change are mutually reinforcing (Kress & Hodge, 1984, p. 42). Changes that take place in society will also reflect the language change. For example, one of the judges on *American Idol Season*

12, Nicki Minaj, shows significant differences compared to the way the typical women speak. This phenomenon sparks an interest for further analysis. Two research questions are formulated, namely: (1) How does the language used by Nicki Minaj on *American Idol Season 12* conform to women's language features? and (2) What are the possible factors that cause the absence of women's language features in Nicki Minaj's comments to the contestants of *American Idol Season 12*?

Women's Language

There is a stereotype that men tend to maintain their masculinity within the language which is used while women tend to maintain their femininity. Therefore, several different features are applied by them to keep their identities. Both, men and women, have their own purposes to keep applying the features. For instance, most women will use a number of linguistic features which reinforce their subordinate status (Holmes, 2008, p. 296). Through these features, they expect to be heard by the addressee.

According to Lakoff (1975), there are some linguistic features which are used more often by women than by men to express the uncertainty and lack of confidence. These features are labelled as women's language, including lexical hedge or filler, intensifier, emphatic stress, tag questions, rising intonation on declaratives, 'empty' adjectives, precise colour terms, 'hypercorrect' grammar, 'superpolite' form, and avoidance of strong swear words (as cited in Holmes, 2008, pp. 297-298).

Possible Factors that Cause the Absence of Women's Language Features

There are some possible factors that cause the absence of women's language features. They are elaborated as follows.

Father's Speech

Parents' role is important in child's language development because children firstly interact with their parents. Engle (1979) highlights the way of every parent in delivering their speech to their children is different. Mother appears to be more sensitive to her child, while father is less polite and more insensitive (Engle, 1979, p. 92). Furthermore, father's tends to use more jocular terms, but insulting, to address a son (Gleason & Perlmann, 1985, pp. 90-91). As a result, the insulting term will not only turn out to encourage bad speech for the son, but also the daughter.

Ethnicity

Holmes (2008) points out that there are linguistic features to a person's ethnicity and these features reflect the regular interactions people have. It means that the language that is used also reflects the group's identity (p. 184). Thus, the cause of language problem experienced by the children might be from the regular interaction of particular ethnic groups in which the speakers do not really pay attention to the right form of a language. For instance, the Black English community has language disadvantages since they are historically a minority group, in which violence often exists and diversity among the group is intolerable (Kolack as cited in Edwards, 1985, pp. 143-144).

Community of Practice

Wardaugh (2006, p.127) defines community of practice as "...at the same time its members and what its members are doing to make them a community: a group of workers in a factory, an extended family, an adolescent gang, a woman's fitness group, a classroom, etc." Community of practice is also known by children as well as ethnic

group. Parents may be wondering why children can swear, joke or insult whereas they never introduce them to such words. Gleason and Perlmann (1985) suggest that there are certain ways of speaking which are only acquired from peers and cannot be obtained from parents. If the children do not master or use the register current in their group, they will be rejected. Feeling rejected by the peers will turn to psychological consequences. Thus, children try to avoid rejection as much as possible. It can make the children insist on using the terms everytime and everywhere (Gleason & Perlmann, 1985, pp. 93-94).

Uneducated Background

Inevitably, education at school is needed by parents to support the child's development, including language. Based on Edwards (1979), traditionally, the school takes the important role as a supporter of 'proper' language to use. It helps the children to develop their language better by introducing the standard form of language which is accepted by the dominant mainstream (as cited in Edwards, 1985, pp. 132). Therefore, children whose parents are not able to afford education for them might lose their chance to acquire more standard language form.

Different Social-Psychological Perceptions

Gleason and Perlmann (1985) also state that a social-psychological perception aims not only to describe how a language is used for appropriate communication in different social situations, but also how it is used to establish and define someone's personality characteristics (Gleason & Perlmann, 1985, p. 95). The one who has social-psychological perceptions which are accepted by dominant mainstream is said to be able to use language for appropriate communication and have good personality characteristics. Meanwhile, the one who has different social-psychological perspectives which are not accepted by the dominant mainstream is said to be not able to use language appropriately. Being not able to use language for appropriate communication means having bad personality characteristics.

The Biography of Nicki Minaj

Based on the book entitled *Nicki Minaj Biography* (2012), Onika Tanya Maraj, henceforth known as Nicky Minaj, was born to father, Omar Maraj and mother, Carol Maraj, who were of Afro and Indo-Trinidadian descent. Minaj spent her life with her father, who was a severe drug addict with a long history of violence. Minaj had a very troubled childhood when she lived with her father (Good, 2012, p. 4). Everytime her parents had a crack, her father would yell and curse a lot and it really made Minaj feel very nervous and afraid (Holloway, 2012, pp. 6-7). Since then, Minaj became traumatic and was determined to change her mother's life to be better.

She enrolled herself to La Guardia High School of Music and Art and started to learn acting. In that high school, she felt weird because almost all of the students spoke with their British accent. Yet, her White friends loved the way she called them in Black accents. In addition to acting, Minaj also had an interest in singing. She once took on backup singing roles for local New York City rappers and began writing her own material (Holloway, 2012, pp. 8-9). She also added some sexual lyrics in her songs which included a lot of vulgar and curse words to give women chance to control over their own lives and not let the stereotype, created by men, control them (Good, 2012, p. 3). After successfully winning many music awards, Minaj became so popular that she was chosen to be a judge on *American Idol*.

Method

To answer the first research question, document analysis is identified as the appropriate method in conducting the research whereby the data are Nicki Minaj's comments collected from the transcripts of the seven videos. Discourse analysis is also considered since the situation where Nicki Minaj commented spontaneously on a live show is relevant to what is to be studied. Next, to answer the second research question, the connection between the answer to the first research question, specifically the absence of some features, to the possible factors that cause the absence of women's language features is investigated. The biography of Nicki Minaj is also taken into consideration to support the analysis.

Findings and Discussion

The following discussion presents the data analysis related to the two research questions posed earlier.

The Conformity of the Language Used by Nicki Minaj to Women's Language Features

Seven videos of Nicki Minaj on American Idol Season 12 were used as the data sources. Then, the data were analysed by using a checklist derived from Lakoff's theory of women's language features which becomes the reference of analysis. The checklist includes filler, lexical hedge, tag question, rising intonation, 'empty' adjective, precise colour term, intensifier, 'hypercorrect' grammar, 'superpolite' form, avoidance of strong swear word, and emphatic stress. The features are presented in Table 1 along with their number of occurrences in Nicki Minaj's comments as well as the percentages.

Table 1: Women's Language Features in Nicki Minaj's Comments

No	Women's Language Features	The Number of Occurrences	Percentage (%)
1.	Fillers	10	22.73
2.	Lexical Hedge	2	4.55
3.	Tag Question	0	0
4.	Rising Intonation	4	9.09
5.	'Empty' Adjective	0	0
6.	Precise Colour Term	0	0
7.	Intensifier	16	36.36
8.	'Hypercorrect' Grammar	0	0
9.	'Superpolite' Form	0	0
10.	Avoidance of Strong Swear Word	0	0
11.	Emphatic Stress	12	27.27
	Total	**44**	**100**

From Table 1 it is clearly seen that out of eleven features of Lakoff's women's language features, there were only five which appeared in Nicki Minaj's comments. Ordered on the basis of frequency, they were intensifier (36.36%), emphatic stress (27.27%), fillers (22.73%), rising intonation (9.09%), and lexical hedge (4.55%). Minaj used intensifier for anticipation that the audience might remain unconvinced with her comments. In addition to the message, this feature was also used to strengthen Minaj's feeling towards all of the performances. Some examples from the data were:

-       I am **so** serious. *(Video 1)*
-       Let me tell you what I have to say is **really** simple. *(Video 2)*
-       You're **absolutely** right. *(Video 2)*
-       You **definitely** should come back with your guitar. *(Video 3)*
-       You had something that was **very** intimate when you started singing.   *(Video 3)*
-       ...**very very** old-fashioned. *(Video 4)*
-       It was **just** right classy. *(Video 5)*
-       I **really** love hearing you sing. *(Video 5)*
-       I am **so** proud of you. *(Video 7)*

Next, Nicki Minaj employed emphatic stresses in her comments as boosting devices. Women boost the force of their utterances because they want to be heard or paid attention to (Lakoff, 2004, p. 81). Thus, Minaj did it just like what common women do. This booster expressed Minaj's lack of confidence whether she would be heard or not. Yet, the use of this booster also presented another side of Nicki Minaj. It showed that she was a kind of confident person who did not hesitate to emphasize what was in her mind in front of many people. She said, for example:

-       You are **a super duper star**, little boy. *(Video 1)*
-       I am **obsessed** with you. *(Video 1)*
-       I would find you **today**. *(Video 1)*
-       You're ready **now now now**! *(Video 1)*
-       You are **a superstar performer**. *(Video 2)*
-       **Today is not the day to take back** kinda chance brother. *(Video 3)*
-       That hit me on **my heart**. *(Video 4)*
-       Baby boy with that bald head **that hit me somewhere!** *(Video 4)*

Fillers were also dominant in Minaj's speech. She made a lot of meaningless particles which did not alter the idea of her comments. It happened because she was lack of confidence on how exactly she had to convey her comments. She seemed to reduce the force of her comments to avoid the wrong statement. For instance, she remarked:

-       **You know** what. *(Video 4)*
-       I like that **you know**. *(Video 5)*
-       **You know** what I like teena. *(Video 5)*
-       **You know** what. *(Video 5)*
-       I think **you know**. *(Video 5)*
-       It takes a lof of... **You know**. *(Video 5)*
-       **Mmm**... Babe. *(Video 5)*

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- Hello Harry. **Mmm** *(Video 6)*
- And **mmm**, like buttermilk waffles *(Video 6)*

The use of rising intonation at the end of interrogatives is not similar to declaratives. It sounds less neutral, but potentially informative since the addressee feels "violated" by the use of rising intonation on declaratives. Yet, the use of rising intonation on Minaj's comments was merely her responses towards the contestants' performances. She used this feature to emphasise the significant word to be perceived instead of seeking for the accuracy of her comments or confirmation from the others. The examples from the data were:

- It was a **good** old-fashioned. *(Video 4)*
- It was a **sexy** old-fashioned. *(Video 4)*
- That was a **good** vocal. *(Video 4)*
- I really love hearing you **sing**. *(Video 5)*

Prefacing declaration was the specific lexical hedge Minaj used in her comments. In addition, Lakoff (2004) believes that many women use this feature as their protection for not overstepping their rights by making a certain statement (p.79). Yet, Minaj appeared to be not afraid of overstepping her rights. The occurrence of this feature was merely her feeling of surprise towards the performance. Another reason was because she always seemed confident with all of her comments. As a result, her comments often sounded controversial. Minaj, for instance, said:

- I **think** you know *(Video 5)*
- I **guess** learning. (*Video 5*)

The Possible Factors that Cause the Absence of Women's Language Featues in Nicki Minaj's Comments

To answer the second research question, the connection between the answer to the first research question and the possible factors causing the absence of women's language features was analysed, interpreted and put into a comprehensive report by providing plausible explanation about the connection. From the analysis, it was unveiled that father's speech, ethnicity, community of practice, and different social-psychological perceptions were the possible factors that caused the absence of women's language features in Nicki Minaj's comments.

Father's Speech

When Minaj was young, her father already signed a bad routine to her, such as the use of curse words. She was used to listening to those words when her parents were arguing at each other. Certainly, it was not good for little Minaj's development, especially the development of her language. Minaj had to build it by passing through that sort of bad childhood. The result could be seen from her comments which consisted of strong swear words. By all means, Minaj also increased the number of strong swear words used by women and it was caused by her father's speech.

Ethnicity

Language is used to reflect the group's identity (Holmes, 2008). In a similar vein, the way Minaj used the language also signaled her identity. As part of Black people, Minaj attempted to show her identity towards the language she used. It could be seen from her comments which were straightforward without any intention from her to weaken the meaning. It seems that she revealed all of her thoughts explicitly without considering whether they hurt someone's feeling or not. This possibly happened since maintaining a good relationship with other people was not an important matter for her because there was no tolerance for diversity among her ethnic group. Her behavior supported Kolack's claim (as cited in Edwards, 1985) that language disadvantages occurs in minority group whereby diversity among the group is not tolerated. Thus, she did not use tag questions to let the contestant participate on her comments or soften them.

Besides, she never employed 'empty' adjective in her comments though this adjective sounds good. Again, as a Black, she seemed to have no idea in her mind to take it into account. Since Black English community was historically put as the minority group, she also had a language disadvantage. Her language was visibly different from Standard English form, which became her symbolic way to show her identity.

Community of Practice

Generally, women tend to use more of Standard English forms than men (Cheshire, 1984, p.43) Yet, Minaj was not at the same point with this theory. Being a famous hip-hop singer, she also interacted with other Black people, who were rappers. During the show, she made quite a lot of non-standard English forms, such as *wanna*, *kinda*, *throwin'*, *eatin'*, *gotta*, *gonna*, *'bout* in which those standard forms are *want to*, *kind of*, *throwing*, *eating*, *got to*, *going to*, *about* respectively.

This phenomenon also happened when Minaj was in high school. She could not get rid of her Black accent since her British friends enjoyed hearing her speak in her Black accent. This 'encouragement' may have caused Minaj to be more confident with her accent since she realised that she was accepted by her friends the way she was. As a result, 'hypercorrect' grammar disappeared in Nicki Minaj's comments since she often dealt with non-standard English form through her community of practice.

There are also certain ways of speaking which are only acquired from peers and cannot be obtained from parents (Gleason & Perlmann, 1985, p.93). Minaj mentioned some curse words from her music lyric and she admitted that these curse words were inserted into its lyric purposefully. She seemed to demonstrate that she could not avoid the use of strong swear words in her music career as hip-hop music genre was identical to curse words, besides slang words.

Different Social-Psychological Perceptions

From the theory of social-psychological perceptions from Gleason and Perlmann (1985), it could be considered that Minaj was not able to use language appropriately since her comments were vulgar and not accepted by dominant mainstream. Actually, there was a reason why Minaj inserted those kinds of vulgar comments during the live show. In Minaj's opinion, vulgar or curse words give women chance to not let the stereotype created by men control them (Good,

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2012, p.3). She tried to make the figure of herself as the representative of common women who suffered from too much insecurity. Minaj's different social-psychological perceptions made her believe that she did not need to use 'superpolite' form and avoid strong swear words in order to suffer from that old stereotype created by men.

Conclusion

Based on the discussion above, it could be concluded that there were only five features of women's language used by Nicki Minaj in her comments to the contestants of *American Idol Season 12*. They were intensifier, emphatic stress, filler, rising intonation, and lexical hedge. Meanwhile, the other six features, namely tag question, 'empty' adjective, precise colour terms, 'hypercorrect' grammar, 'superpolite' forms, and avoidance of strong swear words, did not appear in Minaj's comments. The absence of such language features in her comments may be attributed to four out of five possible factors. They were father's speech, ethnicity, community of practice, and different social-psychological perceptions.

The findings of this research have given some benefits to better understand language use. First, they make people learn "about" language rather than just knowledge "of" language. Mastering a language should make them able to use it for proper and effective communication as language is not only a tool to facilitate communication, but also a means to reflect someone's sex, characteristics and status in society. Second, they demonstrate that general ideas about language can be applied in investigations and observations, not only in language tests. Third, such studies shed light on the importance of knowing how language works differently under different contexts. By being able to grasp differences, language users, especially language learners, are made more open-minded and wiser in dealing with various perceptions towards language. Further research is encouraged with more data sources to enrich the findings and strengthen the claims.

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THE SOURCE DOMAIN OF JAVANESE WOMEN BODY SHAPE IN KYAI SESTRADILARAS MANUSCRIPT

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Abstract
Kyai Sĕstradilaras manuscript is a manuscript about the image of beauty of Arjuna's wives, including outward beauty and inner beauty. In this research, the analysis of the metaphorical and simile source domains of the body shape of Javanese women in *Kyai Sestradilaras* manuscript on outward beauty is discussed. This research uses the metaphor theory initiated by Lakoff and Johnson (1980), the theory of source domain according to Haley (1980), and simile theory according to Abrams through Marsono (1996). The method used in this research is descriptive qualitative method. The implementation of this method consists of three stages, data collection methods, data analysis methods, and presentation of data analysis. The data in this research are obtained from the written source. The results of the research are the metaphorical and simile source domain of the body shape of Javanese women in *Kyai Sĕstradilas* manuscript. The source domains are 1) the moonlit sky to illustrate the beauty of a woman's eyes, 2) the sky to describe the beauty of a woman's face, 3) the dahlia flower to describe the beauty of a woman's face, 4) the fennel leaves to describe the beauty of a woman's face, 5) pomegranate to describe the beauty of a woman's face, 6) the moon to describe the beauty of a woman's skin, 7) golden money ray to describe the beauty of a woman's skin, 8) ivory palm to describe the beauty of a woman's breasts, and 9) *cempaka* flowers to illustrate the beauty of a woman's breasts.

Keywords: source domain, *panyandra*, metaphor and simile, Kyai Sestradilaras manumanuscript

Introduction

Tembang macapat is a traditional Javanese song or poem (Tofani, 1995, p.93). Each stanza can have a sentence line called *gatra*, and each *gatra* has a certain number of syllables (guru wilangan), and ends in the final rhyme sound called the song teacher. The sequences of Javanese songs are like the sequence of human life from birth to death.

Tembang macapat becomes a language research subject in this research because this research will see the phenomenon of language that comes with

metaphor and simile approach. The poem of the song is taken from a manuscript entitled *Kyai Sĕstradilaras*, Pura Pakualaman library collection number 0148 / PP / 73. The manuscript of *Kyai Sĕstradilaras* is written in Javanese with krama and ngoko, although some words adopt the Malay and Dutch words. The script used is Javanese script. There are 51 pages in the KSD manuscript.

The manuscript was written at the time of K.G.P.A.A. Paku Alam IV after being appointed as a duke of Pakualaman, on Tuesday Pahing, the 25th of *Jumadilakhir Wawu* 1793 *mangsa Sad wuku Galungan lambang Klawu windu Karta*, coinciding with the date of 25 November 1864 M. but there is a possibility that the script writing was completed in the period of K.G.P.A.A. Paku Alam V with the same writing title (Febriyanto, 2012, p.19).

The manuscript of *Kyai Sestradilaras* tells the story of the odyssey of Arjuna's love to his wives, the love story of Raden Arjuna along with the depiction of the beauty, nobleness, and beauty of his wives. The depiction of female beauty contains metaphors and similes, including the painting of faces, eyes, skin, breasts, walking, behavior, and words.

This research relies on the metaphorical and simile source domains of Javanese female body shape in *Kyai Sestradilaras* manuscript. In Old Javanese culture there is a description of the female body shape called *panyandra*. *Panyandra* explains that it is a substance between the two elements, the outside and inside. Outward beauty is the beauty of the face and body. Meanwhile, inner beauty is the virtue that shines out of the self. Furthermore, these two elements combine and provide a balance.

The description of Javanese female body shape inside and outside are things that can be compared. This is related to the study of metaphor. According Kridalaksana (2008, p.152) metaphor is the use of words or other expressions for other objects or concepts based on equation. Semantically, this is very interesting because in metaphor, the literal meaning and metaphorical meaning can be found. Lakoff and Johnson (1980, p.3) argue that metaphorical thinking illustrates that there is a basic tendency of the human mind to think of certain referents in a certain way.

Based on the background of problems, the problem studied in this research is the process of forming metaphor in the manuscript of *Kyai Sestradiaras* which builds description of Javanese women body shape. The purpose of this study is to analyze the metaphorical and simile source domain of the Javanese women body shape in *Kyai Sestradilaras* manuscript.

This research uses metaphor theory, source domain theory, and simile to answer the existing problems. This is because the three theories complement each other to analyze the data that will appear in the *Kyai Sestradilaras* manuscript.

Metaphor Theory

To view and analyze the data found in the *Kyai Sestradilaras* manuscript, this research uses the theory by Lakoff and Johnson (1980, pp.5-6) explaining the essence of a metaphor which is the understanding and experience described by experience or other understandings, so essentially human conceptual systems can be defined and structured metaphorically. Lakoff and Johnson's opinion is consistent with the explanation of Knowles and Moon (2005, p.93) that metaphor is a tool of creativity in a linguistic phenomenon because it explains things with other things, so that literary authors make it a tool in creating works. Therefore,

metaphors are regarded as linguistic expressions embedded in one's conceptual system.

There are three main elements in metaphor (Ogden & Richard, 1972, p.97), 1) Tenors i.e. concepts, objects that are described, discussed, characterized, denoted, or compared. Tenors are also called receptors. 2) Vehicle, a concept that describes, equates, symbolizes the tenor. Vehicle is also referred to a donor. A vehicle is a symbol or an allusion to itself. 3) Ground, the relation of equation between tenor and vehicle. The relation of this equation can be an objective equation such as shape, place, nature, or combination of them, emotive equations, conceptual equations, function equations, and social and cultural equations.

The conceptual metaphor is a cognitively formed systematic concept (Lakoff & Johnson, 1980, p.3). The conceptual metaphor analyzed as a cognitive conceptualization process depends on three things: 1) source domain, 2) target domain, 3) mapping or correspondence (Cruse, 2004, p.201). In other words, the conceptual metaphor sees a connection between the two domains of the source and the target domain in the form of mapping or correspondence. The source domain relates to a world of concrete (real) and familiar experience, while the target domain is usually more abstract.

Source Domain Theory

Based on its comparative semantic field, the semantic field of the universal metaphor is divided into nine semantic fields (Haley, 1980, pp.155-159):

a. The metaphor of being is a metaphor that includes abstract things like truth and love.
b. The metaphor of cosmos is a metaphor which includes cosmic objects such as the sun and the moon.
c. The metaphor of energy is a metaphor with a semantic field of things that have power, such as wind, light, fire, with predictions that those things can move.
d. Substance metaphor is a metaphor that includes the kinds with predictions including moisture, odor, pressure, etc.
e. Earth terrestrial metaphors are metaphors that include things bound or sprawled on the surface of the earth such as rivers, seas, mountains, etc. in addition; this metaphor also includes matters relating to gravity that is a metaphor related to all things that fall due to the influence of earth's gravity.
f. The metaphor of inanimate objects is a metaphor which includes lifeless objects such as tables, books, chairs, glasses, etc. that can be broken.
g. Metaphor of life / plants (living) is a metaphor associated with all types of plants (flora), such as leaves, sago, rice, etc.
h. The metaphor of animate / animal beings is a metaphor related to creatures of organisms that can walk, run, fly and so forth such as horses, cats, birds and tigers.
i. Human metaphor is a metaphor related to creatures that can think and have reasons.

Simile

Simile is a style of language that compares something that is essentially different indirectly by using comparative words (Abrams in Marsono, 1996, p.449). Comparative words used are *lir* 'like', *kadi* 'like', *kadya* 'like', *upama* 'like'.

Method

This research is a descriptive qualitative research. The object of this research is the manuscript of *Kyai Sĕstradilaras*, Pakualaman Pura Library collection. The manuscript has been transliterated, edited and translated into Indonesian by Muhammad Bagus Febriayanto in a thesis entitled "*Kyai Sestradilaras* of Pura Pakualaman Library Collection Temple (Edits, Translations and Text Analysis)" in 2012. The first stage in this research is data collection. The data collection in this research used observation method with note taking technique. Mahsun (2014) explains that observation method is the method of data provision by listening to the use of language. The term listening here is concerned not only with the use of spoken language but also the use of written language. The note taking technique according to Kesuma (2007) is the technique of capturing data by recording the results of data on the data card. Data source in this research is a written source derived from the manuscript of *Kyai Sĕstradilaras*, Pura Pakualaman library collection. After recording then the songs containing metaphor are searched and copied. Then the songs or *tembang* that contains the metaphor are sorted. The stages performed in this research are collecting data, classifying metaphors and simile of Javanese women body shape based on outward beauty category, analyzing the source domain of Javanese women body shape in *Kyai Sestradilaras* script based on Haley metaphor theory, and the last is getting the result of the metaphorical meaning analysis of the description of Javanese women body shape in *Kyai Sestradilaras*.

Findings and Discussion

There are 9 *panyandra* about the description of Javanese women body shape in *Kyai Sestradilaras* manuscript based on outward beauty. In this section the analysis of metaphorical meaning *panyandra* of Javanese woman body shape based on outward beauty category. The categories are: 1) eye characteristics, 2) facial characteristics, 3) skin characteristics, and 4) breast characteristics.

Eye Characteristics

Eyes are the five senses of vision that became one of the woman's attractive beauties. In the *Kyai Sĕstradilaras* manuscript there is one thing that becomes a symbol that shows the methaphor of eye characteristic. The target domain of the eye has the source domain metaphor as follows, ie *bomaning ngateja sasi* 'moonlit sky'.

Kinanthi song*, gending *Eman-eman Sari Pelog* (p.11)

"*Rupa netra retnaningrum/ bomaning ngateja sasi*/ *catur rupa tejaning dyah*/ *ponca rupa tejawati*/ *rasa rupa tejaninggar*/ *samurti rĕtnadiningsih*//"

(1) *Rupa   netra   retnaningrum bomaning   ngateja   sasi.*
   Appearance   eyes   beautiful   sky   shines   moon.
   "Beautiful eyes (is like) moonlit sky"

In example (1) having beautiful eye shape equated to the moonlit sky which is Retnaningsih's eyes. Retnaningsih is one of Arjuna's wives whose face is like a beautiful painting, bowed face, beautiful little eyes and sweet face look.

The metaphor in Example (1) *basi ngateja sasi* 'moonlit sky' is used for the beauty of a woman's eyes metaphor. The similarity between the source domain and the target domain is, first, the target domain of a woman's eyes beauty takes

the nature of a clean sky to illustrate that the beauty of the woman's eyes is clean. Second, the target domain that takes the feature bright moon color and shines to illustrate that the beauty of the woman's eyes is bright and radiant. The metaphors in this example belong to the metaphorical source domain of cosmic materials.

Face Characteristics

Beautiful women have typical facial characteristics, In the Javanese society, there are some things that become symbols showing the metaphor of a woman's face characteristics. Face characteristics target domain have metaphor target domain as follows, a) *boma* 'sky', b) *dungeon wungu* 'purple red dahlia ', c) *adas rondon* 'fennel leaves', and d) five 'pomegranates'.

Face characteristics as sky "Boma"

The characteristic meaning of the face as the 'sky' *boma* on the metaphor in *Kyai Sĕstradilaras* manuscript is the face of a beautiful woman equated with the sky. The use of sky elements has a unique provision, so it becomes the choice of the Javanese in describing the word beauty which refers to the beauty of a woman. The characteristics of the sky is brightly colored, stretched wide, and has a smooth surface is compared with the characteristics of a woman's facial beauty that has a bright and smooth face, do not has many acnes or black spots. The song or *tembang* containing the metaphor is as follows.

Tembang Kinanthi, gending Eman-eman Sari Pelog (p.11)
*Kanĕmnya Dyah Tejaningrum/ kasapta Dyah Tejarĕsmi/ mutyadi Teja Asmara/ kan[g] nawa Tejadewati/ **bomanya sampurna watya**/ warna rupa Tejaningsih//*

(2)   *Bomanya   sampurna   watya.*
         sky   perfect   wati (symbolizes a woman)
         '(like) a beautiful sky'.

One of Arjuna's wives depicted in example (2) whose facial beauty is equated to the sky is Dyah Teja Dewati. Dyah Teja Dewati's face was so beautiful that Arjuna fell in love with her. The metaphors in this example belong to the metaphorical source domain of cosmic materials.

Face Characteristic as red purple Dahlia "Daliyah Bang Wungu"

The characteristic meaning of the face as *daliyah bang wungu* 'purple red dahlia flowers' on metaphors in *Kyai Sĕstradilaras* manuscript is the face of a beautiful woman equated with the red and purple dahlia flowers. Dahlia flower is a bulbous bushy plant that is annual (*perenial*), eternal life, and flowering in summer until autumn. The nature of the purple red dahlia flowers can be equated to the beauty of a woman who remains beautiful in the morning and evening, his beauty will be immortal and very special in front of men. The *tembang* containing the metaphor is as follows.

Tembang Gawan Gending, gending Laras Driya Slendro (p.12)
(3) *Sumarah sang anom/ tan giwang trap pratikĕle/ dhasar ayu ngawanggah banjar adi/ tanĕman puspadi/ **daliyah bang wungu**//*

'Resigned the princess, all her efforts are not faltering, really beautiful all beautifully planted with beautiful flowers, red pulple Dahlia'.

One of Arjuna's wives depicted in example (3) whose facial beauty is equated to purple red dahlia is Sumbadra. Sumbadra is the daughter of the late King Prabu Basudewa, a king of the Mandura, Banjarpotaman. Sumbadra is also

the most beautiful princess in the world. The metaphors in this example belong to plant metaphor source domain.

Face Characteristics as fennel leaves "Adas Rondon"

The meaning of the face as an *adas rondon* 'fennel leaf' on metaphors in *Kyai Sĕstradilaras* manuscript is the face of a beautiful woman equated with fennel leaves. Fennel plants have some physical characteristics that are plants that have elongated and compounded leaves, and have many leaves. The relation of equation between facial characteristics with fennel leaves is the equation of the characteristics between facial characteristics with fennel leaves characteristics. First, the face of a beautiful woman has a firm line of face. Second, a beautiful woman's face usually has a pointed chin / taper, as well as fennel leaves that have a pointy shape on the tip and base.

Tembang Gawan Gending, gending Laras Driya Slendro (p.12)

(4) *Sumarah sang anom/ tan giwang trap pratikĕle/ dhasar ayu ngawanggah banjar adi/ tanĕman puspadi/ daliyah bang wungu//*

*Lawan **adas rondon**/ jejerira dlima bangle/ dlima <13> wungu tuwin dlima putih/ dlima patra wilis/ ngrĕmbaka kang taru//*

'Resigned the princess, all her efforts are not faltering, really beautiful all beautifully planted with beautiful flowers, red pulple Dahlia'.

'With fennel leaves parallel to the bengle pomegranate, pomegranate <13> purple, white pomegranate, patra wilis pomegranate, the trees thrive'.

One of Arjuna's wives depicted in example (4) whose facial beauty is equated to an fennel leaf is Sumbadra. Sumbadra is the daughter of the late King Prabu Basudewa a king of the Mandura, Banjarpotaman. Sumbadra is also the most beautiful princess in the world. Sumbadra is very caring for her beauty, so she is told as an unequaled beautiful woman. The metaphors in this example belong to the plant metaphor source domain.

Face Characteristics as pomegranate "Dlima"

The characteristic meaning of the face as the 'pomegranate' in the metaphor of the *Kyai Sĕstradilaras* manuscript is the face of a beautiful woman equated with pomegranates. Pomegranates' physical characteristics are smooth skin surface, red color, and round fruit shape. The *tembang* containing the metaphor is as follows.

Tembang *Gawan Gending,* gending *Laras Driya Slendro* (page: 12)

(5) *Sumarah sang anom/ tan giwang trap pratikĕle/ dhasar ayu ngawanggah banjar adi/ tanĕman puspadi/ daliyah bang wungu//*

*Lawan adas rondon/ jejerira **dlima bangle/ dlima <13> wungu tuwin dlima putih/ dlima patra wilis**/ ngrĕmbaka kang taru//*

'Resigned the princess, all her efforts are not faltering, really beautiful all beautifully planted with beautiful flowers, red pulple Dahlia'.

'With fennel leaves parallel to the bengle pomegranate, pomegranate <13> purple, white pomegranate, patra wilis pomegranate, the trees thrive'.

One of Arjuna's wives depicted in example (5) whose facial beauty is equated to pomegranates is Sumbadra. The relation of the equation between the face beauty with the pomegranate is the equation of physical characteristics between the pomegranate with the face beauty. First, the pomegranate has a smooth skin surface depicting that the woman's facial skin is smooth. Second, the

pomegranate has a faint red color depicting that the woman's face was a blush of red blush on the cheeks and lips. Third, the pomegranate has a round shape of fruit which means to describe the shape of a round female face. The metaphors in this example belong to the plant metaphor source domain.

Skin characteristics

The woman's skin is one of the most treatable parts of the body and the center of attention. In Javanese society, there are some things that symbolize the metaphor of women's skin characteristics. The target domain of skin characteristics has a simile of source domain as follows, ie a) *sitĕngsit* 'moon', and b) *dinar sorote* 'golden money rays'.

Skin Characteristics as Moon "Sitĕngsit"

The characteristic meaning of skin as *sitĕngsit* 'moon' in the simile in the script *Kyai Sĕstradilaras* is the skin of a beautiful woman equated with the moon. The use of solar system elements in the form of the moon has a unique provision, so that the Javanese chose it in describing the word beauty that refers to the beauty of a woman's skin. The moon has a very bright light and yellow, it is the same as the beautiful woman's skin has a bright color and yellowish white. Simile in this example belongs to the simile source domain of cosmic objects. The song '*tembang*' containing the simile is as follows.

Tembang *Kinanthi,* gending *Eman-eman Sari Pelog* (p.11)
*Kadwinya musthikaningrum/ Srikandhi rĕtnaning estri/ tan lĕnggana ing sakarsa/ ngimpuni para absari/ mung putri Cĕmpala arja/ **crĕma maya lir sitĕngsit**//*

(6) *Crĕma   maya   lir   sitĕngsit.*
     skin   bright   like   moon.
     'Her skin glowed like a moonlight'.

One of Arjuna's wives depicted in example (6) whose skin beauty is equated with the moon is Srikandhi. Srikandhi is a princess from Cempalaarja Country. Srikandhi is portrayed as a very beautiful woman. Her movements are all worthy and supple. Srikandhi's beauty is also depicted as yellow like a sharpened gold, a clear / radiant face like the sky, fierce but sweet eyes, lanky, her teeth are glowing. Beside of having a beautiful face, Srikandhi is also told as a daughter of an incredible soldier. She has a good archery skill and good combat.

Skin characteristics as golden money ray "dinar sorote"

The characteristic meaning of the lskin as a 'golden money ray' *dinar sorote* in a simile in the *Kyai Sĕstradilaras* script is the skin of a beautiful woman equated with golden rays of gold. Gold has a shiny, bright, and yellow. The song containing the simile:

Tembang *Gawan Gendhing,* gending *Laras Driya Slendro* (p.12)
*Sumbadra sang kaot/ **crĕma lir dinar sorote**/ panukmanira sang Sinta Dewi/ rĕtnaning widadari/ bĕg budyarja ningrum//*

(7) *Crĕma   lir   dinar   sorote.*
     kulit   seperti   uang emas   sinarnya.
     'Her skin shone like golden rays of money'.

One of Arjuna's wives depicted in example (7) whose skin beauty is likened to the golden money rays is Sumbadra. The relation of the equation between Sumbadra's skin beauty with golden rays of gold is the equation of the

nature between the beauty of sumbadra skin with golden rays of money. Beautiful women's skin has bright, yellow, and sparkling colors. Simile in this example belongs to the simile source domain of inanimate objects.

Breasts Characteristics

One part of the body that describes the beauty of a woman's body is the perfect shape of breasts, in *Kyai Sĕstradilaras* script there are some things that symbolize the metaphor of breast characteristics. The target domain of breast characteristics has simile source domains as follows, ie a). *cĕngkir gadhing* 'ivory coconut', and b). *cĕpaka* 'cempaka flower'.

Breasts characteristics as ivory palm "Cĕngkir Gadhing"

The characteristic meaning of breasts as a *cengkir gadhing* 'ivory palm'. *Cengkir gadhing* in simile in the *Kyai Sĕstradilaras* script is a perfect breast shape likened to ivory palm. *cengkir gadhing* consists of the word *cengkir* meaning 'young coconut' (Poerwadarminta, 1939, p.635) and the word '*gadhing*' type of coconut tree with generally small fruit '(Poerwadarminta, 1939, p.127). Ivory palm has a medium size, not the same as the coconut in general that has a large size. In the text *Kyai Sĕstradilaras* , the equation relation between the characteristics of breasts with ivory palm is the the equation between the characteristics of breasts form with ivory palm, which is the description of medium-sized and toned breasts. The song '*Tembang*' containing the simile:

Tembang *Megatruh,* geding *Drawina Pelog* (p.14)

(8)   *Pan pinaring cĕpĕngan pundhak para rum/ **suswarja lir cĕngkir gadhing**/ Engge/ Bok Lara gĕndhis ingutus/ udhĕtira gadhung mlathi/ babo mondakaki sĕkarnya mrok//*

'the women have been given a handle (flowers) pudhak. Their breasts are like ivory palm. *Engge*. Mbok Lara Gendhis is sent, her belt is like (garlands) gadung (and) jasmines (which are) about to bloom'.

In example (8) whose perfect breast shape is equated with ivory coconut is Srikandhi's breasts. Srikandhi is a very beautiful woman and has beautiful breasts with medium size and still tight. Simile in this example belongs to the simile source domain of plant.

Breasts characterisics as cempaka flower "Cĕpaka"

The characteristic meaning of breast as *cepaka* 'cempaka flower' in simile in Kyai Sĕstradilaras script is the perfect breast shape equated with cempaka flower. Cempaka flower is a yellow and white flower, its flower buds are shaped like a half ball. The relation of the similarity between breast characteristics with cempaka flowers is the similarity between the breast shape with cempaka flowers. Breast of a young woman is still tight and like a half ball, as well as flower buds that look like a half ball. The song 'tembang' containing the simile is as follows.

Tembang *Gawan Gendhing,* gending *Mimi Pelog* (p.40)

(9)   *Tindak mring langon paladi/ kang dherek para bedhaya/ asinjang grompol prasami/ udhĕt ingga tinĕpi/ mĕksih timur dadya pinjung/ **suswarja lir cĕpaka**//*

'(They) go to langon paladi followed by the (dancers) *bedaya* (motif) *gerempol*. (the dancers are wearing) *udhet* to form into a fist. (they are dancers who) are still young (their) breasts is like (flowers) cempaka'.

In data (9) whose breast characteristics are equated with cempaka flowers is the breasts of *bedhaya* dancers. *Bedhaya* dancers are young, very beautiful and

have a beautiful body shape. One of the beautiful body parts is the breasts, the *bedhaya* dancers' breasts are in medium size and it is still tight. Simile in this example belongs to the simile source domain of plant.

Conclusion

Based on the nine *panyandra* that have been analyzed, about the source domains of metaphorical and simile of the body shape of Javanese women in *Kyai Sestradilaras* manuscript. The nine *panyandra* of Javanese women body shape in *Kyai Sestradilaras* manuscript is divided into four categories, 1) eye characteristics, 2) facial characteristics, 3) skin characteristics, and 4) breast characteristics. The source domains of the nine *panyandra* of Javanese women body shape are abstract and concrete, and they are often encountered in the daily life of Javanese society. The source domains are 1) the moonlit sky to illustrate the beauty of a woman's eyes, 2) the sky to describe the beauty of a woman's face, 3) the dahlia flower to describe the beauty of a woman's face, 4) the fennel leaves to describe the beauty of a woman's face, 5) the pomegranate fruit to describe the beauty of a woman's face, 6) the moon to describe the beauty of a woman's skin, 7) the golden money ray to depict the beauty of a woman's skin, 8) ivory palm to depict the beauty of a woman's breasts, and 9) cempaka flowers to illustrate the beauty of a woman's breasts. From those descriptions, the nine *panyandra* of Javanese women body shape in *Kyai Sĕstradilaras* manuscript refers to the outward beauty of women. However, the real beauty of women is not only the outward beauty, but also the inner beauty.

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HOW HELPFUL THE WRITERS ARE: A CORPUS-ASSISTED DISCOURSE STUDY OF ONLINE REVIEWS OF TOURIST ATTRACTIONS

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Abstract
The use of corpus methods that combines both quantitative and qualitative aspects has benefited the field of discourse analysis. It is a corpus-assisted discourse study. The study focuses on the ways the writers of online reviews of tourist attractions in TripAdvisor website interact and how they position themselves and the readers. The study employed Lextutor online to get the keywords and Antconc to find the collocations and scrutinize the concordance lines. In the interaction, the writers evaluated the tourist attractions, gave advice and instructions, recounted, reported what the others said, thanked, and encouraged the readers to imagine. The writers tried to provide the information as much as possible and put themselves as the ones that have wider knowledge than the readers. They did it to help the readers make the right decision and anticipate particular conditions. A particular language structure such as prepositional phrases becomes the salient features of this text type.

Keywords: corpus, discourse, review, phraseology

Introduction

The use of the internet as a media of communication enables people to spread their writings fast. Some websites provide opportunities to review particular things such as books, movies, hotels, tourist attractions, etc. Such writing can be called as an online review. Online review is considered as a new way of communication as a result of technology development. This study deals with discourse analysis of online reviews.

Doing discourse analysis gives the opportunities to see how the writers treat the readers, evoke particular feelings and attitude, and construct the way of thought (Gee, 2011). Strauss and Feiz (2014) pointed out several items to be observed in the discourse namely verb, adjective, adverb, and deixis. Through the verbs, power, intention, and spontaneousness can be known. In studying the adjectives, essential details can be revealed. In observing the adverb, writers' attitudes and point of view can be uncovered. In examining the deixis, the way the writers get readers' attention can be seen.

Discourse can be studied by applying corpus methods. The benefit is to see meanings that are difficult to see through non-corpus methods (Partington, Duguid, & Taylor, 2010). It, moreover, enables the researchers to study the language patterns. The existence of such patterns reveals elements that become the features of the texts. Baker (2004) suggested studying concordance lines manually besides observing the keywords and the collocations to see the patterns in the texts. It helps the researchers to shed light on the use of the patterns. Those patterns might form larger language chunks (n-gram) such as three and four words lexical bundles. Lexical bundles were defined as "basic building blocks for constructing spoken and written discourse" (Biber & Conrad, 1999, p. 188).

There are several elements that can be the starting points of discourse analysis. One of them is a keyword. A keyword is an important element in discourse. To get keywords, there must be two corpora. One corpus plays a role as a study corpus and the other functions as a reference corpus. Statistical analysis counts what words become the keywords. According to Scott and Tribble (2006, p.73), keyness is "a quality words may have in a given text or set of texts, suggesting that they are important, [that] they reflect what the text is really about". Studying concordance lines of those words might reveal writers' main intention in the texts.

In some studies, particular words that are considered as the main topics of the corpora were set up as the starting point. One of the studies was done by Baker, Gabrielatos, Khosravinik, Krzyzanowski, McEnery, and Wodak (2008). They conducted collocation analysis and concordance study of the selected words. The texts discussed the issues of refugee, asylum seeker, immigrant, and migrant in the UK newspapers. It discovered the topics related to the issues and the strategies on how the issues were presented. It led to the study of semantic preference and semantic prosody. Besides, it explored the differences that exist in each type of newspapers. Text comparison also can be done by using this technique. Jaworska & Krishnamurthy (2012) compared how feminism is represented in the UK and German society based on newspapers corpora through collocation analysis. The collocates cover both content and function words. It did not examine the patterns that tend to occur with the keywords. In the UK, it was seen as socio-political movement while in Germany, it was considered as a part of intellectual.

In using selected word, the word may have two different word class (Hamilton, Adolphs, & Nerlich, 2007). *Risk* as a noun and a verb was chosen because it was considered as a word that does not have clear meaning. The contexts of the words were categorized into health, finance, interpersonal relation, and others. The occurrences of the words were split into intimate, socio-cultural, professional, transactional, and pedagogic categories. It revealed what the language users conveyed in each category.

All studies mentioned above used non-compound words as the starting points of analysis. Koteyko (2012) focused on carbon compound. The word *carbon* is the centre of compound words. The heads of the compound nouns derived from the word carbon were classified into scientific terms, lexis of finance and accounting, a variety of lexical items, and religious words. In the scientific terms, it has a neutral sense. While in the other categories, both positive and negative senses can be found.

The analysis of similar keywords in two corpora has been conducted by Fitzsimmons-Doolan (2009) to attest a belief that the language policy was influenced by immigration issues. The corpora have two different topics, i.e. language policy and immigration. There are only 6 percents keywords that appear in the corpora of language policy and immigration and no remarkable patterns were found. Therefore, immigration does not give much effect on language policy.

Another possible starting point is hapax legomena which is a word that only occurs once in a corpus (King, 2015). The hapax legomena in the chatrooms were categorized to see the purposes of communication. The main purpose is for socializing.

Establishing key semantic tag list can be the initial procedure in doing corpus-assisted discourse study. The words were categorized based on the USAS (UCREL Semantic Analysis System) to find the key semantic. Then, the words on the list were set up as the starting points (Sheryl, 2010). It compared the specialized corpus to reference corpus. It reveals what the strategies used in the texts to portray the issue of national identity on the texts discussing Scottish independence.

ConcGram is the other element that has been used in discourse analysis (Cheng & Lam, 2012). In concGram, two words can co-occur with different variations of positions. Then, the collocates of the ConcGram were found. The collocates were classified to see semantic preference. Finally, semantic prosody was decided. They used this technique to examine how Western and Chinese media represented Hong Kong when it was handed over and ten years after that. There are some changes on how those media see the issue.

The studies discussed above used the principles of phraseology to examine specific discourse. Studying patterns in the previous studies focuses on the topics or the issues in the texts. The present study aims at exploring the way the writers established interaction in online reviews of tourist attractions by observing the keywords. This study enlarges the scope of studying the patterns in discourse by examining patterns in particular collocations. It also reveals how the writers position themselves and the readers. The previous studies have not deal with this issue.

Method

This study belongs to a corpus-assisted discourse study that covers quantitative and qualitative aspects. Considering quantitative aspects reduces researcher's subjectivity in analyzing. It was done by making lexis and patterns that were measured and judged as significant elements as the basis of analysis. The patterns build the discourse itself and each discourse has its own patterns that make it unique from the others. Furthermore, studying the patterns can reveal text structure, main ideas, or grammatical features that become the characteristics of the discourse.

The data was taken from a specialized corpus of 95,694 words. The texts in the corpus are online reviews taken from TripAdvisor website. It is a website where the writers can write the reviews of tourist attractions. The reviews were published on the website and can be read by everyone. The reviews were written

in 2015-2016. The focus of the reviews is the tourist attractions in Lombok, Indonesia.

The study corpus was compared to a reference corpus which is Brown corpus by using Lextutor online to obtain the keywords. Brown corpus is a written corpus. Therefore, the study and reference corpora have the characteristics of written language. Keywords were chosen as the starting points of analysis because there is no assumption what the main topics in the corpus are. Therefore, obtaining keywords gives information about the main topics in the discourse. The keywords selected for analysis must fulfill three criteria. First, the keywords were the first-one hundred keywords. Second, the minimum frequency is 40. Third, the keywords have at least 1 collocate and the minimum frequency of the collocation is 5. The collocates of the keywords are 4 words to the left and right.

Concordance studies of the keyword collocation and distinguished patterns were done to see how the writers interact and position themselves. The keywords and the collocates that are adjectives were classified through USAS (UCREL Semantic Analysis System) to know the senses of the words. The senses are positive, neutral, and negative. Some senses were marked with +, ++, or +++ to intensify the adjectives. The more symbol + that the word has, the stronger the sense is (Archer, 2002). In the concordance analysis, it is necessary to pay attention whether some words belong to same class of words such as pronouns, adjectives and adverbs to get more understanding of discourse (Feiz, 2014).

Findings and Discussion

Twenty one keywords were used as the basis of analysis. They appear in the base forms. The base forms might consist of several word types. Some keywords represent the objects such as waterfall and sand. Some keywords show the activities such as hike and climb. The following table shows the information about the word types.

Table 1: The keywords and their word types

Keywords	Word types
waterfall	waterfall, waterfalls
trek	trek, treks, trekking
surf	surf, surfing
snorkel	snorkel, snorkeling, snorkelling
amaze	amazing
stun	stunning
hike	hike
rubbish	rubbish
turtle	turtle, turtles
beach	beach, beaches
swim	swim, swam, swimming
coral	coral, corals
Indonesia	Indonesia
guide	guide, guides, guided
sunset	sunset, sunsets
recommend	recommend, recommended
locate	located

summit	summit
sand	sand, sands
tour	tour, tours
climb	climb, climbing

Based on the concordance investigation of the keywords, there are several ways of writers' preferences in conveying their ideas in their reviews i.e. evaluating, giving advice and instruction, recounting, reporting, thanking, and encouraging to imagine. Evaluating covers both good and negative aspects of the objects. One of the ways is by using adjectives. Giving advice and instruction includes several topics and related issues that the writers concern. They do it based on their experiences. In this case, they showed that they are more knowledgeable than the readers. They tried to be the reliable sources of information by giving evidence. Narrating sequences of events that they did or what they observed becomes one part of their reviews. Another way to give information is by reporting. Reporting means the writers reported what others told to them. They give information from trusted sources to the readers. In the review, they did not only share knowledge and experiences but also emotions. It appears in expressions of gratitude. Thanking is writers' way to express their gratitude. In addition, the writers promoted the tourist attractions by encouraging the readers to imagine. In the next sub-sections, the patterns of language such as collocations and lexical bundles that were formed by using the keywords were described. They represent writers' way to interact.

Evaluating

Evaluating was done by modifying the objects with the adjectives. The adjectives are the collocates of the objects. There are 18 adjectives that function as the collocates of the keywords as can be seen in the table 2. The adjectives were checked in the USAS semantic categorization to know their senses. Ten out of eighteen adjectives have positive senses. One of the ten adjectives, *best* was marked with +++. There are no adjectives with negative senses. The adjectives and the senses can be seen in Table 2.

Table 2: The senses of the adjectives

Adjectives	Positive sense	Neutral sense
nice	✓+	
beautiful	✓+	
worth		✓
great	✓+	
good	✓+	
amazing	✓+	
stunning	✓+	
safe	✓+	
best	✓+++	
sharp		✓
local		
friendly		
white		✓
soft		✓

clear	✓+	
blue		✓
clean	✓+	
black		✓

The writers evaluated the objects by using the adjectives with positive sense such as *nice*, *beautiful*, and *worth*. The adjectives are the collocates of the objects evaluated. In several cases, they also used conjunctions that show contrary such as *though*, *although*, and *but* in the level of a sentence as can be seen in the following examples.

1. We quite stunning with the view as the waterfall keep their beautiful flow *although* it was raining at that time.
2. The next waterfall is nice, *but* the last one is amazing.
3. After enjoying the waterfall and the nice view, the 25 minutes walk uphill back to the meeting point was really tiring … *but* worth it.
4. Beautiful waterfalls *but* surely not unique.

In example (1) the writers gave evaluation that carries positive sense towards the use of the word *beautiful* even though unexpected events occurred. They tried to ensure the readers that they enjoyed the trip. In examples (2), the writers contrasted the waterfall with others. The objects contrasted were evaluated by using positive senses (*nice* and *amazing*). In example (3), the writers evaluated and also encouraged the readers to try. In the example (4), the writer mentioned two characteristics, i.e. beautiful and not unique to give clear picture to the readers. From all examples, the writers tried to be factual by mentioning both positive and negative aspects of the objects.

Another way to evaluate is providing detailed information by mentioning several characteristics of the object of evaluation by using adjectives as in the following examples.

5. Our guide, Sultan, was *friendly*, *warm*, and definitely very *experienced*.
6. … the guide is *friendly*, but not *supportive* … .

There are 2-3 adjectives which were used to evaluate guides in each sentence. In the example (6), the writer used *but* to contrast two ideas. It also can be done by giving the details in preposition phrase *with* ... as in the examples below.

7. Clean white sand beach, *with a near perfect, small, beginner surf break* for those learning to surf.

The writer put himself as the one that knows a lot about the object in particular area as in the example (8) by mentioning *in southeast Asia*.

8. This is really worthy *but* really difficult *trek* in southeast Asia.

He created the image that he knows other treks in Southeast Asia. It is a strategy to convince the readers that what they told is true and the readers can trust them. It also occurs in the example (9). The writers gave detailed information about Maldives and Bora-Bora to prove that he has wide knowledge. Therefore, the readers can trust their evaluation. The phrase *in the world* increased the positive value of the object as can be seen bellow.

9. One of the best diving/snorkeling *in the world* (I would rate as third after Maldives and Bora-Bora).

The occurrences of collocation of *hike* and *but* tend to appear with *tough* and *worth* as can be found in the concordance lines below.

10. The *hike* might be *tough but* it's totally *worth* it.
11. This was a *tough hikebut* the view at the top was *worth* it!

The writers told the truth that it was tough based on their experience did the hike. After that, they contrasted this condition with their impression at the end of the hiking. The use of the word *tough* might give impacts to the readers therefore the readers prepare all the necessary things for this tough trek. The use of the word *worth* shows they have positive attitude. This positive attitude might play a role as a supporting factor to encourage the readers to try.

Evaluating two or more objects in one sentence is also possible. *Amazing* tends to occur with *beautiful* at the sentence level as in the following sentences.

12. *Amazing* beach, just *beautiful* white sand, turquoise water.
13. It was an *amazing* adventure with *beautiful* mountain view.

One object was evaluated with the adjective *amazing* and the other one was evaluated with *beautiful*. Both adjectives have positive senses. The co-occurences of *amazing* and *beautiful* in one sentence makes the positive sense becomes stronger. The writers give positive portrayal to the readers.

The occurrences of *perfect* and *great* have been followed by prepositional phrases with *for* and *to* in order to give information as detailed as possible. In this case, the writers found the suitability. The writers expected the readers to get the best experience of visiting particular tourist attraction. They mentioned the most suitable activities. They do not want the readers to waste their time by missing the most suitable activities. Some of the examples can be seen below.

14. *Great* beach *for* those who want *to learn how to surf* … .
15. … making a *perfect* place *for* a beginner to *learn how to surf* … .

Writers' effort to find suitability of the objects can be found in the collocations of see and sunset that form *to see sunset*. Before these bundles, there is information about the place that shows the suitable point to see sunset. This is writer's attempt to be informative and make the readers get the best of it as in the following examples.

16. This is one of the best point *to see sunset* in Lombok.
17. For me this is the best place *to see sunset* with extraordinary view ….

Showing suitability can be realized through *for* and *to* as in the collocations of beach and great and beach and good. The writers tried to be detailed as in the examples below.

18. Great beach *for paddling* … .
19. This beach is so good *to walk along* … .

They presented suitability of the particular place and the activities. The suitability might include the issue of participants. It shows what kind of participants that are suitable for the place as in the following examples.

20. The wave is quite small in this beach, making a perfect place *for a beginner* to learn how to surf ….
21. This beach is perfect *for people that want to learn how to surf (beginners)* …

Discussing objects might raise an issue that makes the readers worry. The writers realized it and tried to calm down by providing *but* … as in the following examples.

22. There is some dead coral at the beach *but no problem*.
23. You'll find more coral on the beach *but it's not really an issue*.

Anticipating specific conditions that the readers might face can be done by using *if* clause. Collocations of visit and worth and visit and place tend to appear with *if* clause as in the following examples.

24. Worth to visit *if you don't have time to visit Tiu Kelep* … .
25. You must visit this place *if you want to feel the warm weather* … .

Giving advice and instruction

A lexical feature that commonly used is *recommend* as can be seen in the examples below.

26. Thank trekking company "DEWELL trekker" for his team were very nice and we would *recommend* at a friend …
27. We highly *recommend* this hike as the views are spectacular!
28. I would definitely *recommend* Gilli Air rather than … .
29. It's totally *recommended* to visit and come … .

Adverbs *highly*, *definitely*, and *totally* in examples strengthen the recommendation. Before giving recommendation, the writer in example (26) thank the trekking company. It reveals writers' satisfaction. For his satisfaction, he gave recommendation. The writer also gave a reason when giving advice as in example (26). Comparing also happens in example (28).

Using modals i.e. *should*, *can*, *must*, and *need* is another way to give advice. *Need* might appear in the negative sentences. The following are the examples.

30. You *should* have a tour guide to have the story behind … .
31. If you want to see the sunset, you *must* be at that beach around 5.30 pm.
32. You *need* to have local guide to get in … .
33. Although there is no *need* to have a guide, you *can* hire a guide just before the entrance who can carry your luggage and toddler.

The occurrence of the phrase *no need* before the clause *you can hire* … in the example (31) shows that it is only an advice. There is no obligation. In some sentences, the writers stated the purposes after giving advice through the realization of *to* clause as in examples (30) and (32).

Some advice tends to be a command as it occurs in imperative sentences as in the following examples.

34. There is some dead coral and rocks so best wear booties … .
35. But take a local guide, because they can explain very well the history of this village … .
36. Get a tour guide.
37. … I suggest you abandon your shoes, try some snorkeling or diving in the turtle … .

Making sure that their advice is a way to get the most comfortable experience, the writer used the word *best* as in example (34). To prove that their advice is reasonable, the writers mentioned the reason in example (35). To soften the

command, the writer used *I suggest* … before the imperative clause such as in example (37).

Giving particular conditions by using *if you* before giving advice and command is writers' attempt to provide the suitability as in the examples below.
38. *If you* are beach lover, you have to visit this beautiful beach.
39. *If you* want a beach holiday, stay in Bali.

From the way the writers address the readers directly by using you, the writers consider issues related to the readers seriously.

Reporting

Reporting what the others said becomes the writer's concern. The writers shared any information that they got from the guides. The writer contrasted what the guide told and what they saw. It enriches the information to the readers. Reporting can be seen in the examples below.
40. Our guide said everyone weaved in their houses but we looked in the houses and didn't see any anywhere!
41. Our guide said many accidents happen there … .

Recounting

The writers told their stories. They mostly play roles as the actors. It was shown by the use of subject *I* and *we*. The writers mentioned the purposes by using to infinitive and used some linking words i.e. *and* and *after* (examples 42 and 43) to connect two events. *After* also shows the sequence of events. Another possibility to act as the actor is guide because guide is a person who accompanies them (example 44). The writers observed the surroundings including what other people did (example 45). It was used in relation to evaluate the tourist attraction (beach). The writers act as the story tellers that told every important events and persons in the journeys as in the following examples.
42. We took the island hopping snorkeling and went to see the corals.
43. After doing trekking program, my guide took me to explore this waterfall.
44. Our guide simply took us along the path.
45. It is clean and they always clean the beach … .

Telling what the writers did might inspire the readers what should be done in the tourist attractions. Providing the sequences of activities might give portrayal to the readers about the rundown of the trips. The readers might follow what the writers did.

Thanking

Thanking shows writers' attitudes. The writers mentioned specifically the persons to whom they thanked to emphasize the roles of the persons in their trips as in the following examples.
46. Special thanks to our guide and the porters … .
47. My great thanks to guide Ary trekking once again Ary thank Ary trekking.
48. Thank trekking company "DEWELL trekker" for his team were very nice … .

The use of adjectives special and great represents how thankful they are (examples 46 and 47). Specific reason of thanking was given in example (48).

Writers' enjoyable experiences can be separated from the help of those persons. The writers indirectly promoted them to the readers. It is also seen as their ways to make the readers get the best experience.

Encouraging to imagine

The writers encouraged the readers to imagine what they will experience in their visit based on their experiences. The phrase *you will* were used to mention possible activities to be done by the readers. It also gives ideas to the readers what they will do in the tourist attractions. Using *if you* makes them as active participants that shows they have positions in the reviews. The reviews are not only about the writers and their experiences but it is also about the readers as the prospective tourists. The readers are not the passive outsiders that listen to the stories. The examples below show how the readers were involved.

49. … a local guide will welcome and offer you a tour of the village.
50. You will see a lot of turtles.

Feeling that what they read is about their own experiences will make them keep reading the reviews.

Conclusion

In interaction, the writers evaluated, gave advice and instructions, reported, recounted, thanked, and encouraged to imagine. The keywords tend to collocate with particular word(s) or phrase(s) that build particular meanings and language functions. Some adjectives as collocates carry positive senses. Even, some contain stronger positive senses that influence the meaning in the discourse.

Contrastive conjunctions, time connectives, prepositional phrases *with*, *for*, and *to, if* clause and *to* clause becomes the features of the texts. The writers used these structures to convey their ideas to help the readers. They gave their best effort to be as informative as possible. A number of detailed information was given to the readers to help them make choices, get the best experiences, and anticipate situations. Getting trust from the readers is done by mentioning the facts whether they are positive and negative aspects and giving reasons when they gave advice. Interaction with the readers was built by addressing them directly, especially in the phrase *if you*. The writers were involved in this aspect and their suitability and enjoyment were considered.

This study is restricted on the analysis of online reviews of tourist attractions. Further studies can use other types of online reviews such as movie reviews to see whether similar features can be found. The study gives contribution to the field of the internet-based communication. It gives a description of language use and characteristics of interaction in online reviews. Writing a review is not only about examining objects. It is intended to help the readers make decisions.

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NEWSPAPER "KOMPAS" IN INDONESIAN POLITICAL CONSTELLATION (1960-1980)

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Abstract
This study aims to describe the situation experienced by Kompas newspaper in the context of Indonesian politics from 1960 to 1980. This method of this research is a qualitative descriptive study describing an event with a historical approach. The method used is critical discourse analysis by reviewing the editorial from Kompas newspaper from 1960 to 1980. From the research result, it was found that Malari incident (fifteenth of January 1974) was the starting point of Kompas during the New Order era. Kompas is considered an idealist newspaper, Kompas which expresses people's conscience and aspirations, boldly and critically exercises social control. The pre-Malari Kompas is a free, independent and articulate newspaper. On the contrary, post-Malari Kompas is a less idealist newspaper, which tends to represent the interests of the rulers, government or even the state which never exercise social control critically, decisively, and courageously. The post-Malari Kompas is a newspaper that is not free or at least a newspaper that has a very limited independence.

Keywords: Kompas, newspapers, Malari, the new order

Introduction

Kompas was first published on June 28, 1965, in Jakarta. The founders of Kompas are PK. Ojong, Jacob Oetama and several other journalists of former Digest magazine workers. Before occupying the office at the printing PT. Kinta, the editorial crew and Kompas journalists do journalistic activities at Jacob Oetama's home. The emergence of Kompas was not separated from the political constellation of that time, where Sukarno was incessantly implementing the Politics of Guided Democracy. One of Soekarno's policies at the time was the party's monopoly in the socio-political life of the community, including in the world of the press. By Presidential Regulation no 6 of 1964, the press is required to indulge in one political party.

The cold war between the Communists and the Army also encouraged the birth of Kompas. Recognizing the dangers of the Communists, Lt. Gen. Ahmad Yani as the Minister of the Army Commander expressed his idea to Frans Seda as Minister of Plantation to issue a bold newspaper against the Communists. Frans

Seda then contacted I.J Kasimo from (Parkindo) and two managers of the Essence of P.K Ojong and Jacob Oetama.

At first, the newspaper was published and named Bentara Rakyat. But on the political grounds that the word "people" had been manipulated by the Communist movement and as if it were a Communist term, it was named Kompas. According to Soekarno, the name Bentara Rakyat means the guard of the people, but it was felt less clear to explain the vision and mission of the pioneers. The word "Kompas" stated more clearly the purpose of the direction as a pointer. Bentara Rakyat then enshrined as the name of the foundation that shaded Kompas. The board of Bentara Rakjat Foundation is I.J. Kasimo (Chairman), Frans Seda (Vice Chairman), F.C. Palaunsuka (Author I), Jakob Oetama (Author II), and Auwjong Peng Koen (treasurer).

When pro-communism was popular, Kompas was born and went against the mainstream. In addition, Kompas is accused as a mouthpiece of Catholics (which gave rise to Kompas's ridicule as an abbreviation of the Father's Command). On 28 June 1965, the first print of Kompas was published. After the first three days, the actual Kompas circulating. The first issue of Kompas consists of 11 foreign news and 7 domestic news. The introductory edition at the bottom right also includes a tagline: "Let's start tying the heart today with Mang Usil".

The editorial that is the attitude of the newspaper has not been raised by Kompas, but on page two there is a writing about the birth of Kompas, which became known as Kompas's header. On page two there is also some news both inside and outside the country, some freelance articles. While the new sports news gets a very small share on page four. The ads only numbered six and occupied less than half a page.

At the end of the period of guided democracy and the emergence of the New Order, Kompas was directed to become independent and general. This decision is based on the consideration that the public vision of the newspaper should be open. Such vision and attitudes are considered in accordance with the function of the Indonesian press, namely to develop mutual understanding in a fattening society. With this openness is expected Kompas able to grow rapidly.

When the events of September 30, 1965, the Kompas managers were forced to take decisions at the most crucial moment. The new coup d'etat issued a provision, every published newspaper must declare loyalty to the coup attempt. PK Ojong tells Jacob Oetama that if Kompas declares loyalty is a foolish act. If the Kompas is about to close at any time, it will have the same effect on their publication.

This choice was proved to be true because the efforts of the PKI (communist party of Indonesia) failed miserably. On October 1, 1965, the Regional Warling Authority (Peperada) issued an instruction to close all newspapers to calm the social and political situation. Only two media that are published are Yudha News of Armed Forces and Antara. This instruction is also intended to allow Pepelrada time to verify which papers are pro and contra against the PKI and the 30 September movement.

Finally on October 6, 1965, all the newspapers that never declared loyalty to the effort may come back. This is a blessing in disguise for Kompas. In the midst of the information vacuum, people do not have much choice to buy newspapers,

causing the Kompas to increase in the circulation significantly and reach 23,268 copies.

The hegemonic theory is important in this analysis because the hegemonic theory helps to uncover the constellation of power presented in the Kompas editorial. Through hegemonic theory the researcher analyse the forms of hegemony, the cause of hegemony, and the impact of state hegemony.Ideology in its broadest sense is a conception of a world that implicitly manifests itself in art, law, economic activity, and in individual and collective life. The function of ideology is the preserver of the unity of the whole social bloc, as a cement and a unifying tool between the truly opposing social forces. In practice, this ideology is defined by intellectuals in the task of carrying out formal and intellectual reforms. The task is not in the empty space.

The nature of the ideological struggle is not entirely from the beginning. The struggle is the process of transforming some elements to be rearranged and combined in different ways with a new core or principal principle. The ideological system cannot be made once so as a type of intellectual construction undertaken by political party leaders. It must be confronted and gradually built through political and economic struggles and its character will depend on the relationships of the various forces that existed during the time when it was built.

According to Simon, Gramsci uses the term equivalent to ideology of culture, philosophy, worldview, or moral and intellectual reform. Ideology is included in the superstructure. Furthermore, in Gramsci's view there are four stages of ideology: elements of consciousness, material elements, elements of identity solidarity, and elements of freedom.

The element of consciousness implies that the ideology of giving matter is human to move and gain awareness of their position in the economic, political, social, and struggle to become a hegemonic class. The starting point of the element of consciousness is the common sense of a person who is uncritical and unconscious to the world. Common sense comes from various sources and past events that make society accept custom, power, injustice, and oppression as a natural thing, the product of natural law, the will of God, and can not change. Common sense is where the dominant ideology is built, the place of resistance and ideological opposition.

The material element, at the ideological stage will be tangible. The existence of ideological material material is seen in various practical activities and incarnate in the whole way of collective life of society. Ideology is not just an idea in the clouds, but it has its material existence in many practical human activities. Human practical activities include the way of life of societies, institutions and social practice organizations, namely political parties, trade unions, others in civil society, state apparatus, commercial enterprises, or financial institutions.

The element of solidarity identity is ideology which is successfully accommodates the interests of various subaltern classes. Ideology has been able to bind as the foundation of social unity, different social groups in one container. Because embracing the various social groups, in the unification of new ideologies, does not have to remove all the different ideological systems but instead transforms the ideologies that defend and rearrange some of the most formidable elements.

An element of freedom is the highest stage that can be achieved by an ideology. At this stage one becomes aware that his or her corporate interest, in the present and future development, overcomes the corporate boundaries of a purely economic class, but reaches into another subordinate group. With this awareness (in common sense) society is directed in an attempt to give a great opportunity in this process because human beings are subject or facts that change history.

According to Gramsci, ideology is more than just an idea system. He distinguishes between the arbitrary systems proposed by certain intellectuals and philosophers, and the historical organic ideologies, the ideologies which are necessary under certain social conditions: "as long as ideology is historically necessary, it has a psychological validity: "ideology" governs human beings and provides a place for humans to move, gain awareness of their positions, their struggles, and so on. " From the above argument, the researcher attempts to analyze Kompas's editorial between 1966 and 1980 using Gramsci's hegemony theory.

Method

This research uses a qualitative approach. While the method used is content analysis or content analysis. The author also uses critical discourse analysis methods. The critical discourse analysis hereinafter referred to as CDA is used to express the relationship of science and power. In addition CDA can be used to criticize. CDA is also used to describe something, translate, analyze, and criticize the social life that is reflected in text and speech. CDA deals with the study and analysis of texts or speeches to denote a discursive source of power, power, inequality, injustice, and prejudice. The researcher analyzed the 15 editorials of Kompas newspaper, between 1966 and 1974. The editorial of the sample is as follows: 1) Kompas, January 7, 1966 entitled Scarcity of Goods and Rising Price of Basic Substances; 2) Kompas, May 5, 1967 entitled Criticism Not Perongrong; 3) Kompas, 27 May 1967 entitled Eliminating Misunderstanding Corruption; 4) Kompas, 7 April 1970 entitled Interference in the PNI ?; 5) Kompas, March 22, 1971 entitled Sequence of the Candidates; 6) Kompas, March 30, 1971 entitled Political Structure of Renewal; 7) Kompas, January 11, 1974 entitled Hope Reasonable Government Only; 8) Kompas, January 22, 1974 entitled Integrity of National Leaders; 9) Kompas, January 26, 1974 entitled Description Puspen Hankam; 10) Kompas, January 15, 1974 entitled President's Appeal; 11) Kompas, April 29, 1974 entitled Control by the Press; 12) Kompas, January 15, 1974 entitled Appeal Do not Strike; 13) Kompas, August 20, 1974 entitled President Soeharto on Illegal Drawing; 14) Kompas, November 16, 1974 entitled Law and Power; and 15) Kompas, December 20, 1974 entitled Development of Psychology.

The data collection techniques are consisted of six steps: (1) browse through and read over and over the editorial, (2) look for the hegemonic facts contained in the editorial, (3) find the source of the literature of the historical document, or the news of the Malari event (Malapetaka 15 January), (4) find the ideologies in the editorial, (5) analyze the ideologies in the editorial using critical discourse analysis method, and (6) write down the results of research. The data analysis procedure used in this study is based on the critical discourse analysis model of Norman Fairclough. The study procedure was modified into six steps: critical-

creative reading of the data source, the identification of data is hegemony in the editorial, the presentation of the data has been identified, the interpretation of meaning, the inference of meaning, and the presentation of processing results.

Findings and Discussion
Kompas Ideology: From Populism to Bureaucratism (1966-1980)

At the beginning of the reign, the New Order had inherited a hyper-economic crisis that reached an alarming peak. Therefore, the New Order rulers undertook a massive and drastic stabilization effort and economic rehabilitation. This program, on the one hand, succeeded in reducing hyper-inflation, but on the other hand, generated a new crisis in society. For the press, this loss is felt when subsidies on the price of newsprint are removed. This situation is exacerbated by the increase in production costs and printing costs (Agassi in Abar, 1995, p.47).

An illustration of the circumstances experienced by the newspaper at that time in the crisis situation was written by P.K. Ojong in Kompas daily, November 3, 1966, which contains about the cessation of government subsidy to the price of newsprint and the rising cost of production and printing resulted in daily price increase Kompas. P.K. Ojong would like to thank the customers of Kompas daily who can understand the phenomenon.

Nevertheless, in the early period of the rise of the New Order, the ruler viewed and treated the non-anti-communist press as his partner of power. Publication efforts by exploiting all the brutality, brutality and fraud of the PKI against its political opponents, especially the generals or high-ranking officers. Likewise, press publications or press releases concerning Sukarno's beliefs, such as Subandrio, Omar Dhani, and Jusuf Muda Dalam, by exposing all their political and economic crimes (Abar, 1995, p.65).

In contrast, the non-anti-communist press also acquired a struggling partner against one of its main enemies, the PKI. Therefore, in the first years of the New Order revival, the press gave a positive reception for the Army's particular political movement and the military in general. This can be seen from the post-press epithets for them, for example, Kompas gives the military nickname as the savior (Abar, 1995, p.67).

After the PKI and the Guided Democracy regime collapsed, perceptions, attitudes and the treatment of New Order rulers against the press began to change. This is mainly due to two critical factors that are mutually supportive. First, the power of the New Order grew stronger and bigger after the Guided Democracy regime collapsed. No more obstacles or political opponents of the Army or ABRI in general or paved the way of his power, except in himself (Crouch in Abar, 1995, p.68)

Secondly, since 1966, the Indonesian press began to be critical of the New Order's power, primarily aimed at the phenomenon of corruption within the bureaucracy of the New Order State, which began to grow and multiply. Even some daily, directly or indirectly, accused some officers close to President Soeharto of corruption. The two factors above made the New Order regime more cautious of the press and began to take anti-press actions, such as appeals or warnings to keep the press more compromise in criticizing the ruler. In addition, the ruler also began to do self-introspection as a positive reaction from the criticism of the press against him.

In 1966, along with the rise of student movements and protests, populism and press-like stance began to be apparent, as he responded to public grievances over the severe economic crisis in early 1966, in particular, the problem of scarcity of goods and rising prices of goods and the rise basic necessities, Kompas including the press which is critical of the government:

> ... Neither do we, especially those folk leaders know whether what today is living among the people. So it is appropriate to take the steps of wisdom.
> Things that worry about the crowd now is certainly about the rise in prices of basic needs. It's a real fact and we feel it ourselves. The price increase was partly due to government action in the form of formal tariff increases in some areas and prices of some goods.
> Of course, the intention of the government to do such a drastic action is, in order to alleviate the life of all of us. If now the increase is expected to be temporary in terms of this transition. However, in fact, the follow-up actions of the implementation of Presidential Decree no. 22 that, make people become restless .... (Kompas, January 7, 1966).

In addition to the critical, can be seen from the example above titles, the element of courage in complaining in Kompas complaints and demands to the government hard. The critical attitude of the Indonesian press intensified in 1967. This critical attitude of the press was manifested, especially in two respects, firstly criticizing and criticizing the increasingly phenomenal graft activity in the state bureaucracy, both expressing critical and creative support for the newly emerging New Order government.

The criticism of the press against corruption among the officials of this State, made President Soeharto go awry. On the one hand, he wants to meet the demands of the people to eradicate corruption firmly in order to maintain the authority of his government. Meanwhile, on the other hand, by eradicating such corruption means his government has dared to "cut himself," in the sense that Suharto will crack down on those around him (Abar, 1995, p.90).

But among the top officials of the State emerged a negative reaction to the press criticisms that were considered outspoken, unscrupulous and disrespectful, so they were said to have undermined the legitimate government. In relation to that came back the reaction from the press, especially Kompas.

Criticism Not Hurt

> ... As a democratic institution, the function of the press is no different from other democratic institutions that are: to bring the voice of the people, to exercise control, criticism, and correction on any form of violence so that power is always beneficial for the implementation of the welfare of the community.
> We want to affirm again, the purpose of such a function of the press is positive. To keep the power from being abused. In order for that power to reach the right target, namely to realize the welfare of the people.
> Then it is clear that by its very nature, the control, criticism, and correction of the form of power is not to undermine the holder of power, but to help that power remain authoritative because it is carried out to achieve the right objective ... (Kompas, May 5, 1967).

Eliminating Misunderstanding Corruption

... Misunderstandings increasingly arise when some ABRIs will be targeted against this corruption eradication effort. Intentionally we emphasize the word WRONG in this case.

Because of both sides then there is a dark power that takes generalization tactics. The goal of eradicating corruption is not military or civilian. The general goal is corruptors.

These corruptors are found in civilian groups as well as in the military. The eradicated is not a class or force, which is eradicated corrupt elements of any party without generalization attitude.

Why is it that ABRI is targeted? Above the suede in arguing that it is not true at all. Not ABRI, but some people in it .... (Kompas, 27 May 1967)

The press criticism of the New Order government with regard to the increasing corruption in the state bureaucracy and the demand that the government is more indifferent and serious in combating and prosecuting its perpetrators indiscriminately did not diminish the press sympathy of the newly created New Order government. The press still provides support. However, the support is, of course, critical and creative.

The development of the critical attitude of the press from year to year increasingly shows improvement. This attitude is manifested in various demands, criticisms, criticisms, and praise to various parties, especially to the government, to the various social, economic and political issues that occur. These demands, criticisms, and criticisms are presented boldly, firmly, to the point, and without hesitation. However, in 1969, the conducive atmosphere between the press and the rulers had begun to crack. This is indicated by the start of the "anti-press" movement by the New Order government.

A number of regulations began to emerge and some of the press was brought to justice for allegedly insulting government officials or legitimate governmental powers. However, this did not diminish the critical attitude of the press to the various social, economic and political events of the day. Even the main elements of the country's political power, namely the military, in 1969 received considerable attention and criticism from the press, especially Kompas. After that, corruption issues began to spread again and many critical actions were done by students and responded by the press. Therefore, in 1970 President Soeharto established a commission 4 whose function was to eradicate corruption. The Indonesian press in 1970 was also partly concerned with criticizing the political actions of the New Order government which had intervened in the internal affairs of various socio-political organizations of society. For example, government intervention against party parties such as PNI (Partai Nasional Indonesia), Parmusi, Persahi, IDI, and PWI. As written Kompas as follows.

Interference in the PNI?

... interference from outside, let alone from rulers, into party autonomy, temporarily seems to benefit the ruler. But it actually harms him. He will create intrigue within the party. The ambitious, irresponsible people get the channel. They will not hesitate to credit their own colleagues in front of the authorities. Is it such a healthy party? The healthy political life that will itself be influenced by unnatural party intrigues ... (Kompas, 7 April 1970)

The attention of the Indonesian press in 1971 was largely focused on electoral issues, from preparation, implementation to the issue of socio-political implications of elections. Kompas also included the most vocal on the issue of the election. The election that took place in July was the first election and organized by the New Order government. Therefore, this election is very important for the New Order government to seek popular support and to gain or to strengthen the political legitimacy of its power. It is in this context that the New Order government is very concerned to win the socio-political organization that represents its political aspirations and the interests of its power. The enormous ambition of winning elections for its socio-political organization made the New Order government use all means, including forced and intimidation. Excesses cannot be avoided.

For the press, the "catastrophe" that struck before the 1971 election was due to some restrictions on the giving and commenting of the press, especially in the quiet week, on certain political issues. Even Kopkamtib (Command of Operations Restoring Security and Order) threatened to close the newspaper that had violated the calm week terms set by the Election Institute (LPU). This Kopkamtib threat really proved to be a reality with the prohibition of two newspapers of the capital, Duta Masyarakat and Kami daily, for one day on July 3, to coincide with election day. Both of these newspapers are banned for violating electoral provisions set by the government.

In the political conditions ahead of the hot election, along with some regulations on the press, the critical attitude that has developed since 1966 has been maintained by the Indonesian press. Kompas is one of the dailies that has a critical attitude to the phenomenon of the election.

Candidate Sequence

... if the divisions of the parties by the electorate are regarded as the inability of parties to fight for their aspirations, namely the improvement of fate, as its leaders seize their own seats (for example), perhaps the electorate then seeks other alternatives. In this case, the Golkar party, for example, may then be another alternative. But if voters perceive the breakup among the parties is what makes it, the voters can behave in two ways: being indifferent or even being fanatical towards their party ... (Kompas, March 22, 1971).

Renewal of Political Structure

... We do not question, people agree or not with Golkar. Objectively, however, it must be acknowledged that Golkar contains concrete political reform. Objections that we hear may not even be about the purpose but about the ways. The ways are thought to be accompanied by excesses that can become a system and therefore endanger the renewal business itself. What are people's objections to the process of reforming the political structure through Golkar? Miscellaneous, as far as we can catch. First on the ways that are considered too bulldozer style, too less elegant, contains the elements of coercion. There are other concerns. Soldiers to play a role in Golkar, too dominant ... (Kompas, March 30, 1971).

The year 1973 was a hot year, a year of concern, where demands on the need for equitable distribution and concern for social justice were increasingly voiced, and so did the development strategies, aid and foreign capital (especially

capital from Japan), as well as corruption and state deviation. Meanwhile, the reaction to the demands of society, including the press, was becoming increasingly negative, repressive and harsh from the New Order government.

The public demand for equitable development and social justice voiced the press critically and courageously. Similarly, criticism and criticism of the development strategy, aid, and foreign capital, indigenous and non-indigenous, as well as corruption and misappropriation of state money, are expressed in a critical and bold way. This shows that the press at that time was not affected by the negative, repressive and harsh reaction of the New Order government.

The climax is the occurrence of Malari events. One of the aftermaths of the Malapetaka January 15 (Malari) 1974, was the banning of 12 Indonesian press, a major disaster for the Indonesian press during the New Order government, as well as the rise of the bureaucratic and rhetorical-normative nature of the Indonesian press. It is in this context that the Malari event becomes a demarcation boundary between the populist press and the elite-bureaucratic press, and between the critical press and the rhetorical-normative press.

In the days leading up to the Malari incident, the Indonesian press is still critical. For example, in the headers derived by the following Kompas daily:

Hope The Government Is Fair
... The suggestion to live according to social reasoning would not have been possible without the efforts to combat corruption. And corruption is easy, because of its disheveled acuteness, as well as the depletion of social consciousness.

The rules to limit the entry of luxury goods would be useless if the lamas were still going on. Especially if the official voices to stem all sorts of luxuries is just to 'calm' and 'cool down' the current public turmoil.

... It was put forward to simply remind the government to remain natural in its efforts to fight against its current luxury. No need to overacting! .... (Kompas, January 11, 1974).

A few days after the Malari incident, especially after a number of newspapers in banned, the populism and critical attitude of the press began to fade. The further drawn in advance of the Malari event, the more obvious the process of fading populism and the critical attitude of the press will be, and the more obvious the process of eliciting-bureaucratic and rhetorical-normative will be enhanced. The press shows more support and approval of any policy made by the state and prefers to cite the political rhetoric of high-ranking state officials to be underlined, affirmed and strengthened. There has never been any criticism, criticism or protest from the press against the policies made by the State or against the rhetoric and political actions of high officials of the state deemed incompatible with the will and aspirations of the people. In other words, the post-Malari Indonesia press is an affirmative press (Abar, 1995, p.153).

Kompas does not include banned newspapers. Therefore, the critical attitude that was initially shown by Kompas began to fade and even became elastically-bureaucratic and rhetorical-normative. The result of Tjipta Lesmana's research on daily Kompas concludes that Malari event is a "milestone" for the change of orientation of Kompas daily editorial. Prior to Malari, Kompas was still idealistic and "voicing the conscience of the people" and exercising social control critically

and courageously. According to Tjipta Lesmana, his function as a bulldog (watchdog) changed drastically into a "spokesman" or interpreter of a government official statement (Abar, 1995, p.3). This can be seen from Kompas's editorial after the Malari incident.

Integrity of National Leadership

... To the PWI central board, for two and a half hours on Monday, President Soeharto declared his judgment on the progress of the situation.

He also blurted out his allegations, rumors and press coverage concerning the President's family. Particularly related to Tien Soeharto's mother relationship with various companies, such as Astra, PT Sahit, Bogasari and Batik Keris ...

We who listen directly to the President's statement, draw conclusions, the information is honest, what it is. In place, we all believe in the integrity of national leadership.

The Integrity of National Pinpinan is important, now there is no doubt, even the traces, but surely, the President will continue to clear up the presidential environment and eradicate the misconduct that society hopes ... (Kompas, January 22, 1974).

Description Puspen Hankam

... In connection with the occurrence of arrests, Brig. Gen. Sumrahadi, Head of the Hankam Information Center provided the press release. The information according to our judgment is correct and relieves the public.

Described, the detentions were aimed at those suspected of being activists of the 15th and 16th January events as well as the perpetrators of arson and bombing. It is hoped that people should not be restless because the detentions aim to educate them, especially the younger generation to be responsible for the actions they take to explore the background of the event.

But furthermore, as confirmed by the spokesman Hankam, the principle of law is still implemented. The certainty of law is still enforced. Therefore, the public need not be restless ... (Kompas, January 26, 1974)

President's invitation

... So it is no exaggeration what the President, Repelita II affirmed that the first year we will soon enter into a development that is characteristic and aimed at populism, which has to mean for every person and the whole society, which calls for the responsibility of every person and all of the society. And the light will also be more enjoyed by everyone and the whole community .... (Kompas, January 15, 1974).

Control By Press

... When accepting the head of the national news agency Antara, Secretary of State Secretary Soedharmono SH explained that the government expects social control from the press, because it also helps the government in carrying out its duties, especially in the field of development at that time.

Affirmed, should not the public opinion, the government does not want to be criticized. The government expects the existence of constructive and fact-based criticisms.

He added that incitement, slander and untrue news will only lead to chaos and this situation hampers the development of our society ... (Kompas, April 29, 1974).

Exclamation Do Not Crash

... On Thursday 13 June, Major General G.H. Mantik as Laksus Pangkopkamtibda Jaya issued an appeal. The contents call for the attention of the workers so that they do not strike. The strike will be held accountable.

Before the call came out, the All-Indonesia Workers' Federation issued a statement of its contents warning the workers who acted wildly ...

Understandably, if the security responsible person issues an appeal to the workers not to engage in illicit acts, such as strikes.

If workers are prohibited from striking, it does not mean that their interests are neglected or should not be fought. The opposite should be, since striking and illegal acts are forbidden, so that their interests are fulfilled as far as possible, in order that the prohibited steps, need not be taken .... (Kompas, January 15, 1974)

President Soeharto on Illegal Drawing

... For the duty of serving the community, civil servants receive no direct service rewards from the communities they serve. The obligation to provide remuneration from the public served, if any, shall be provided to the State in the form of taxes, user charges, fees and so forth, which constitutes the acceptance of the State.

Thus the assertion of President Soeharto is poured in the last pages of his freshness in front of the siding of the House of Representatives last August 15.

We are very relieved to hear President Soeharto's words. Moreover, this effort accompanied the order to stop all kinds of illegal and illegal charges under any pretext. And that every government agency makes a plan and takes concrete action to dismiss the situation ... (Kompas, August 20, 1974)

Law and Power

... Between, November 12, the General Attorney General Ali Said SH attended the ceremony of the handover of the Chief Prosecutor of South Sulawesi. Among them, the Attorney General shows the difference between law and power.

He said law enforcement is not the same as the enforcement of power, because the main target of law enforcement is justice, while the main target of power is submission.

The attorney general's affirmation we consider important .... (Kompas, November 16, 1974)

Development of Psychology

... On Sunday 15 December, President Soeharto inaugurated the Palagan Ambarawa monument. In his address, the President explained that the construction of monuments is part of development. That is psychological development.

We are then reminded of the principle of development formulated in the GBHN, is the principle of balance ...

The road of development will be easier if only material prosperity becomes the only guideline. Not cultivated as well as welfare. Therefore, the development that only wants to achieve prosperity, no need to question the way.

Because it holds to the principle of balance, then it must also consider the way we build. On the contrary, only questioning the way, also not hit. We can remove in place without producing concrete improvements for the life of the masses .... (Kompas, December 20, 1974).

From some of the above editorials and research, the press in general and the Kompas in particular, it can be said that the Malari incident was the "water limit" or the starting point of press performance during the New Order period. The pre-Malari press is an idealist press, a press that voices conscience and people's

aspirations, a bold and critical press exercises social control. The pre-Malari press is a free, independent and articulate press. In contrast, the post-Malari press is a press that is not or less idealistic, tends to "represent" the interests of the ruler, government or state and rarely even never exercise social control critically, decisively and courageously. The post-Malari press is a non-free press or at least a press with very limited independence. The post-Malari press performance in the 80s to the present has yet to show any fundamental change. The press still tends to be a government release.

In this sphere, Kompas participated intervened by the Malari incident. The threat of banning is one of Kompas starting points in its ideological change. Kompas which originally ideology humans and be critical to government performance as if silenced, changed drastically become elite-bureaucratic. The voice of ordinary folk used to decorate the Kompas daily turned into a bureaucratic elite voice containing government policies. Ironically, the policy does not necessarily support the people, it can be possible as the legitimacy of power alone. Kompas is like a tiger that loses its fangs. Kompas continues to survive with the changed drastic ideology.

Relation of Kompas with State

Discussions about the press cannot be separated from the interests behind the press, especially the importance of the information submitted. In the development of the latest press, there are at least two major interests behind the press, namely economic interests, and power interests, which make up the content of the press, the information presented, and the meaning it offers. Between these two interests, there is a more fundamental importance that is neglected, namely the public interest. The press that should serve as a public space, caused by the above interests, just ignores the public interest itself.

The strength of economic interests and political power is what really makes the press cannot be neutral, honest, fair, objective and open. As a result, the information presented by the press has raised the issue of serious objectivity of knowledge in the press itself. Economic interests and political power will determine whether the information conveyed by a press contains false truths and truths; conveys objectivity or subjectivity; neutral or aligned; presenting facts or twisting facts; describe reality or simulate reality (Piliang, 2005, p.214).

The public and society, in general, are among the two main interests of the press, which make them a silent majority, who have no power in establishing and deciding information in their own public sphere. On the one hand, when the public sphere is dominated by information politics, which makes information as a political force, the press is transformed into an extension of the ruling power by controlling the public sphere, such as the New Order press after the Malari incident of 1974. On the other hand, when it is controlled by the economy political information, information into a tool of interest to seek profits as much as possible by exploiting the public, as a basic principle of capitalism (Piliang, 2005, p.214).

It is not surprising that the Indonesian historian and politician Benedict R. O'G Anderson of Cornell University, who writes quality books on nationalism and Southeast Asia, among others Java in a time of revolution: occupation and resistance 1944-1946 and Imagined Communities: Reflections on the Origin and Spread of Nationalism, saw the critical role of Kompas. Anderson calls Kompas a

very New Order newspaper (New Order's newspaper excellence). Kompas is very compromised with President Soeharto's regime. The pressure of the Soeharto government was very effective in Kompas, resulting in a careful style of writing. That is the strategy of Kompas to get around the hegemonic power of the New Order, in order to survive, as well as to save thousands of employees who become dependents. However, it is perfectly legitimate if Benedict Anderson interpreted that strategy was a sign of the Kompas' submission to the New Order's power.

Newspapers as an institution have advantages, as well as weaknesses. Weaknesses that can easily be captured when compared to the advantages and weaknesses of people with an institution. People tend to be freer, more clever, fresher, more adept. Institutions cannot be separated from the bureaucracy, tend to be slow, tend to be a lot of considerations and obstacles, tends not too agile capture actuality and catch it as well (Oetama, 2001, p.197). In the New Order government, the press was always confronted with a licensing mechanism, SIUPP, a Press Publishing Business License. The mechanism is actually one of the state's efforts to hegemonize the press. The following three reasons can explain it: the dependence on licensing, the right to grant the license is the state, and the dominance of the state. The state appears as the only one capable of giving the right to the press business. If the state's will is not obeyed, the country is the one holding the decision to revoke the Press Publishing Business License. Therefore, the press is politically powerless and also meaningless in terms of capital.

Conclusion

In public relations with the state, the press is in a position between the two. The press does not belong entirely to society, but it also does not belong entirely to the state, so the press acts as mediation. The only area that cannot be managed by the state directly is the press (print media). None of the newspapers published and managed by the state are successful journalistically and economically-financially. According to Piliang (2005, p.366), the existence of the press is exactly in the middle, both as a place and as an interest, then the press becomes important for both. The position of the press is considered harmful to the state. When in a major political change, the press is capable of impacting the country almost unexpectedly. That's when the press becomes powerful and has power. Such a press position has several functions. The first function, the press increases the imagination of those in charge of power, enhances the imagination that if not controlled, then the press will be used by others to criticize its power. The second function, the press increases the imagination of the non-powerful, the imagination of the person represented by the press. The third function is to increase the imagination of the press itself, that he is the representative of the people, the representatives of the little people, and so on. Increased imagination in such complexity, is indeed the dynamics of the press work. That is, on the one hand, the press is facing a very large kind of power that is essentially incapable of being opposed by the press itself. On the other hand, the press feels the power to urge or force the power to follow his voice.

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THE LINGUISTIC FEATURES OF INDONESIAN CHILDREN POETRY

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Abstract
This study was inspired by the fact that the study in the field of children literature is rarely found in today's era, especially the study of poetry. Even though there are a lot of children poetries written by child poets nowadays, but still the research in children poetry is still low. Therefore, the researchers conducted this study which is expected to enrich study in the field of children literature. Specifically, this study limited its objective into describing the language features of Indonesian children poetry. To pursue such objective, this study employed 50 titles of Indonesian children poems written by child poets. The data of those poetries were collected by reading and writing (recording). Once the data were collected, they were analyzed in descriptive qualitative. The results show that the linguistic features of Indonesian children poetry written by child poets is foregrounded by having these features: word shortening, meaning deviation, the use of foreign language words and Javanese language.

Keywords: literary work, linguistic features, Indonesian children poetry

Introduction

If carefully observed, so far literature studies are mostly done in the field of adult literature such as studies conducted on Sapardi's poetries, short stories of Ahmad Tohari, and drama scripts of Arifin C Noor. This proves that children literature studies are rarely done. It is quite disappointing that Indonesian children literatures have been written a lot nowadays, not to mention children poetry.

A lot of children literatures can be easily found in media close to our daily life. For example, *Suara Merdeka* (Central Java) daily newspaper which releases children poetries every Sunday. The same thing is done by *Kompas* (Jakarta) newpaper. On the one hand, *Bobo* children's magazine also releases three poems of Indonesian children at once in its publication. Meanwhile, the poetries found among those media are such as Abdurahman Faiz (2005) with his poems under the title of *Aku Ini Puisi Cinta* (I am the love poetry), Neva Zahrani (2016), a child poet who published her poetry while she was still in the fifth grade of elementary school entitled *Andai Aku Jadi Presiden* (If I were a president). Rampan (2014) also does not want to miss chance of publishing his own literary

work. He selected short stories and poems from various sources, then published them with the title *Balon Keinginan* (The Balloon of Whises).

Although the children poetries have been written a lot, but research on it has not been done quite often yet lately. It is proven by the absence of the study focusing on children literatures in International Conference on Language, Literature, and Teaching (FBS Unnes, 2017) held on 10 October 2017 at Hotel MG Setos Semarang. It was found that among 80 paper, there was even no paper discussing children poetry.

Given that the poetry of Indonesian children has not been much discussed, therefore this article is written to discuss children's poetry. The discussion is conducted with the aim to describe the linguistic features of Indonesian children poetry.

Sudjiman (1986) mentions that poetry is a literary variety whose language is bound by rhythm, rhyme, and dimension as well as number of lines and stanzas. In this case, literary variety means literary works. In line with this, Wellek and Warren (2014) states that literary variety covers poetry, fiction prose, and drama.

In his book entitled *Anatomi Sastra* (The Anatomy of Literature), Semi (1984) quotes Mulyana, Wordworth, and Arnold on the meaning of poetry. According to Mulyana poetry is the synthesis of the various events of the language that has been filtered purely and the various processes of the soul who seek the essence of its experience, and arranged with a correspondence system in one form. First, poetry is the synthesis of various language events. It means that poetry is a braid of life events or experiences such as the braid of grief and sorrow, sadness and joy.

Second, the language event has been filtered purely in the process of choosing words or diction. Thus, a poet or writer carefully choses words in expressing his idea. The chosen words are only those which are worth to represent poets' ideas. For example, Chairil Anwar uses different title in publishing his poetry. The one was published with the title of "*Aku*" (I am), while another was entitled "Semangat" (spirit).

Third, the language event is composed by correspondence system in one form. In this case, correspondence system is realized in form attachment. Although poetry consists of a number of stanzas, and each stanza consists of a number of lines, but the whole is a unity. That is what so called as a valuable poem.

William Worsworth says that poetry is the best word in the best order. Only the best words the poet chooses to express his ideas. The idea is expressed in its best form. Inside that good form contains a good verse, enjambment, and homologues.

Alternatively, Mathew Arnold argues that poetry is a criticism of life. That is the same as what was said by one of the former President of the United States, John F. Kennedy that when politics is dirty then the poem will clean it.

On the other hand, children poetry is a poetry that is deliberately written for the target audience of children. Meanwhile, the categorization of children put forward by Erikson, Huck, and Piaget. As quoted by Saadie and Tarigan (1993, p. 54), Ericson argues that based on the human nature development, children are divided into four, namely:

1. trust (obtained at the age of 1 year);

2. a sense of autonomy (realized at the age of 3 years);
3. a sense of initiative (evolving between 3-6 years);
4. a sense of duty (growing between 6-12 years).

Based on the above human nature category, children are referred to those who are in the range of 1 to 12 years old. In other words, children are those who are in elementary school age (SD). Huck, et al (1987: 64-72) suggests that based on the suitable reading materials for children, the meaning of children is:
1. those who are before school or who are in growth (age 1 and 2 years);
2. those in preschool and right-kindergarten (ages 3-5 years);
3. those in the early school (age 6 and 7 years);
4. those who are in the middle elementary period (ages 8 and 9 years), and
5. those who are in the final elementary period (10-12 years of age).

Under the Huck category, children are also those who are aged 1 to 12 years. As quoted Brady (Sexby, 1991), according to Peaget's level of intellectual development, children are divided into four groups. They are as follows:
1. motor sensory stage. That is those who are at the age of 0-2 years;
2. preoperational stage. That is those who are at the age of 2-7 years;
3. concrete operational stage. That is those who are aged 7-11 years;
4. formal operational stage. That is those who are at the age of 11-12 years.

Based on the Peaget category, children are those who are between 1 and 12 years of age. Thus, children poetry is a poetry written to read by those aged 1 to 12. Poetry is part of a literary work because literary works cover poetry, fiction prose, and drama. Thus, every trait which is in the literary work is a characteristic of poetry as well. Not excluded the characteristics of Indonesian children poetry. Sarumpaet (1976, p.24) for example, puts forward three characteristics of literary works which are the characteristics of children's poetry as well, namely the existence of a number of abstinence, directness, and applicable.

Not every theme can be written for children poetry. Themes like marriage, divorce, polygamy are not worth writing for children to read. Thus, the themes that are generally written for children's poetry are themes of parents and teachers, animals and the natural and religious environment.

The language of Indonesian children's poetry is straightforward. Its meaning is not convoluted rather to be easily understood. This is due to the level of reasoning of children who have not been complicated and still simple. Applicable means can be practiced or proven in everyday life. Thus, the idea of Indonesian children poetry can be sourced from sensory experience; For example, based on something that has been seen, something has ever been heard, or something the poet once ever felt.

When thoroughly observed, the characteristics of the literary works have not been based on the linguistic aspect, whereas literature and poetry in particular is an imaginative work with language as a means of disclosure. Considering this, this study examined the characteristics of poetry based on aspects of language that have not been presented by Sarumpaet.

Nurgiyantoro (2005, pp.321-353) mentions that the elements of children poetry builders are sounds, words, means of rhetoric, and themes. Further, a

poetry composed by language means contains the element of sound. It is because language is a system of symbols of sound. For example, the poetry entitled "*aku*" is the composition of the sound element of a-k-u. The meaning of sound here is primarily the various forms of sound financing such as alliteration, assonance, anaphora, epistrophe, and rhyme. What is meant by word in the previous explanation is word selection. To produce the desired meaning and rhyme, the poet needs to choose words. Rahardi (2010, p.31) mentions that the choice of the word actually questiones "the ability of a word, phrase, or group of words to give the right idea to the image of the reader or hearer." To find the desired word, it is not uncommon for a poet to deviate and destroy (distortion) the words. Nurgiyantoro (2005, p.335) states that meaning deviation includes the omission or word shortening, the use of foreign or Javanese words, and meaning divergence. These three aspects will be analyzed as the marker of the linguistic features of Indonesian children poetry.

Method

This research was conducted with the data source of 50 Indonesian children poetries written by child poets. Those were chosen based on the consideration that all the poetries are loaded with aspects to be analyzed according to the purpose of his research. For more, the manuscripts of the study were taken from various sources, namely *Bobo* children magazine and the collection book of poetry entitled *Balon Keinginan* (The Balloon of Wishes) by Rampan's Wish (2014). The selection of the compilation book was caused by the difficulty in getting the original source of the poetry.

The data from the above source were collected by reading the poetries repeatedly and then being noted or recorded with the data units of words, phrases, lines, and stanzas. Specifically, the recording process was done by using data card. Meanwhile, the research instrument was the researcher himself. Once the data has been collected, they were analyzed descriptively qualitative. Further, the collected data were coded, classified based on the subject of the study, and interpreted based on relevant references. At last, the conclusions were done inductively.

The validity of this study was tested using semantic and intra-rater validity. The semantic validity was done by interpreting the parts of the research subject based on the structure and discourse shown, while intra-rater validity was done by reading poetry carefully and repeatedly until the necessary data were found. Meanwhile, the credibility of interpretation was done by consulting the data with three experts as mentors, namely Agus Nuryatin (Unnes), Suminto A Sayuti (UNY), and Rustono (Unnes).

Findings and Discussion

It was mentioned earlier that the linguistic features of Indonesian children poetry cover word shortening, meaning deviation, and the use of a foreign or Javanese language.

Word Shortening

The word shortening was found in 28 titles of poetries. Those are "*Gunung Kok Bangun Tidur*" (What Makes a Mountain Wakes Up from its sleep?), "*Ayah*" (Father), "*Narkoba*" (Drugs), "Mengenang Pak Harto" (Remembering Mr. Harto),

"Ayah Bundaku" (My Father and Mother), "Ayah Bunda Tersayang" (My Lovely Father and Mother), "*Ayahku Tidak Merokok*" (My Father Does not Smoke), "*Matahari*" (Sun), "*Almari*" (Cupboard), "*Bonekaku*" (My Dolls), "*Terima Kasih Sepatuku*" (Thanks, My Shoes), "*Bulan Sakit*" (The Sick Moon), "*Waktu*" (Time), "*Bidadariku*" (My Fairy), "*Hadiahku*" (My Gifts), "*Naik Kelas*" (Promoted to the Next Grade), "*Penghapus*" (Eraser), "*BBM*" (Fuel), "*Papaku*" (My Dad), "*Hatiku yang Hilang*" (My Missing Heart), "*Raden Ajeng Kartini*", "*R.A Kartini*", "*Guruku*" (My Teacher), "*Pengamen Cilik di Lampu Merah*" (Young Artists at Traffic Light), "*Bila Burung Pipit di Bilik Rumahku*" (When a Sparrow is on My Room), "*Anak Ayam*" (Chicks), dan "*Guru*" (Teacher).

The shortened words found were such as the shortening of the words "*tetapi*" (but) into "*tapi*", "*engkau*" (you) into "*kau*", "*tidak*" (not) into "*tak*", "*aku*" (I) into "*ku*", "*menjadi*" (become) into "*jadi*", "*berbau*" (smell) into "*bau*", "*akan*" (will) into "*kan*", "*telah*" (has/ have been) into "*tlah*", and "*mencari*" (look for) into "*cari*". The word *tapi* is the shortened form of the original word *tetapi*. It was found in the poetry entitled "Gunung Kok Bangun Tidur" in stanza II.

Tapi tiba-tiba kau bangun dari tidur
(but you suddenly wake up from your sleep)
Menggeliat dengan getaran di perut Bumi
(squirming along with the vibration in the bowels of the Earth)
Menyemburkan asap, panas ke atas Bumi
(spouting hot smoke onto the Earth)
Lalu meletus dahsyat tinggi menjulur
(and then strongly erupt onto the sky)

The word "*tak*" is the shortened form of the original word "*tidak*". It was found in several poetries. One of which is in the poetry of "*Naik Kelas*". In this poetry, the word "*tak*" was found in stanza II.

Akhirnya buku biru itu kuterima
(I finally received that book)
Buku rapor namanya
(the name is *rapor* or the book containing the final score in a semester)
Kubuka....
(when I opened it)
Tak ada angka enam!
(there was either no six)
Tak ada angka lima!
(or five!)

The word "*ku*" is the shortened form of the original word "*aku*". The use of "*ku*" word shortening was found in a poetry entitled "*Hatiku yang Hilang*". In that poetry, the word "*ku*" was found in line seven. The following is the excerpt.

Hatiku...
(My heart)
Hatiku tlah hilang
(It is missing)
Tak tahu hilang ke mana

(I don't know where it is)
Mungkin hilang
(it may be lost)
Dimakan kegelapan malam
(in the dark of the night)
Yang sunyi senyap
(that is silent)
Kini ku bersedih
(I am now sad)
Kini kumenyesal
(I regret)
Tlah menelantarkan hatiku
(abandoning my heart)
Hatiku yang penuh
(my heart which is full)
Misteri cerita
(the mystery of stories)

Meanwhile, the word "*jadi*" is the shortened form of the original word "*menjadi*", the word "*bau*" is the shortened form of the word "*berbau*", the word "*kan*" is the shortened form of the original word "*akan*", the word "*tlah*" is the shortened form of the original word "*telah*". Also the word "*cari*" is the shortened form of the original word "*mencari*",

Other than word shortening, Indonesian children poetries also contain meaning deviation. It is showed in the following analyses.

Meaning Deviation

Meaning deviation is resulted by the utilization of language style such as the use of metaphor, metonymy, simile, and personification. According to the data analysis, the researcher found that the meaning deviation was caused by personification. Personification is the man-like language style applied on noun outside human. It was found in several poetries, namely *"Gunung Kok Bangun Tidur", "Narkoba", "Ayah Bundaku", "Matahari", "Bulan Sakit",* and *"Bidadariku".*

The example of this personification is in the poetry entitled "*Gunung Kok Bangun Tidur*". In this poetry, a mountain is admitted as a human being. It can sleep and be invited to talk like human. The following excerpt shows it.

Kata ilmuwan... kau tidur Panjang
(Scientists say that you are sleeping in the long period)
Kata peneliti, kau sudah mati
(They also say that you are dead already)
Dan tak mungkin hidup kembali
(and impossible to be alive again)
Kata pakar, kau cuma tiang pancang
(experts say that you are just a pile)
Yang terus diam sepanjang zaman
(which always remain silent all the time)

Tapi tiba-tiba kau bangun dari tidur
(but you suddenly wake up from your sleep)

Menggeliat dengan getaran di perut Bumi
(squirming along with the vibration in the bowels of the Earth)
Menyemburkan asap, panas ke atas Bumi
(spouting hot smoke onto the Earth)
Lalu meletus dahsyat tinggi menjulur
(and then strongly erupt onto the sky)

Another personification was found in the poetry entitled "*Narkoba*". It is also admitted as a human being who have polluted, poisoned, and tormented people by the poet. The following excerpt shows it.

NARKOBA
(**DRUGS**)
by Nia Nur Adiya

Kau telah mencemari
(you have polluted)
banyak orang
(many people)
Kau telah mencemari negeri ini
(you have polluted this nation)
banyak pemuda-pemudi kau
(not to mention poisoning the youths)
racuni

Narkoba ...
(O.. drugs)
Kau telah sengsarakan
(you have tormented)
banyak orang
(many people)
Banyak pemuda-pemudi
(a lot of youths)
gagal berprestasi
(are failed to achieve their dreams)

Narkoba ...
(O.. drugs)
Ayo kita perangi narkoba!
(let us fight against drugs!)
Ayo kita binasakan narkoba!
(Let us destroy it!)
Jangan sampai narkoba
(Do not let drugs)
Mengganggu dan merusak
(threaten and ruin)
hidup kita!
(our lives!)

For more, personification was also found in a poetry entitled "*Matahari*". In this poetry, the sun is admitted as a human being. It was greeted by the use of

word "*kau*" (you), the same as what is used for human being. The following excerpt shows it.

Matahari
(O.. sun)
Kau menyinari dunia
(you shine the world)
Kami hangat karena kau
(we feel warm because of you)
Kau membantu semua orang
(you help all people)
Semua nyaman karena engkau
(all feels comfortable because of you)

In the poetry entitled "*Bulan Sakit*", the researcher also found a personification. As what happens to human being, the moon is also said to be able to get illness. The following excerpt shows it.

Aku duduk di tangga masjid
(I was sitting at the stairs of a mosque)
Sambil melihat ke atas
(while starring at the sky)
Aku menemukan Bulan separuhnya hilang
(I found the moon was lost its half part)
Juga bersinar merah
(and also shined the red light)
Kukira bulan itu mau muncul
(I though it was about to appear)
Tapi kulihat atlas
(but when I looked into atlas)
Kalau bulan separuhnya berwarna merah
(that the moon apparently had its half part in the red color)
Katanya dia sedang sakit
(someone said that she was ill)
Aku sedih....
(I was sad)
Aku tak mau bulan sakit
(I did not want to see the moon got ill)
Aku mau bulan menerangi malam-malamku
(I want it to illuminate my nights)

Beside word shortening and meaning deviation, Indonesian children poetry also contains the use of Javanese or foreign language. The following description shows it.

The Use of Foreign Language Words

The use of foreign language words was found in the poetries of "*Mengenang Pak Harto", "Ayah Bundaku", "Ayahku Tidak Merokok", "Luar Angkasa"* (Space)*, "Bonekaku", "Guruku", "Waktu yang Terbuang"* (The Wasted Time)*,* and *"Olahraga"* (Sports). The example of the use of foreign

language words is taken from the poetry of "*Mengenang Pak Harto*". It was found that this poetry uses the word "*surga*" (heaven) which is a word coming from Arabic language.

Several poetries also use foreign language words. For example, in the poetry entitled "*Ayah Bundaku*" the researcher found the word "*surge*", in "*Luar Angkasa*" poetry the researcher found the word "*astronot*" that is a word coming from English, in "*Guruku*" poetry the researcher found a word "*heroic*" that is a word coming from English, in "*Waktu yang Terbuang*" poetry the researcher found words "*iman*" (belief) and "*ibadah*" (prayer) which are words coming from Arabic language, and in "*Olahraga*" poetry the researcher found words "*jiwa*" (soul)), "*raga*" (body), and "*men sana in corpore sano*" which are words coming from Sanskrit language.

A Javanese language word were also found in the poetry entitled "*Bonekaku*" that is by the use of the word "*imut*" (little).

Conclusion

Based on the above elaboration, it can be concluded that in order to create the beauty of poetry, a poet does word selection. It is realized in the form of word shortening, meaning deviation, and the use of foreign language as well as Indonesia local language. Overall, those are the linguistic features of Indonesian children poetry.

Acknowledgements

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TRANSNATIONAL TRANSLATION
OF TAIWANESE AND INDONESIAN TRADITIONAL STORIES
FOR GLOBAL CITIZENSHIP

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Abstract
In order to interact and work with diverse communities in this deeply interconnected world and to help solve such global issues as human rights abuse, ecological damage, economic poverty and extremism, we need to continually recognize and exchange values/perspectives across cultures and boundaries. Border-crossing is a complex but necessary web of interactions and dependencies among nations to create global peace and justice. Taiwan-Indonesia border crossing is insufficient, given that no formal diplomatic relation exists between the two countries excepting the informal such as trade and investment, people-to-people relations, education and popular culture industry. Taiwan and Indonesia similarly shared long history of nationalism, anti-communism, and democratization, but it remains under studied how these historical comparisons are reflected through literature. This paper will argue that transnational translation of literature can connect and define both nations better so as to enhance global connectedness. Thus, the crossing of the cultural boundaries by Taiwanese and Indonesian co-cultures through the translation of diverse literary works may give hope for future development of a mutual, emphatic understanding of each other's cultures.

Keywords: transnational, translation, postcolonial, cultural borders

Introduction
    A quick survey on scholarly works on Taiwan and Indonesia reveals that both countries are often discussed in relation to other Asian countries in diverse fields such as education (Fraser & Goh, 2003), psychology (Shaw et al., 2011), economics (Boddy, 2007) and sciences (Toledo et al, 2006), to mention some. Studies mainly focusing on Taiwan-Indonesia relationship is hard to find. Due to the One China Policy, Taiwan and Indonesia have no formal diplomatic relations although international relations do occur between people. To quote Professor Samuel C. Y. Ku when giving his keynote speech in one international seminar held in Indonesia in 2016, "people are the foundation of all countries" with which people-to-people relations need to be maintained (Heriyanto, 2016). This article would argue that the crossing of the cultural boundaries by Taiwanese and

Indonesian co-cultures through translation may give hope for future development of a mutual, emphatic understanding of each other's cultures.

Theory

Following Fairclough & Wodak (1997), language is ideological, and it constructs reality (Kramsch, 2006) with which the more diverse societies nowadays have to to be more aware of the many, differently conceived, realities. Communication breakdown, misunderstandings and prejudice may occur between, for instance, Taiwan and Indonesia, should people mishandle language to convey reality. Speaking of the crisis of institutionalized religions as seen in the increase of violence and extremism today, Frunză (2011), for instance, highlights that communication constructs reality. He argues further that the globalized postmodern society often fail to communicate openly about new forms of religiosity within the inevitable advances of ICT and globalization of mass culture. Media failing to communicate the language of religion, misunderstanding of religious texts, lacks of interfaith respects are among the many indications of the incapability of language to function properly. Similar to Frunză, Christians (2005) claims that media communication ethics should take into account local knowledge and identities rather than solely use Western references amid this century's rapid globalization of communications. Innovation, collaboration, and intercultural skills therefore have all become increasingly important so as to interpret the various realities, if one wants to become a member of global citizens fostering peace and justice in this interlocked world.

One among the many ways to create global peace and justice is to promote understanding through transnational translation of literature. Literature both connects and defines a nation and the translation thereof fosters global connectedness. Indonesia and Taiwan, for example, similarly shared long history of nationalism, anti-communism and democratization, but it remains under studied how these historical comparison is reflected, much less through literature. It is important therefore to translate as many national literatures as possible into three languages (Indonesian, Chinese, and English) and its cultural, socioeconomic and political implications. The three languages have increasingly become *lingua franca* for countries in Southeast Asian region. The impact of worldwide spread of trilingual literary texts is thus not difficult to imagine. The availability of such texts to a broad audience will be significant for studies in the humanities in general as well as language and literature in particular within the context of today's global citizenship.

Mindful of the asymmetry of the East-West power-relations and the hegemony of English as global language, translation of literary works in the likes of Taiwanese and Indonesian literatures is never simple but ideologically loaded. It is important to discuss first the concept of translation that has been revisited in postcolonial context. It was Lefevere (1992) and Tymoczko (1999) who argued earlier on that translation is often framed, Eurocentric, ideologically manipulated as usually shown in the translation of non-Western texts into English used globally. Both Lefevere and Tymoczko suggest that translation articulates the voice and stance of the translator whilst taking into account its relevance to the target audience. Building on the previous studies on postcolonial translation, Gentzler (2008) claims that translation is not a secondary process of

transporting ideas across borders. Translation always involves "primary, primordial and proactive process that continually introduces new ideas, forms or expressions, and pathways for change into cultures" (Gentzler, 2008, p.5). Dismantling the stereotypes of borders, we need to so see borders as opportunities rather than constraints. Translation therefore has to comply the following: (1) Recognition of the global context, (2) Values and perspectives exchanges and (3) Cross-border and cultural understanding articulacy. As said elsewhere, translation is but an interdisciplinary, interlingual and intercultural activity (Dewi, 2016, p.69). It is a negotiation channel for maintaining distinct national identities in global cultural context. This inevitable global-local cultural border-crossing is at the heart of postcolonial translation.

Theory Application

Data shown by Taipei Economic and Trade Office in Jakarta on Taiwan-Indonesia collaborations are increasingly promising in that to a greater extent both countries connect with each other through trade, tourism, education and cultural exchanges. Trade and investment improved significantly especially since the last three years whereby Indonesia becomes Taiwan's 14th largest trading partner in 2016, the 10th largest source of import for Taiwan and the 16th largest export market. More investments and economic agreements have been signed in recent years (2000s onwards) after its slow beginning in 1990.

Human resource and culture relations however seem slack to emerge, although Indonesian labours in Taiwan is the largest in number and ranked first in Southeast Asia. More educational cooperation and scholarships are available for Indonesian students in Taiwan but the reverse is yet to be seen. Taiwan has lessened the strict immigration law and visa issuance for overseas tourists, but stricter regulations remains enacted to Indonesian citizens. Only (previously) holders of selected dominant countries' visas receive free-entry tourist visa to Taiwan. Nonetheless, the rise of alumnae associations and Taiwanese expatriate clubs in Indonesia is an indication that interconnectedness between the two countries steadily occurs.

Interestingly enough, Taiwanese pop culture has found an easy entrance to Indonesia since a long time. In the 1990s, the Cinderella-like romance novels by Taiwanese-based writer Chiung Yao became a household name in Indonesia. She is known to Indonesian audience when her *My Fair Princess* was made into television drama series, i.e. the international Asian drama hit *Putri Huan Zhu*. In the early 2000s, the love lives of Dao Ming Tze and San Cai in the Taiwanese youth drama *Meteor Garden* were all the rage in Indonesia. The phenomenal success of the series has attracted scholarly attention (e.g. Swastika & Andari, 2003; Pravitta, 2004; Ida 2008) with regard to the dynamic of urban-youth identities and consumerism in Indonesia. Taiwanese dramas have survived in competition with other television series from India, Korea, Turkey and local soap operas. While no less than 20 Taiwanese dramas are broadcast in Indonesian television, it is important to note that Indonesian-made movies are hardly shown for Taiwanese audience with the exception of the *Heart* series in Channel 13 Public Television Service. Here we see that the border-crossing is one-directional.

Given the inequality of cultural flows between the two countries, transnational translation with all the complexity and shortcomings (Vatanabadi,

2009), has to be attempted. This type of translation tasks requires interdisciplinary approach in Postcolonial, Cultural and Translation Studies. Like any existing studies on Taiwan and Indonesia, research in this particular area of translational translation of Taiwanese and Indonesian literary texts is still rare. This present article, however, is preliminary in nature, leaving room for further studies to pick up.

Translating Traditional Stories, Knowing Our Neighbours

Why traditional stories? Traditional stories reflect the society in which they are told. Despite its often fantastical and larger-than-life nature, traditional tales offer therapeutic effects and positive educational role in increasing personal growth as shown by several studies (e.g. Parkinson, 2009; Ruini et al., 2014; Caracushansky et al., 2016). Such stories provide good sources to disseminate cross-cultural understandings. The transformative power of traditional tales helps promoting global-interconnectivity in multicultural settings.

Taiwan and Indonesia are rich with traditional stories told from age to age to different generations. Like any traditional stories worldwide, moral lessons, truths and wisdoms are encapsulated in Taiwanese and Indonesian enchanting stories. Traditional stories often use popular sayings such as proverbs, metaphors, mottos, aphorisms, etc. to make the accounts easy to remember and ponder their meanings. Literal word-for-word translation does not usually work for, to mention but one, proverbs. In order to achieve idiomatic translation, knowledge about the culture of the source and target languages is important. Some proverbs may have target language equivalences, but the cultural aspects thereof should have similar effects to the ears of the Source Language and the Target Language alike. Although linguistic equivalent in Chinese is available for an Indonesian proverb, for instance, the message of the proverb should be culturally acceptable in Chinese culture.

The traditional Taiwanese story, "Little Frog in the Well", taken from *Crystal Dragon of Taiwan* website is interesting to discuss in terms of transnational translation. Little Frog adamantly thinks that his own world in the bottom of a deep, dark well is the best. He goes nowhere, drinks the well water, eats insects swirling nearby, and watches the moon and stars at night. He ignores the invitation from the birds that sometimes fly and stop by the well brink to see the outside world. Until one day Yellow Sparrow picks the stubborn frog up and gives him a fly to see many things around him. He sees the blue ocean, mountains, green valleys, apple trees, colourful flowers, monkeys, antelopes, squirrels and many more. He is very happy and now finds a nice place on top of a huge lotus leaf. He stays in the pond and never wants to return to his old, dull well. The Chinese proverb "With a frog in the well you don't talk about the ocean" probably originates from this story to show one's narrow-mindedness.

It would seem that this folktale from Taiwan is culturally shared all over the world. "A frog in the well knows not the ocean" is the equivalent proverb in Japanese. "A man with little learning is like the frog who thinks its pond is an ocean" is a Myanmaran proverb also closer in meaning. Meanwhile, the Indonesian (and also Thai) equivalence is "Frog in a coconut shell." [*Katak dalam tempurung*]. Still about frog, "The frog wanted to be as big as the elephant and burst" is an Ethiopian proverb that finds its equivalence in the Indonesian "A frog

wants to be a cow" [*Katak hendak jadi lembu*]. In Greek, the proverb goes "The frog wanted to be an ox and swelled up until he burst".

Here, the transnational translation of the little frog story as well as its variants should consider its cultural appropriateness. In Taiwan and Japan, most often people see frogs by the wells or ponds, whereas in Indonesia, frogs live in paddy fields, river banks, and other wet places like gutter and ditch. Coconut shells where frogs are usually found hidden in Indonesia and Thailand are hard to find in Taiwan. Here we see that proverbs deal directly with geographical conditions, societal habits and mannerisms unable to translate directly from one society to another. The intended message of the proverb is thus a guide to translate traditional stories like our Little Frog tale. To translate a doubtful literary proverb, suggests Khodorkovsky, look for equivalence within the context of the source culture and the target culture, instead of translating it into a very familiar proverb in the target language.

Conclusion

Taiwan and Indonesia share hybrid and heterogeneous cultures as a result of similar socio-political and historical experiences. The two countries also share today's global problems. Therefore, they need to continually examine and exchange views across national borders to create better understandings and positive attitudes for the sake of global peace. Aside from strengthening economic partnerships that maybe of more tangible, quantifiable results, augmenting cultural connectivity is equally important by way of, among others, translation of each other's literature in, preferably, three languages. The availability of trilingual literary texts for global audience will be significant for studies in the language, literature and translation in this twentieth century global citizenship. When more and more people interact with each other, the foundation of all countries, to quote Professor Samuel C. Y. Ku again, becomes stronger.

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PROMOTING ENVIRONMENTAL AWARENESS IN LEARNING CONTEXTS

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Abstract
A bundle of studies in multidisciplinary context has been conducted concerning the earth changes. As we are now witnessing the destruction that our earth is suffering from, promoting environmental awareness becomes visible to be vital. In line with the rapid development of information mobility and technology, English is becoming world's language. The scope of English users then proved to be continuously in growth. Therefore, English as foreign language (EFL) learning context is considered ideal to promote the environmental awareness. There are some evidence that support the way of promoting the environmental awareness in the educational context. Moreover, Pike and Shelby (1994) point out consciousness in various aspects as the desired result for promoting environmental awareness through education. This paper elaborates those evidence and discusses the aims of global environmental education.

Keywords: narratology, physical structure, mental structure, semantic axis

Introduction

Our earth is now becoming brittle compared to decades ago. There are so many environmental issues which are facing by the human in this world as a consequence of the earth changes. Sovacool (2014) presents that there are four main environmental issues, namely: "climate change, air pollution, water availability and quality, and land-use change". Climate change becomes an egregious threat for all of the people around the world. However, there are still many people who are not aware of this issue and not realize that humans are changing the Earth's climate (Cicerone & Nurse, 2014). Then, air pollution becomes the next issue that is concerned. "There are two kinds of air pollution, namely, indoor and outdoor air pollution". Indoor air pollution can be caused by the heat of stoves used in the house. Besides, Sovacool (2004) states that "Outdoor air pollution is significantly caused by energy production and use as about 80% of sulfur dioxide emissions, 80% of particulate matter emissions and 70% of nitrogen oxide emissions come from the energy and transport sectors" (p. 5). Water availability and quality turn into the third environmental issue. Water is now mostly contaminated because of household activity or commercial industry.

This can be dangerous for all creatures since water becomes an important element in life. The last environmental issue is land-use change. Our forests are declining because of the needs of many companies which want to get advantages from the forest. Therefore, the forests now become quite far from the real function which it is known as lungs of the earth.

As environmental issues grow rapidly in today's life, people need to have the environmental awareness which can help the earth recover the existence. Environmental awareness is "an important factor in increasing sustainable behavior or practices and focuses on knowledge of the environmental concerns happening globally as well as strategies for positively impacting these concerns" (Gomez, et al., 2015, p. 357). It is vital for people to sustain natural beauty for some reasons, including tourisms (Yuniarto, 2017). Another factor is its tropical climate. Raising environmental awareness can be done by every person who is willing to keep and preserve this earth. Public education is one of the means. Through public education, ideas and relationship about environmental facts are transferred rather than isolated (Minkova, 2002). Points and meanings about the environment are the roots of the concern. Those aspects are expected to help many people understand and appreciate the environment.

In addition, people can learn about environment both formally and informally. Formally means they learn it from schools, while informally means that they learn about the environment through many things outside school's field. As an example of informal way, people can join an environmental organization or learn about the environment through the internet. In this paper, the researchers focus on promoting environmental awareness of the formal schools' students in EFL learning contexts. Some schools might have provided an environmental subject to raise students' awareness of the environment. However, other schools which have not provided that kind of subject in their schools can still promote students' awareness of the environment through other subjects, for example, English subject. Hadzigeorgiou and Skoumios (2013) state that "there is an argument to be raised in regard to the difficulty for students to develop environmental awareness, due to the difficulty they have to become involved with the natural world, as their object of study, in the first place" (p. 410). Therefore, taking into consideration the background above, English subject is chosen as a tool to promote students' environmental awareness easier.

The objective of this study is to present the importance of promoting environmental awareness in EFL learning contexts. Promoting environmental awareness in education is important because Hadzigeorgiou and Skoumios (2013, p. 405) assert that people can be more respect for the environment when they have more responsible behavior. Besides, the relationship between people and nature can also be changed through the development of environmental awareness. Furthermore, according to Hadzigeorgiou (2012, p. 987), as a prerequisite of learning, students have to be able to shift or change their perspective through awareness. Therefore, when students learn about environmental in the classroom, they are expected to have different yet better insights about earth and environment.

Theory

Students learn both formally and informally, they learn in a school and outside of school. In a daily life, they learn natural environment. The natural environment can construct students' knowledge and experience. The teachers can give the students an assignment to present some environmental issues around them, therefore, it is called as a representational pedagogy. "Promoting environmental awareness is considered a crucial goal in the context of education" (Slattery, 2003; Slattery & Rapp, 2003). The importance of this goal is in the interdependence between humankind and the world (Richards, 2001; Orr, 2003). The students may also use their own experience when they try to present the assignment and it is called the constructivist pedagogy (Biesta & Osberg, 2007). Students have already learned some environmental issues but not all of them are truly conscious what they have learned. Learning process needs authenticity, therefore, the students are required to connect the task to their own experience in order to raise their environmental awareness.

Hadzigeorgiou (2012) suggests the as empirical evidence that awareness also facilitates "a shift or change in perspective, which is a prerequisite for significant learning". Some of the experts in education have an argument in the value of teaching in assisting students to develop a new perspective of a world (Jardine, Clifford & Friesen, 2003, p. 102; Peters, 1973, p. 20; Schank, 2004, p. 37). The new perspective may lead students to see the new knowledge "in a coherent pattern of a life" (Peters, 1966, p. 45). However, the students cannot see the knowledge in a simple way. They should pick things which are appropriate to their own life. "To be educated is not to have arrived at a destination; it is to travel with a different view" (Peters, 1973, p. 20).

Environmental knowledge, attitudes, and actions connect with environmental awareness which has "an effect on students' attitudes" (Dimopoulos, Paraskevopoulos, & Pantis, 2009). Besides that, critical thinking is also linked to environmental awareness (Wals, 2011). Therefore, the students who are aware of environmental issues may develop their critical thinking and build exemplary attitudes.

Environmental Issues

Sovacool (2014) explains four main issues in environmental awareness, as follows: Climate change is an important issue in environmental awareness. Grajal, Goldman, and Marks (2012, p.1) define climate change as "an observable phenomenon rooted in nearly two centuries of basic science." People experience the climate change in today's era. Students in a school also experience the climate change. To facilitate the students in understanding better the climate change, the teachers should raise their awareness by adding this phenomenon to the courses. Sovacool (2014) states that climate change has the big impacts to the world because it can decrease carbon dioxide (CO_2) emissions. The climate change is caused by some factors. First, the concentrations of greenhouse gasses are caused the climate change (Grajal et al., 2012, p. 2). The greenhouse gasses and carbon dioxide (CO_2) have risen over the past two hundred and fifty years due to the combustion of fossil fuels. Second, the factors caused a climate change is a land-use change. It attributes to the quarter of carbon dioxide (CO_2) emissions to the atmosphere. The third factor is sulfate aerosol and black carbon. Volcanic eruptions may produce a sulfate aerosol because it is a tiny airborne particle.

Some industrial activity may also increase the concentrations of sulfur. Those factors may lead to the climate change. After knowing some factors, the students are expected to combat this phenomenon.

Considering the environmental awareness, air pollution is also the aspect of it. Air pollution can harm people if the concentrations in the atmosphere are high. "Air pollution may be harmful to the development of the brain and may affect cognitive ability" (Calderón-Garcidueñas et al., 2008; Suglia et al. 2008; Wang et al., 2009). McConnell et al. (2002) claim that pollution is associated with asthma "as well as other respiratory diseases, lower lung function, hay fever and infant mortality". Zweig, Ham, & Avol (2009, p. 2) describe four mechanisms that affects students' academic performance. Four of the mechanisms are school absenteeism, attention problems, fatigue, and brain development. Therefore, the students should learn the effects of air pollution in a classroom.

Water is the important elements in daily life. People need it to wash, drink, take a bath, and much more. The supply of water must consider the availability and quality of the water itself. "Groundwater is the primary source of water" (Dennehy et al., 2004). Alley et al. (1999) describe a groundwater sustainability is the "development and use of groundwater in a manner that can be maintained for an indefinite time without causing unacceptable environmental, economic, or social consequences". In schools or outside of school such as a house, the students need water, therefore, to recognize the water availability and quality are necessary things to do.

Figure 1. Land exploitation (source: www.ran.org)

Morara, MacOpiyo, and Kogi-Makau (2014, p. 192) describe that the aims of which people exploit the land is land use. The land-use change includes demographic changes, economic changes, policies, and quality changes and access to services and infrastructure (Olson, 2006; Bebe et al., 2012; Mwangi, 2006). The land-use may affect the air pollution. In this case of urban changes will affect human beings in undergoing this life. Therefore people should build their own desire to prevent this environmental issues.

Theory Application
Implementation of Promoting Environmental Awareness
Regarding the unpleasant effects that we may hear as the prophecy of our future earth, environmental awareness needs to be taken into account as a concern of all. People are campaigning everywhere. Industries and companies are competing to produce environmental friendly stuff. However, the effort of preserving our earth has been started even more than three decades ago. Early in 1972, "the United Nations first put forward the idea of "sustainable development" in its first Conference on the Human Environment, emphasizing that any development must take into account the environment, balancing not only economic and social needs but also the needs of future generations.

In the early 1990s, the United Nations also worked with the World Bank to construct the System of Integrated Environmental and Economic Accounting to promote the calculation of green national income" (United Nations, 1993). In Asia, Hong Kong government launched a strategic study entitled "Sustainable Development for the 21st Century in Hong Kong" in 1998 and established the Council for Sustainable Development the next year to plan the long-term development of environmental affairs in Hong Kong. In wider contexts, environmental awareness is gained through policies, regulations, organizations and community. While in education, the real action should be well-structured and functioned practicality.

Figure 2. Green school (source: www.jawapos.com)

Recently, people start to initiate green schools, also some are to implement environmental-based curriculum in their schools. One of them which is the best we can find in Indonesia is "Green School Bali, a non-profit, private and international pre-kindergarten to high school". They integrated nature and students-centered approach in learning. They provide facilities and learning environment that vote for earth sustainability. They have enrolled school not only for children from abroad but also for children from Indonesia (www.greenschool.org). This becomes visible as a great step of preserving earth through education.

Teaching Environmental Issues in EFL Learning Context

The main environmental issues are climate change, air pollution, water availability and quality, and land-use change. Considering these issues, EFL learners should learn how to minimize the effects of that. Tang (2009) says that teaching environmental education may raise students' awareness about the crises of global environmental. Students who have a critical thinking may think about the project that they can do to save the world for the global environmental crises. Cates (1997) notices that "We cannot call our English teaching successfully if our students, however fluent, are ignorant of word problems, have no social conscience by using their communication skills for international crime, exploitation, oppression, or environmental destruction". Brown (1991) adds that teachers are the agent of change to help students do something for this environmental issues, particularly English teacher. English teachers have an important role to be the agent of change because the language ability they have, it means that the teachers can share the knowledge not only in the country where they live but also other countries.

Figure 3. Sanata Dharma's Centre for Environmental Studies (source: www.usd.ac.id)

Pike and Shelby (1994, p. 301) divide five aims for global environmental education. The first is system consciousness in which students should gain the thinking ability "in a system mode, an understanding of the systemic nature, and a holistic conception of their potential". The second is perspective consciousness in which students are able to discern that the worldview they have is not shared universally and they should build receptivity to other perspectives. The third is the health of planet awareness in which students should acquire the global environmental issues and trends. The fourth is involvement consciousness and preparedness in which students have the choice to choose what the best for this world is and the choice they make, have repercussions for the global nowadays. The last is process mindedness in which students should learn and build a personal development to see the world is vibrant but dangerous. These aims for global environmental may be used by the teachers to make an absorbing teaching-learning process in a classroom. Since the environmental issues can be linked to subjects in a school, it can be the bridge the gap between language teaching and other subjects. Furthermore, the major international English teachers' associations such as Teaching English to Speakers of Other Languages (TESOL) and International Association for Teachers of English as Foreign Language (IATEFL) have established sections focusing on environmental issues.

Regarding teaching environmental issues in EFL learning contexts, English teachers should not be confused because Veselinovska and Kirova (2013, p. 1067) suggest four materials that can be used in the classroom in the context of environmental education. The first is that students can bring any articles, audio, video, newspaper, magazine, radio, TV shows, or the internet. Pudhika (2016) the use of The Toughest Place to be a Binman video, a video to raise students' awareness, gives the students meaningful experiences. Furthermore, after watching The Toughest Place to be a Binman video, the students are expected to be more aware of the environment around the students, especially the trash.

The second, the students can make use of song which contains environmental elements in the lyric. The third is by having a conversation about the latest environmental issues. The fourth, the students and their classmates can develop surveys regarding the environmental issues. Through those four kinds of materials, the students are expected to develop their environmental awareness through critical thinking. Veselinovska and Kirova (2013, p. 1068) express that students will be able to enhance their abilities for critical thinking as well as they develop their language skill through "the inclusion of environmental education in English language teaching". Therefore, the teachers should use the materials wisely and creatively so that the students can develop their critical thinking well.

Conclusion

The evidence which is provided here can be the way to promote environmental awareness to the EFL learners. The students should be familiar with the environmental issue because it is important nowadays. If they are not aware of the environmental issues then who will be aware of that? Since they are the next generations who will continue to undergo this precious life. Yet if students are not aware of environmental issues, they will be regret in the future. The young generations will not experience the good atmosphere to live.

Teachers as the facilitator in a classroom should teach the environmental issues to raise environmental awareness to the students. Cates (1990) says that the way teachers teach is important because the students do not have time to sit silently learning. It is the time for students to explore and learn their environment because the environment is a part of the world they live. Particularly for those students who can speak different languages such as the English language, they can share to friends from other countries about their experience living in this environment. Since learning a language is not only learning its structure but also how to use it in delivering the message and communicating to others.

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THE TRACK RECORD OF USD STUDENT ORGANIZATIONS:
A YOUNG DRIYARKARA CREATIVITY REVOLUTION

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Abstract
This article describes the track record of student organizations (UKM) at Sanata Dharma University (SDU). This study tried to reveal the contribution of student organizations as a creativity revolution especially for students' personality development, which will lead to the progress of SDU. The research type was a descriptive qualitative research which aims to elaborate the history of student organizations in SDU based on the viewpoint and spirit of young Driyarkara. The method of the research were interviewing, gathering data, and analyzing results. The result of this study indicated that student organizations in SDU have contributed to improve students' personality developments such as mental and physical development, cognitive and social development, public speaking and also vocal skill. Thus, the students are not only competent in hard skills but also soft skills which prioritize human values.

Keywords: track record, student activity units, creativity, young driyarkara revolution

Introduction
A student organization is one of the distinctive features owned by academic society of Sanata Dharma University (SDU) outside their curricular activities (academic activities) and co-curricular activities (freshmen personality development program--*PPKMB*). Thus, student organizations are extracurricular activities which enrich their creative talents and help develop their personalities.

Student organizations (*Unit Kegiatan Mahasiswa*—UKM) or commonly known as a campus activities community is a place where students can engage in multiple interests and channel their hobbies, ideas, aspirations and energy to make the most of their time. UKM is considered as a means to enhance their soft skills.

This is in line with the rules of Kemendikbud RI (Indonesia's Ministry of Education and Culture) No.155/U/1998 about Student Organization General Guidelines (*Pedoman Umum Organisasi Kemahasiswaan*) in universities which stated that intra-college student organizations is a vehicle and means of student self-development toward the expansion of insights, increased their scholarly quality and integrity to achieve the goal of higher education.

UKMs in Sanata Dharma University have given birth to excellent individuals proven with various achievements which will be discussed in this research. However, one limitation is identified from many UKMs in Sanata Dharma University which is their track record. Sanata Dharma University has recorded only small number of achievements of the whole bunch of student organizations whose activities and progress are unknown by many people including students.

There are some related studies being reviewed in this study especially those related to UKMs' track record. The review of related studies provide several theories, such as, theory of UKMs, creativity, and the principle of Driyarkara on humanizing young human.

The purpose of student organizations is to promote intentional involvement, facilitate leadership, and encourage student growth by interacting with various identities that distinguishes them from other groups. This opportunity help develop the cohesiveness between groups. Cohesiveness between groups is defined as an agreement of the members in achieving their objectives and mutual acceptance among the members of the group (Munkitar, 2008). The more engaged they are to the objectives, the closer they get as team members.

According to Munkitar (1985), creativity is the ability to create new combination, based on existing data, information or the elements. The results created are not always new things, but can also be combination from the existing things. In addition, Csikszentmihalyi (in Clegg, 2008) states that creativity is an action, ideas, or products that change something obsolete becomes something new. Creativity is one of the basic needs of human being, which is the need of self-actualization which is the highest stage in human needs' hierarchy (Maslow, in Munkitar, 2009). Basically, everyone was born with their innate creative potential. Creativity can be identified and nurtured through proper education (Munkitar, 2009). According to the NACCCE (National Advisory Committee on Creative and Cultural Education) (in Craft, 2005), creativity is imaginative activity which produces valuable new results. Furthermore, Feldman (in Craft, 2005) defines creativity is: *"the achievement of something remarkable and new, something which transforms and changes a field of endeavor in a significant way . . . the kinds of things that people do that change the world."* While according to Rogers (in Zulkarnain, 2002), creativity is human tendency to actualize themselves in a manner conforming with their own ability. From that sense, creativity is one of the essential elements in students activities in order to enhance their personality development and to actualize their potential so they will feel themselves more meaningful and valuable.

There is a thought that simply uplifts every human being over an understanding that Driyarkara's thoughts contradict the opinion of a philosopher, Thomas Hobbes with his statement "Homo Homini Lupus", which means man is a wolf to other human beings. While Driyarkara has a new notion of "Homo Homini Socius", which means man is a friend for others. He tried to put his thinking as the foundation of the new human education, in order for humans to become more aware of their existence as the subject of all material in the world without neglecting their neighbors (Wardaya, 2009).

Driyarkara's concept can represent various kinds of problems. Driyarkara combines his theological concept with Malebranche's view to formulate the goal

of human existence. His views are influenced by Heidegger's view of existence and the Javanese philosophy. Driyarkara agrees the problem of existence as a central theme that connects all other human activities. Human consciousness includes being aware of their existence and also aware of their purpose of existing. It is what spreads in Driyarkara discussion room when commenting on other realm of activities such as social, human, culture and also education. He thinks that men who exist are able to realize the purpose of his life, what potential he can produce, and what he should do. The more interactions generated and resulting in a uniform routine will potentially lead to several new discoveries as humans attempt to conquer nature.

Method

The track record of UKMs in USD as a means to channel students' creativity, which is also in line with SDU' Motto "Intelligent and Humanist", was studied using the descriptive qualitative method by conducting interview or oral history study.

The data were in the form of collected documents and oral sources conducted by interviewing in Sanata Dharma University's UKMs and supported by the researchers' observation. Sutopo (2006, p.139) states that qualitative research always presents its findings in the form of detailed, complete, and profound description of the process on why and how things happen. Using descriptive qualitative research, researchers was able to capture the qualitative description with detail information (Sutopo, 2006, p.227). Research report showed the data from various sources to answer the research problem.

Data analysis technique used in this research was inductive approach. The process and meaning were highlighted in qualitative research or in historical study. Oral history research is data collection in the form of photo documents and other documents based on the formulation of the problem in this study. Therefore, this research required two observers to collect data and researchers to analyze data.

Findings and Discussion

The discussion of the track records of student organizations will be divided based on the organizations' contribution to the development of student's personality which is in line with Driyarkara's notion "Humanizing young human". The contributions are mental and physical development, cognitive and social development, public speaking and also vocal training. Student organizations of SDU that can hone mental personality and work the body among others are Grisadha, Mapashada, *Tutu Club*, Karawitan, Football, Menwa, TSD, Aikido, Basketball, INKAI, KEMPO, and Taekwondo.

Resembling praying, dancing is the soul and spirit of Grisadha, so the two are inseparable, because the soul and the spirit form an art. Dancing has been considered as some kind of a dialogue with The God Almighty. There are also performances that have been wrapped up gracefully by Grisadha like the performances *Tangkuban Perahu* (2007), *Dewi Sri* (2008), *Tangkuban Perahu Part 2* (2009). As time goes by, Grisadha is increasingly acknowledged as a student organization with a lot of potential. Other than that, in 2010 Grisadha participated in a regional level competition (*selekda*).

Figure 1: Roro Mendut Performance in October 16, 2015
Source : Grisadha Student Organization

MAPASADHA is a student organization in SDU which has stood since October 18, 1981 concerning environmental group. In its 32 years of operating, there are a lot of activities that have been carried out by MAPASADHA. There are routine activities like MAPASADHA Anniversary, *dikjut* (further education), and regeneration. Furthermore, there are also other activities like earth day celebration and expedition. Activities in open nature can be dangerous, so it needs careful planning. Management includes Planning, Organizing, Actuating, and Controlling.

Figure 2: MAPASADHA expedition-Gede Pangrango Mountain 2017
Source: MAPASADHA Student Organization

TUTU (To Universe That Utopia) means 'to the world that believes in dreams more than anything'. Fitting with its philosophical meaning, ballet student organization, TUTU Club, defines itself as an organization which is formed because of the common dreams or hopes of SDU students who have interest and talent in the field of ballet. TUTU Club was officially appointed as a student organization on October 21, 2011. The objective of TUTU Club is to be a place where students who love and wanted to develop themselves in the art of ballet and

to hone their organizational abilities in the field of student organization management as well as being a committee of internal events or public events.

Figure 3: TUTU Club participated in POMDA Cup

Source: Tutu Club

The soccer student organization stood around 2000s and, at that time, was only operating to accommodate students who love playing soccer and train them to participate in POMDA Cup (a selection event for POMNAS soccer teams in D.I.Y contingent). Through this organization students can hone their interest and talent that they possessed so they can become professional soccer players with a lot of achievement and can bring honor to SDU.

In 1993, the art student organization Karawitan was established when USD was still IKIP Sanata Dharma. Karawitan organization has the objective to promote Indonesian art and culture by introducing the art of Wayang Kulit (shadow puppet show), art festival Karawitan Gending Gerejani (Sekar Geni) and other festivals to society in hopes of resuscitating people both inside and outside of campus to realize how rich this country is because Indonesian heritage has its own unique diversity which makes that inheritance highly qualified if it is preserved well.

Figure 4: Picture of Sekar Geni Festival in 2017

Source: Karawitan Student Organization

The student organization Student Regiment (Menwa) of SDU stood in May 4, 1985, but it was not yet officially formed. Back then, Menwa organization was

still under the auspices of Indonesian National Army (TNI) and was not under the auspices of the university. In its development, in 2000 Menwa was officially taken under the university's care. This happened because of reformation and the decision letter (SK) from 3 ministers, The Minister of Defense, The Minister of Education, and The Minister of Sports. So, Menwa organization is managed by university and is led by the rectorate, especially vice rector III. Menwa organization has its roles in various events such as a mass mangrove planting action, the hoisting of The Red and White Flag in National Independence Day which is held in SDU and making sure the Independence Day flag ceremony goes without a hitch, also the role Menwa plays in a blood donor event where Menwa works together with KSR organization to ensure the event that was held in around May 2017 went smoothly.

Figure 5: The participation of SAT-MENWA IGNATIAN SDU in a student senate of the Faculty of Economics Atmajaya Yogyakarta University in 2015
Source: MENWA Student Organization

Teater Seriboe Djendela (TSD) is one of the art student organizations in SDU that specialized in the field of theatrical play. Established in May 14, 1999 in Ngobaran Beach, Gunung Kidul, the first members of TSD came from Kethoprak Sadhar Budaya community, one of the first art activist communities to exist in SDU. Experiments of various genres are the result of TSD's interaction with various theater community either with theater communities from other campus or an independent theater community. The interactions are made through a hospitality visit or through the TSD members' individual involvement with other art communities in various projects, such as involvement with Bagong Kussudiarja foundation, Bengkel Mime Theater, Umar Kayam foundation, etc.

Aikido was born in Yogya in 1996, being brought by Haris Martono, the student of Milda Gustiana (Bandung). Haris who was still in kyu-2 later became a trainer and Laddy Lesmana as the first dojo chairman in Yogya, who first had to train in a dojo outside of the city in Semarang. On the initial management, they were helped by Oerip Handoko and Sutoyo. After numerous times of changing their location, in the early September of 1997, by the effort of Andi and Theo, the Dojo of SDU was opened. Therefore, the Sanata Dharma Aikido Dojo is the oldest aikido dojo in Yogyakarta. The contribution of Aikido in the development of students' soft skills is to gain harmony with one self and their environment in

the form of martial arts in accordance with the philosophy and teaching of O'sensei Morihei Ueshiba as well as producing a qualified trainer (sensei) who can pass on aikido in accordance to O'sensei's teaching.

In 2007, the Basketball Student Organization was recently established as a student organization in SDU. In 2008, SDU's women team gained the first rank in Yogya and was set to represent Yogyakarta in the national league. Through those activities, students become more responsible in managing their activities both in campus and in basketball community, they become more disciplined, have higher sportsmanship in participating in the competitions, and it improves student's cooperation in reaching the common goal.

Figure 6: Documentation of Basketball Organization Team
Source: Basketball Student Organization

In May 25, 1971, INKAI was officially established as an institution member of FORKI and by PB FORKI, INKAI was chosen to represent Indonesia. The vision of INKAI organization isto shape karate who master not only the martial arts technique but also the value inside and are able to align themselves with the spirit of 3C (Competence, Conscience, Compassion). The objective of INKAI is to build students' soft skills to ; 1) become a place to develop students' potential; 2) to raise the flag of Sanata Dharma through Karate; 3) to shape an individual with integrity; 4) to shape a tough individual; 5) to shape a humble individual with etiquette.

Figure 7: Photos of INKAI organization activities
Source : INKAI Student Organization

Shorinji Kempo of SDU has been around since 1992 founded by the late Dr. Christina Siwi Hkitayani. Shorinji Kempo organization of SDU was initially named Kempo organization, but because there were changes in AD/ART PERKEMI (Shorinji Kempo Indonesia Brotherhood). Then the name was changed. The contribution of Kempo organization in SDU students' personality development is to create kenshi students that care about society, have high discipline, and are dignified through mental and physical development as well as becoming a martial arts organization that has national level achievement.

Figure 8: Photos of Kempo organization activities
Source: Kempo Student Organization

SDU Taekwondo was first held in Tuesday, August 25, 1987 by Sabeum Nim Ir. Didi S. Margono. Sabeum Nim Ir. Didi S. Margono was the first trainer of SDU Taekwondo group until the present time. Taekwondo besides improving one's soft skills also give someone a martial arts training that is useful to protect themselves from every threat especially physical threats. SDU Taekwondo organization participated in KEJURNAS 2015, *"Taekwondo National Open Championship"*.

SDU student organizations that aim to improve oneself with knowledge as well as socializing are Natas Organization, KSR, and Community Service Organization.

UKPM (Student's Press Activities Student Organization) Natas was established in the 80s (but Natas AD/ART that we have managed to found was signed November 1, 1993). This organization domiciled in SDU Yogyakarta. At that time, there were a lot of students who liked to hold a discussion on intra-campus problems as well as nation-wide polemics. They raised a lot of issues and

it felt necessary that the general public had to know. The only way was to write the things they had discussed in an alternative media in the form of bulletin.

KSR Student Organization was inaugurated on September 22, 1986. The vision of this organization is to combine the principles of cooperation with qualified student resources that uphold honesty, fairness, piety, and entrepreneurial spirit.

In its development, KOPMA Student Organization is a place to develop students' creativity which is expected to be able to give benefits to students in self - development so that when they are trusted into the working environment, they have prior experience and the ability to work in teams.

From the beginning of its foundation in 2000 until 2006, Community Service Student Organization experience development every year. Based on Community Service Chairman Agus wahid Santoso the most significant development in his time in Community Service organization can be seen in 2014 - 2015, it can be seen through the teamwork they did. Community Service organization was invited by Vice Rector 3 to give a presentation about the work program of Community Service organization in front of Students from Sogang Korea. In the field of education, the members of Community Service organization become volunteers to teach in community schools. The organization works with two community schools: Kampung Juminahan Community School and Kampung Jogoyudan community school. Other than that, Community Service organization works together with Kemetiran Church and SDU LPPM to develop SAMBEL (Sanggar Maria Belajar).

SDU Student Organization that can train *public speaking* and vocals are Masdha Student Organization and Students' Choir Cantus Firmus (CF) Student Organization.

In October 15, 1990 a community radio student organization : Masdha Radio was formed. The idea behind the name of the radio itself came from the abbreviation of Sanata Dharma Students (Mahasiswa Sanata Dharma) that became "Masdha". Of course as a community, this radio organization becomes a place where students can give their ideas. The organization's visions that also help in building SDU students character are to maintain a comfortable familial atmosphere for all crew members, do an internal fix of Masdha and develop each division job description, to establish collaboration with other student organizations and a few work partners outside of campus, and to increase monthly profit.

Students Choir *"Cantus Firmus"* was first founded in 1981 as a church choir with the name Driyarkara. Then this choir evolved into a public choir in 1991, and was in the sub unit of art organization. After getting a lot of achievement in October 20, 1998, this choir was established as an official Student Organization in SDU Yogyakarta and at that exact date, Students Choir Cantus Firmus' birth and the birthday was settled. The contribution of Students Choir Cantus Firmus students organization in the development of students character are : improving self - discipline through routine training that is held every evening plus additional training when the time of a competition is near, increasing responsibility through a lot of long and rigorous training, improving individual's ability to do better in daily time management between daily activities, campus activities, and vocal trainings, improving individual's vocal ability and quality.

Figure 9: Harmony of Indonesia Concert

Source: Private Document

Figure 10: Expo 2011

Source: Students Choir Cantus Firmus

A couple of student organization documents are needed as a proof of students' creativity development and the progress of SDU. But, until now the records have not been tracked. From the research that has been done in order to finish this article, it proves that SDU needs to give their attention seriously in order to support students character other paying attention to only their academic struggle. In accordance with Driyarkara's mission which is "Humanizing young human" this article presents the track records of SDU student organizations, that exist to open our minds so that we can create Young Driyarkara Generation and lead the University to be ready to meet every challenges.

The result of the research managed to trace the student organizations' track records and from the data gathered, there are 19 student organizations which manage their documentations well. Those student organizations are ; (1) Grishada, (2) *Lens Club,* (3) Mapasadha (4) Masdha, (5) *Tutu Club,* (6) Soccer, (7) Karawitan, (8) Menwa, (9) Natas, (10) Community Service, (11) Teater Sanata Dharma (TSD), (12) Students Cooperation (KOPMA), (13) Aikido, (14)

Basketball, (15) INKAI, (16) KEMPO, (17) Voluntary Corps (KSR), (18) Students Choir Cantus Firmus, (19) Taekwondo. Some others have the dynamics in their developments but still remain standing until today.

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COMMUNICATION FAILURES IN NETFLIX DRAMA SERIES "13 REASONS WHY": A PRAGMATIC ANALYSIS

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Abstract
Language and linguistics are vital in people's daily conversation. However, because of some causes, there are some misunderstandings or pragmatic failures which may appear in communication among people. Many studies have looked into the pragmatic failures between native speakers and non-native speakers but this study investigates pragmatic failures in Netflix TV drama series "13 Reasons Why". It aims to discover pragmatic failures that happened in the drama and their causes. To gather the data, the researchers watched the series and highlighted some events that contained pragmatic failures. Then, the researchers used three steps of data analysis: gather and organize, categorize, and analyze the findings. The findings showed that there were 25 pragmatic failures that happened in the drama. They were caused by five reasons, namely failure in understanding others' intentions, failures in understanding others' state, denials to the reality, trauma, and failures in understanding a situation.

Keywords: pragmatic failures, 13 Reasons Why, analysis

Introduction

People nowadays can access everything with high technologies that they have. There is no place and time border. According to Schmitt (2015), "the music business was killed by Napster; movie theaters were derailed by digital streaming; traditional magazine are in crisis mode in this digital information era. Even people can download or watch movies and TV serial online.

One of the famous TV serials is Netflix drama series "13 Reasons Why". This drama is widely watched by youngsters all around the world, so it is labeled as the top trending TV show in 2017. The drama tells a story of a girl named Hannah Baker who commits suicide. During her high school, she undergoes some bullying in school. She tries to cope up with the bullying and tries to make up her relationships with her friends. However, her effort is in vain. The bullying still happens until she finally decides to commit suicide. But before she commits suicide, she makes a recording in tapes which tells who the ones who make her depressed are and what they do to her. Inside those tapes, Hannah only retells her story. Sometimes, what she says is true, but sometimes there are events who are

misunderstood. Sometimes, the misunderstandings also reveal pragmatic failures between characters.

Due to the reason, the researchers of this study are interested in the pragmatic field related to the drama. According to Leech (1983), pragmatics is language study in use within a given context. In specific, "pragmatics includes the study of how the interpretation and use of utterances depends on knowledge of the real world; how speakers use and understand speech acts; how the structure of sentences is influenced by the relationship between the speaker and the hearer" (Lou & Goa, 2011, p.183). In pragmatics, speakers' intention and listeners' interpretation of 'what is meant by what is said' are very important because there are variables in communication (Thomas, 1983; Shammas, 1995; Tang, 2013).

Some research reports have explored pragmatic failures as the theme. Most of them discovered pragmatic failures that happen between native speakers and non-native speakers in the context of cross-cultural communication (Lihui&Jianbin, 2010; Du, 2014). Then, there is a study of pragmatic failures within novels and the characters have autism syndrome (Semino, 2014). This study analyzes pragmatic failures in Netflix drama series "13 Reasons Why". Different with other studies, the pragmatic failures that happen in this drama occur within native speakers and without any autism syndrome. The knowledge in this study is expected to be helpful for educators and textbook writers to provide more detailed examples in linguistics. To guide this study, the researchers formulate one question: How many pragmatic failures occurred in TV drama series "13 Reasons Why" and what are their causes?

Pragmatics

Pragmatics is one branch of linguistics which studies meaning. Leech (1983) defines pragmatics as "the study of meaning in relation to speech situations" (p. 6). Regarding pragmatics, Crystal (1992) says that it is "the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction …" (p. 57). From these points of view, it can be concluded that pragmatics studies the meaning of a language used by people in social communication.

Thomas (2013) explains that the meaning can be divided into two categories: speaker meaning and utterance meaning. Speaker meaning refers to the social view which "the focus of attention firmly on the producer of the message, but at the same time obscures the fact that the process of interpreting what we hear involves moving between several levels of meaning" (p. 2).Then, utterance meaning refers to cognitive view which "focusing too much on the receiver of the message, which in practice means largely ignoring the social constraints on utterance production" (p. 2). It means that people can identify the meaning behind sentences either within the speakers' point of view or the receivers' point of view.

Pragmatic Failures

Since pragmatics mainly focuses on meaning, people as speakers or receivers are required to understand what others intend to in their utterances. However, sometimes people fail to catch this meaning due to some reasons. This failure is what refers to pragmatic failure. Thomas (1983) defines pragmatic failure as the incompetence of people to understand what is said by others in terms of meaning.

This failure is divided into two types: pragmalinguistic failure and sociopragmatic failure.

Pragmalinguistic failure generally "occurs when the pragmatic force mapped by S [speaker] onto a given utterance is systematically different from the force most frequently assigned to it by native speakers of the target language, or when speech act strategies are inappropriately transferred from L1 to L2" (Thomas, 1983, p. 99). Therefore, it means that the failure to catch meaning happens due to different systematical utterances between the speakers and receivers. Since there is a systematical difference in the utterances, pragmalinguistic failure is closely linked to linguistics. It is also related to the bias the hearers make during the conversations.

Different with pragmalinguistic failure, sociopragmatic failure is widely related to the social context. Thomas (1983) explains sociopragmatic failure as "a term I have appropriated from Leech (1983: 10–11), which I use to refer to the social conditions placed on language in use" (p. 99). It means that sociopragmatic failure is a pragmatic failure that happens due to social differences that take place in the occurrence. For example is a conversation between Western and Asian. In Western countries, when people visit someone's house and they are offered something to drink, they directly mentions a drink they want. Meanwhile, it does not happen for Asian. When Asian are offered something to drink, they tend to refuse it first for politeness purpose. From this illustration, it can be seen that there is a possibility for a pragmatic failure when the Asian and Western meet. Consequently, each party may find the others rude, whether for refusing the offer, or directly asking for a drink. Considering this matter, it becomes essential for people to understand the speakers and the receivers' social background in conversations. Also, regarding to this social and cultural context, sociopragmatic failure is also known as cross-cultural pragmatic failure.

Then, there are some reasons why sociopragmatic failure happens. Thomas (1983) mentions four causes of sociopragmatic failure. The first one is the size of imposition. This matter is related to a culture view of 'free goods' (Goffman, 1967). The second cause is tabus. Tabus is associated with some topics that are not common and not appropriate to be a topic in some countries. The third one is different assessment of relative power or social distance. Power and social distance in some countries may exist, but it may not exist in some others. The last reason is value judgments. When one of these causes appear in two persons' conversations, a pragmatic failure may happen. The easiest example can be taken from relative power and social distance matter. For instance, some foreigners who learn Indonesian may find it quite difficult to adjust the way Indonesian talk with elders or the ones with higher status. They might make mistakes in talking with elders and the ones with higher status by talking in informal language.

Psychoanalysis

Psychoanalysis was developed by Sigmund Freud in 1897. Rajeevan (2011) argues that psychoanalysis itself has three different meanings (as cited in Pangestu & Sunardi, 2016). First, it is described as a school of psychology. It refers to the importance of childhood backgrounds in forming one's adult characteristics. Second, psychoanalysis is described as a specific method in investigating mental activities. And third, psychoanalysis is described as a therapeutic method for the investigation and treatment of mental disorders, especially the neurotic disorders.

Pangestu and Sunardi (2016) argue that anxiety is related to psychoanalysis. Tyson (2006) states that anxiety causes nervousness, fear, and worrying. Anxiety happens when our defenses momentarily break down. It is an important moment because it can reveal our own core issues. According to Kathy (2015), core issues are issues which describe our behaviour that we carry through life. There are five common core issues:

a. Fear of intimacy: the chronic and overpowering feeling that emotional closeness will seriously hurt someone.
b. Fear of abandonment: the unshakable belief when friends or loved ones are going to leave.
c. Fear of betrayal: the feeling when friends or loved ones cannot be trusted anymore.
d. Low self-esteem: feel less worthy than other people.
e. Insecure or unstable sense of self: the inability to sustain a feeling of personal identity, a sense of knowing ourselves.

Previous Studies

Many studies have explored pragmatic failure as the main topic. As mentioned in the introduction part, many studies focus on the sociopragmatic failures which take place in cross-cultural communication. Luo (2016) explores pragmatic failures within cross-cultural communication between Chinese students or teachers and foreigners. The results showed that different cultures between Chinese and Western cause pragmatic failures in the communication. Then, a study by Economidou-Kogetsidis (2011) also discovers some pragmatic failures that are committed by Greek Cypriot university students, who are non-native speakers of English, in sending e-mail requests to their faculty. The analyzed e-mails are found to have some pragmatic failures which lead to rudeness and impoliteness. Last, a study by Semino (2014) research some pragmatic failures which happen between autism protagonists in three novels. The results of the study shows that there are three types of pragmatic failures that happen between the characters. They are "problems with informativeness and relevance in conversational contributions; problems with face management resulting in unintentional impolite behaviours; and problems with the interpretation of figurative language" (p. 141).

Methodology

This study aimed to identify and present pragmatic failures in Netflix TV Series "13 Reasons Why". Thus, a qualitative research design was used in this study. According to Patton and Cochran (2012), qualitative research is indicated by understanding social life aspects (p. 2). Since this study analyzed a TV series, the data in this study were gathered from the TV series scripts and the drama itself.

To gather the data, the researchers first watched the drama. The drama consisted of 13 episodes, and the researchers watched all of the episodes. By watching all of the episodes, the researchers were able to gain a big picture of the social life happens in the drama. After that, the researchers re-watched the series and highlighted some events that contained pragmatic failures. Last, the researchers found sentences that contained pragmatic failures in the script. The scripts were used as written documents to analyze the pragmatic failures.

According to Ary, Jacobs, and Razavieh (2010), there are three stages in qualitative data analysis, namely organizing and familiarizing, coding and reducing, and interpreting and representing. In analyzing the data, the researchers used three steps of data analysis. First, the researchers gathered and organized the TV series' scripts from the English subtitles as a part of the instruments. They were used also as the written documents to identify the pragmatic failures. Second, the researchers coded the transcripts and categorize the sentences. The researchers also reduced the unneeded data in order to focus on the problem of study. After that, the researchers analyzed the pragmatic failures that happen in the series based on the scripts and also the videos. The researchers represented the data by generating words instead of numbers.

Findings and Discussion

Based on the data analysis, the researchers found 25 pragmatic failures that happened in the drama series. These pragmatic failures happened because of at least 5 reasons namely failure in understanding others' intentions, failures in understanding others' state, denials to the reality, trauma, and failures in understanding a situation. Thus, the types of pragmatic failures that occurred in this drama were considered as sociopragmatic failures (Thomas, 1983) since there were no pragmatic failures that occurred because of different pragmatic systems.

Failures in Understanding Others' Intention

In the drama series, the researchers found at least six pragmatic failures that occurred because of the inability to understand others' intentions. In this case, the speakers tried to convey an intention within their language. However, the receivers failed to catch the intention. This failure led to an inappropriate reply of the receivers, and it often caused misunderstandings between the speakers and the receivers. Low self-esteem is feeling less worthy than other people (Kathy, 2015). Low self-esteem feelings are based on the backgrounds and experiences which happened in life. If the experiences have been negative for someone, the beliefs about her/himself are likely to be negative too. One of the example can be seen from the conversation between Hannah's mom and dad.

Hannah's dad : Honey? You okay?
Hannah's mom : I was just thinking it's a bad sign that we're... running out of "Buy One, Get One Free" stickers.
Hannah's dad : We can look at it as a bad sign or we can consider it the world telling us we can never discount our way to Walplex prices.
(silent moment)
Hannah's dad : I've got more stickers back here somewhere.

From the conversation above, it can be seen that Hannah's mom tried to ask for more "Buy One Get One Free" stickers from Hannah's dad. However, Hannah's dad only took it as a joke. This misunderstanding made Hannah's mom a little bit upset, marked by a silent moment which Hannah's mom made.

Failures in Understanding Others' State

The misunderstandings that occur in the drama also occurred due to failures in understanding others' state. It means that the speakers failed to understand the receivers' state in uttering sentences. This cause was the biggest cause of

pragmatic failures in this drama with seven pragmatic failures identified. The example of this case can be seen below in the conversation between Clay and Hannah. The conversation takes place when the students in the high school made a hot list. Then, Hannah got one of the awards which were the hottest butt. Hannah was hurt by the list, but Clay did not understand that.

Hannah: High school is bullshit.
Clay   : Yeah. Don't disagree. But... any specifics?
Hannah: I wish there was a button to fast-forward you through all the shitty parts in life straight to the good parts.
Clay   : And where are the good parts?
Hannah: College. In New York City.
Clay   : Why New York?
Hannah: The minute I get there, I can be someone else. Whoever I want to be.
Clay   : But who you are now is okay.
Hannah: Okay? High praise. Thank you.
Clay   : I mean, is awesome. You're... I mean, you made the hot list.
Hannah: Seriously, Clay?
Clay   : What? They said you had the best... That's out of a lot of good candidates. Not that I've surveyed, I'm just saying.
Hannah: What if girls made a list and you got... worst biceps.
Clay   : Girls would probably never do that list.
Hannah: Precisely.
Clay   : And my biceps are at least better than Alex's.
Hannah: That kid hasn't lifted so much as a carton of milk in years, I think. Once again, you and the point are complete strangers.

In the conversation above, it can be seen that Clay did not understand that actually Hannah was hurt by the hot list. Hence, he said that it was awesome for Hannah to be one of those lists. However, Hannah also did not understand that Clay did not care about the list. Hannah had tried to make Clay understand how she felt by asking him how it was if the girls voted him to be the worst biceps. However, Clay did not catch that meaning and made Hannah upset. Hannah's upset can be seen from her last sentence which stated that Clay did not understand Hannah.

Because of the hotlist, Hannah was feeling insecure. Insecure or unstable sense of self is the inability to sustain a feeling of personal identity, a sense of knowing ourselves (Kathy, 2015). In other words, Hannah was being insecure because she did not have confidence in herself and a situation she was in. She did not have any confidence to face her friends because of the hotlist. Hannah put herself down around other students in a way, and her behaviour actually highlighted her insecurities. Even she refused to take responses from Clay who did not care to the hotlist. She pointed out that all the things happened were actually not fine for her.

Denials to the Reality

When the two cases above focused on the speakers' failures in understanding others, this case paid more attention to the receivers' view. One of the causes of pragmatic failures in this drama is denials to the reality. For instance of this case is the conversation between Skye and Courtney in communication class. The

communication class asked every student to have a bag of compliment for each student. However, instead of getting anonymous compliments, the students' bag was filled by Courtney's leaflets for students' president selection. Once, Skye was upset by that and confessed to the Courtney her disappointment.

> Skye : You do realize shilling for votes is not a compliment, Courtney.
> Courtney : I'm sorry you feel that way, Skye, but I'm proud of my efforts, and I wanted to share that with the class.

From the conversation between Skye and Courtney above, Courtney did not want to accept the reality that Skye was bothered by her leaflet. Thus, she decided to deny the meaning that was conveyed by Skye by denying the reality.

Courtney chose to deny the reality because she had fear of abandonment. Fear of abandonment is the unshakable belief when others are going to leave (Kathy, 2015). Mostly, people grow up with fears of abandonment in themselves. Everyone has this kind of fear at various levels. Most of people have anxiety over thoughts of rejection. Courtney did not want to be rejected by her friends in students' president selection. As the result, she filled others' compliment bags with her leaflets. Moreover, when Skye told Courtney that what Courtney did was annoying, Courtney did not want to accept that because she did not want to be rejected. This fear of being rejected is what causes pragmatic failures occur.

Trauma

Trauma is also one of the causes of misunderstandings that occur between characters in the drama. The trauma may happen to one of the characters. Meanwhile, either the speakers or the receivers sometimes do not consider others' trauma in the conversation. This cause was the most minor cause to the pragmatic failures that occurred in this drama. There were only three pragmatic failures that were identified caused by trauma. The example can be seen in the conversation between Tyler and Hannah. Hannah got a trauma for being captured in photos by Tyler because the last time Tyler captured Hannah and Courtney's photo, Hannah was accused for being a lesbian.

> Hannah: Seriously, Tyler?
> Tyler : It's for the yearbook.
> Hannah: I don't care. Don't put it in my face.

The conversation above takes place when Tyler was trying to take Hannah's photo in a prom night. When Tyler tried to convince Hannah that the photos he took were for yearbook, Hannah did not want to understand Tyler because of the trauma she got from Tyler.

In this case, the pragmatic failure that happened between Tyler and Hannah was case by Hannah's fear of betrayal (Kathy, 2015). The last time Tyler took a photo of Hannah, Hannah was accused of being a lesbian. It made her scared of being taken in a photo. So, when Tyler took a picture of Hannah, even though it was for yearbook, Hannah did not want to understand that, in case that the photo would be used for something else.

Failures in Understanding a Situation

One source of pragmatic failures in this drama is failures in understanding a situation. When speakers and receivers talk to each other, situation plays an important role in understanding one's meaning. If the situation is understood properly, it may lead to misunderstandings between speakers and receivers. For instance is the conversation between Hannah and a shopkeeper. When Hannah was involved in an accident, Hannah was trying to get a help from a shopkeeper to call 911. However, the shopkeeper did not respond to Hannah's request because the shopkeeper did not understand the situation.

> Hannah   : I need help. My phone's dead.
> Shopkeeper: Chargers are right over there by the beef jerky.
> Hannah   : No listen. There's been an accident. I need to make a call.
> Shopkeeper: Sorry, we don't have a pay phone.
> Hannah   : Give me your phone. Give me your phone!

As can be seen from the conversation, because the shopkeeper did not understand the situation, the shopkeeper guided Hannah to the phone charging place. Meanwhile, Hannah's meaning is asking the shopkeeper to lend her his phone. However, even though Hannah had stated her intention, the shopkeeper still did not understand Hannah's meaning. Until Hannah explicitly mentioned that she wanted to borrow the shopkeeper's phone, the shopkeeper just lent her the phone. The failures in understanding the situation that happens during the conversation makes either the speakers or the receivers angry. Thus, it is important to understand situations between speakers and receivers in a conversation.

Conclusion

This study aimed to find out pragmatic failures that occurred in TV drama series "13 Reasons Why" and their causes. In conclusion, the researchers found that there were 25 pragmatic failures that occurred in this drama and they were caused by 5 reasons, namely failure in understanding others' intentions, failures in understanding others' state, denials to the reality, trauma, and failures in understanding a situation. From the findings, the researchers found that the major cause of pragmatic failures in the TV drama series was failures in understanding others' state. There were seven failures in understanding others' state there. From the TV drama script, the researcher found that the characters failed to understand the others' state in uttering sentences. Then, the smallest cause of pragmatic failures was trauma. In the TV drama series, there were only three examples of pragmatic failures because of trauma. The characters in the drama series, either the speakers or the receivers sometimes did not consider others' trauma in the conversation. In general, the findings show that pragmatic failures happened in "13 Reasons Why" and there were 5 causes of them. By analyzing pragmatic failures, this study showed that speakers' speaking style can cause misunderstanding to the listeners. The findings also signal that this drama can be a source for educators to provide more detailed examples in pragmatic failures.
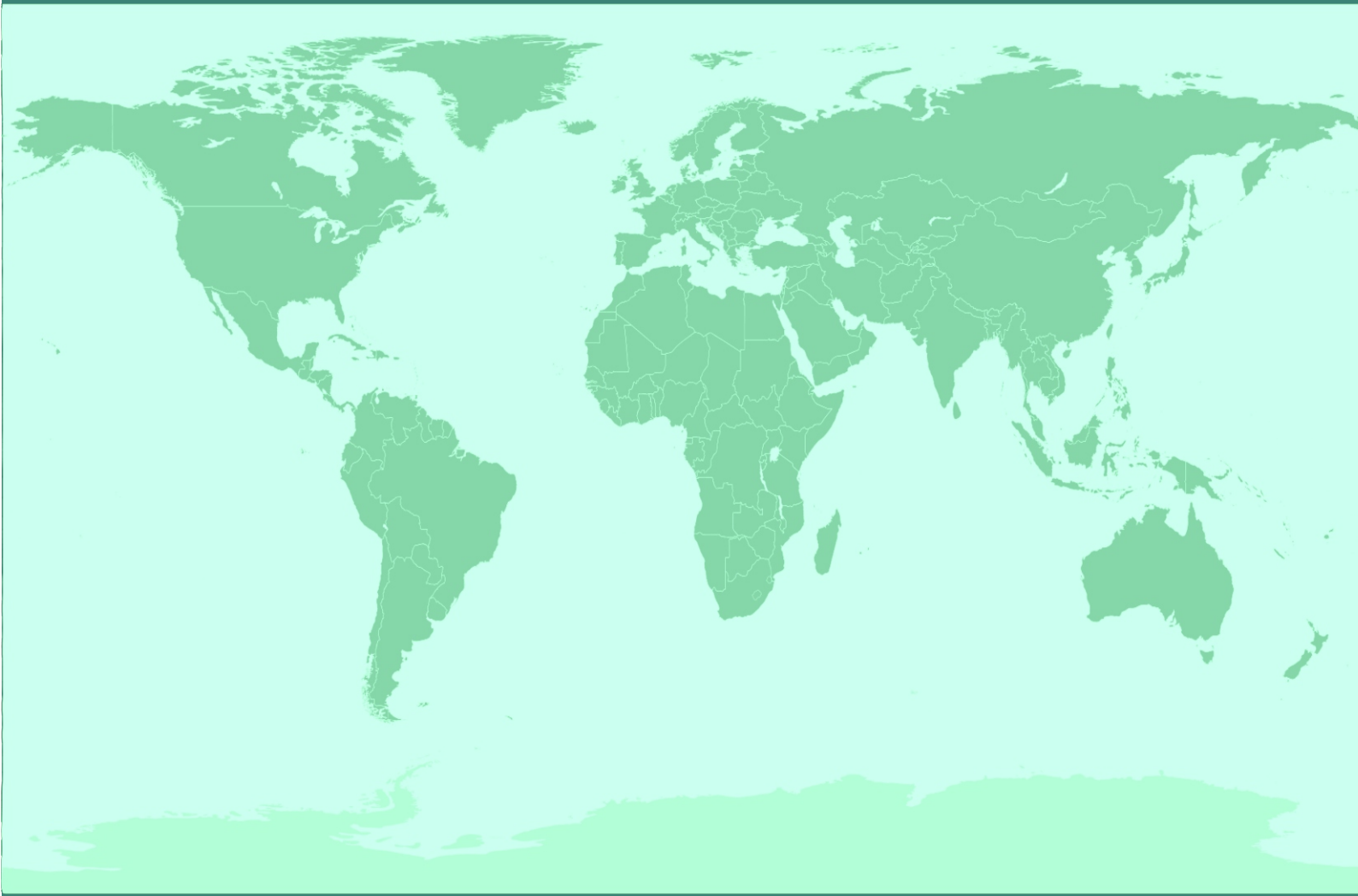
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