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Stand Up Comedy: Language Play and Its Functions (Systemic Functional Linguistic Approach)

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Abstract

It is obviously misleading to regard that play-on-word activities are unimportant or trivial in human life. In many diverse societies, punning activities have very central roles in rituals as well as in cultural transformation processes. The importance of role played by punning activities attracts me to discuss the functions of language found in Stand Up Comedy, the most recent and popular comedy show broadcasted by Metro TV Station. This television program shows the skillfulness of comedians in telling jokes in front of its audience who are mostly teenagers or adolescents.

Joking activities play central roles in human life because of their various functions, especially to criticize various social conditions that happen in the speakers' community. However, to create unaggressive and constructive criticisms, the comedians build an intimate relation with their audience to create an effective deliverance. Consequently, they use certain moods of interaction using informal language styles which are full of ambiguities that can easily confuse audience's perceptions about many things. This is, of course, for the sake of eliciting audience's smiles and laughter.

Keywords: *stand-up comedy, language play, contextual framing*

Introduction

Halliday (1970) differentiates the social function of a language into two categories, namely ideational function and interpersonal function. This classification is similar to Brown and Yule's concept of transactional and interactional function (Brown & Yule, 1983, 1-2). Ideational function concerns with the function to express ideas or thoughts. Meanwhile, interactional function is related to its function to create and maintain social interactions between the speakers.

The global era, which focuses on scientific and technological development, ideational or transactional function seems to get more attention, while the interpersonal or interactional is neglected. Therefore, interactive discourses, such as riddles and other types of language plays get the impact. The declination of researches' attention

toward several types of interactional discourse, especially ones that contain language plays and the same kind, is mainly caused by the existence of negative opinions which consider that language plays are childish and inappropriate to use for discussing serious matters (Cook, 2000, 81).

Rejections against everything associated with language plays have occurred for along time. For example, Aristotle regards language plays can threat philosophy (Ulmer, 1988). Johnson views that language plays as "the fatal Cleopatra" which destruct Shakespeare plays (Redfern, 1984). Even more extremely, a literary critic describes language plays as a low quality activity. All these opinions are certainly illogical and often not objective, also inconsistent. They are totally not aware that rhyming concepts, such as alliteration, metaphor, and irony seriously discussed in

literary analyses are actually a representation of language plays (Cook, 2000, 81).

Oracles, implicit advices are essentially language plays. Shakespeare, a famous English literary writer often exploits language plays in his comedy or tragedy literary works. For example, When Hamlet's Mother got drunk because of the wine that has been filled in a poisonous pearl by a man whom she was in the party with. He shouted "Is this **union** here". *Union* is another word for referring to 'pearl' in the Elisabethan English besides the meaning of 'wedding party' that will bring his mother to her death. For his skill in playing on words, Shakespeare was even called "a dedicated punster"

In a very impressive Javanese traditional play performed by a famous group from Tulungagung once I watched in local television program, the fail of Arya Penangsang in defeating his long standing enemy Sultan Agung who is also popularly called Jaka Tingkir is caused by his incapability in interpreting the oracle (Sanepa) expressed by his adviser when his enemy was already face to face with him. The oracle is an implicit command: *Rangkakna!* The meaning intended by his adviser to him is 'Tusukkan/tikamkan kerismu' (*Stabb your kris!*). However, what he comprehended was 'sarungkan kerismu' (sheathe your kris!) because this word is accidentally ambiguous (taksa). Because of his misinterpretation, Sultan Agung liberated from the tragedy, and at the end of the story, Arya Penangsang was killed by Suta Wijaya, Sultan Agung's son.

These facts clearly show that it is obviously misleading to regard that play on word activities are unimportant or trivial in human life. In many diverse societies, punning activities have very central role in rituals as well as in cultural transformation processes. For examples, in Gonds community (middle of India), men gather in the side of village when one of their member is passed away. They are riddling accompanied by drum beats (Cook, 2000, 79). Handleman (1996, 49) notes that African, Caribbean, and south East Asian societies, use riddles in various ritual ceremonies, such

as marriages, funerals, wakes, religious worships, and the choice of a king. In East Toraja, riddles are played when they wake watching the dead before funeral. Meanwhile in West Toraja, the riddle reciting is done during the coming out of rice grains (Stokhof, 1980, 56; Wijana, 2014, 8). Riddle is one of discourse genres that is full of puns.

The other evident that proves the centrality of punnings in human life is the never ending comedy programs shown in visual mess media. The cease of one program is quickly replaced by the other. The fade of Srimulat popularity and its actors Timbul, Basuki, Eko, Topan, Lesus, etc. was succeeded by the emergence of Opera van Java that popularizes Parto, Sule, Aziz, etc. Afterwards we saw ILC (Indonesia Lawak Club) with Cak Lontong as its central joker. ILC might get its name from playing on ILC (Indonesia Lawyer Club). Probably it is just only the common people who know which one is funnier. Shop names often exploit play on words. In Yogyakarta there is a shop named *Isakuiki* (*isaku iki* 'Just this I can do'), reflex massages *Kakiku* (*kakiku* 'my foot'), restaurant *Takashimura* (*Tak kasih murah* 'I give you a cheap price), beauty salon *La Risa* (*lariso* 'hopefully sell well'), fried chicken small restaurant *Kentucku Fried Chiken* (*ken tuku fried chicken* 'is asked to by fried chicken'). T Shirt business are also pond of puns in popularizing its designs. After Dagadu, Joger in Bali does the same thing. These kinds of activities are also found in Bandung and other cities as well.

The importance of role played by punning activities attracts me to discuss the functions of language found in Stand Up Comedy, the most recent and popular comedy show broadcasted by Metro TV Station. This television program shows the skillfulness of a comedian (comic according this program) in telling jokes in front of its audience who are mostly teenagers or adolescents. In every show, there are at least three comedians performing his/her joking skill about their experiences and showing their high capability in playing linguistic elements of various hierarchical levels.

Theoretical Frame Work

Language variations used by the speakers in sociolinguistic perspectives are strongly influenced by extra linguistic factors that are varied but essentially the same between one theory and the others. In Systemic Functional Linguistics (SFL) theory used as an approach in this brief paper, the situational contexts are field, tenor, and mood (Halliday, 1978, 33;). Field refers to what is happening, what speakers and hearers are doing, and the characteristics of the social actions being done by the interlocutors. Tenor refers to people involved in the verbal interactions which include their personal relationship (degree of intimacy), the role they play in that particular situation, etc. Mood refers to parts played by the language, all effects expected to gain by the interlocutors by using certain type of text including its symbolic organization, role, function, channel, and rhetorical mode as well. By this theoretical frame work, it can be hypothesized that the language variation used by the comedian or jokester in Stand Up Comedy Show to amuse the audience has various symbolic functions for gaining certain effects to the direct audiences who present in the TV studio, and the indirect audiences, all people outside the studio who watch the Stand UP Comedy program. It is certainly out of my capacity to able to discuss all Stand Up comedian discourses in this paper. Therefore, I will focus my attention to comical discourse episode delivered by a woman comedian named Wati Salsabila.

Contextual Framing of Stand Up Comedy

This section is intended to put the Stand Up Comedy discourse in the frame of three contextual aspects of systemic functional linguistics have been outlined above. The framing yields the following result:

Field: *A comedian wants to tell his/her imaginative experiences to the audiences in order to amuse them.*

Tenor: *A comedian and audience who relatively have the same status, interact directly or indirectly in informal situation and intimate personal relationship.*

Mood: *The discourse delivered by the comedian should effectively amuse the audience, indicated by laugh and smile expressed or shown every time the jokester throw the jokes.*

This contextual framing lead us to understand the language variation exploited in Stand Up Comedy discourse and its functions in the whole process of verbal interactions.

Language Play in Stand Up Comedy

Even though the discourse is delivered in humorous mood of interaction, this does not mean that the thematic structures the comedian want to convey are unserious matters. In many cases, the social problems implicitly criticized by the comedian are important issues being faced by the community for gaining quick response and improvements. In Wati Salsabila's discourse we can notice critics against various social issues, such as the attitude of some people to value more highly everything that come from outside than one they have already had passed down by their ancestors, as shown by the children naming. The ability of Indonesian medical doctors or might also be its other scientists is considered so low that they cannot make precise predictions of many things, such as the wrong prediction of birth. Many Indonesians are wasteful and consumptive. They can spend ten million rupiahs for shopping per day, and own 10 mobile phones, more than they really need. Many electronic cinemas have low quality because they are not seriously made, and more strikingly, most of them do not reflect the real social conditions. All of these can clearly be seen from various aspects, such as casting, unnatural dialogs, directing, story quality, etc. Social health and social welfare are also used to be the critic materials of Wati Salsabila's jocular discourse, such as the large numbers of mosquito and big families with bad economic condition.

To achieve effective deliverance, these thematic issues must be wrapped by the use of appropriate language style. The language style which is commonly used for delivering jocular texts and the sorts is informal style.

Standard languages tightly bound by complicated grammatical rules are not suitable to use in joke telling activities (Apte, 1985, 190-191; Wijana, 1995, 141). Humorous text which is full of ambiguities can only develop in nonstandard varieties. Ambiguities, the most significant characteristics of humorous text, which can be created by various linguistic violations are difficult to appear in well-formed utterances that usually express accurate meanings. Ambiguities in humorous discourse constitute an effective tool to transfer two totally opposing perceptions, such as good and bad, honest and dishonest, important and trivial, etc. For all of these matters, consider the following (1) to (13) below:

(1) *Namanya sendiri katanya adalah **Wati Salsabila** yang tidak matching dengan wajahnya merupakan singkatan dari **Waduh Mati Salah Sambung Bisa Lahir** karena pada waktu kecil seharusnya tidak lahir sebab anak yang ke-10.*

'Some one said that her name was Wati Salsabila which is not matched with her face. This name is an abbreviation of Waduh mati salah sambung bisa lahir (Oh my God, even wrong number can be born)'. At that time she should not be born because she was the 10th child'.

(2) *Karena ada 10 anak dalam keluarga, tetangganya sering menyebut keluarganya P10, yakni (walaupun tidak tepat betul jumlah P-nya), **Putra-putrinya Pak Pono Pada Perang Perkara Panganan Peyek**.*

'Because there were ten children in the family, the neighbors often called her family the ten P, Putra-Putrinya Pak Pono Pada Perang Perkara Panganan Peyek (Mr Pono's children were quarreling because of chip')

(3) *Tetangganya namanya seperti nama Spanyol padahal dari Wonogiri, yakni (Iwan) **Aldiano** singkatan dari **Alhamdulillah Dia Nongol** karena pada waktu kecil sulit lahir*

'Her neighbor's name is like a Spaniard. In fact he is from Wonogiri, that is Iwan Aldino which stands for Alhamdulillah Dia Nongol (Thanks God, finally he comes out) because at that time he was difficult to be born'

(4) *Sebenarnya pagi ini saya **dipanggil SBY**, tapi saya nggak mau, saya lebih berat **Stand Up** karena nama saya **Wati bukan SBY**.*

'Actually this morning I was called (by) SBY, but I would not come, I would rather chose Stand UP because my name is Wati, not SBY.

(5) *Ini HP saya baru masih **anget**.
'This my hand phone, still hot.*

(6) *Susu mana **bagus** di perut.(karena seharusnya di dada)*

'How can breasts be good in the stomach because they must be in the chest'

(7) *Saya benci ke Mall karena sejak melihat tulisan **Jumbo sale - Big sale** berarti yang gemuk-gemuk saja yang dijual dan tulisan **Sale All Item** berarti yang hitam-hitam saja yang dijual.*

'I hate going to mall after having seen the ad Jumbo sale – Big sale. It means that they only sell the big (fat), and the ad Sale all item. It means that they only sell the black.

(8) *Anak tetangga saya diperkirakan lahir Januari oleh dokter eh ternyata lahir bulan Desember sehingga diberi nama **Kukira Januari**.*

'My neighbor's child was predicted to be born on January, but apparently in December, and then he was named Kukira Januari'.

(9) ***Ninabobok** oh nina bobok Kalau tidak bobok digigit nyamuk (Lagu ini bohong karena sudah tidur tetap digigit nyamuk, dan anaknya sendiri namanya bukan **Nina**)*

'Sleep my baby, sleep my baby!' 'If you do not sleep, the mosquito will bite you'(This song is not true because the mosquito still bites even the baby has already slept, and the baby's name is not Nina)

(10) *Karena nila setitik rusak susu sebelahnya.*

'Because of one drop indigo, one side of the breast is rotten'

(11) *Anak-anak bisa menyulap radio menjadi nanas. Radio disiram air panas dipegang anak kecil jadi nanas, nanas.*

'Children can conjure up a radio to be a pineapple. The radio is sprayed by hot water, and then the children holding it will scream "hot, hot!"

(12) *Tong kosong, mari diisi.*
'An empty barrel, let us fill it!'

(13) *Pada saat itu tidak ada tv, satu-satunya hiburan ya hanya itu.*

'At that time, there was no TV, the only amusement was just that activities'

In this episode, the ambiguities are created by various techniques and linguistic manipulations. Abbreviation technique that create a contradiction between part of her elegant Arabic name Salsabila and its real meaning which the shorter form stand for 'Salah sambung bisa lahir' is applied in (1), P 10 that stand for 'Putra-putrinya Pak Pono Pada Perang Perkara Panganan Peyek' (2), and the impressive Italian name **Aldiano** that poolishly stands for 'Alhamdulillah dia nongol' (3). In (4), (5) and (6) the ambiguity is respectively made possible by the polysemi of Indonesian words interfered by Javanese *dipanggil* that can mean 'to be invited for a ministry position' and 'is called by the name', *anget* can be associated with 'new' in relation with 'news' or 'newly copied papers', *bagus* can mean 'healthy for stomach' and 'its appropriate anatomical position'. In (7) and (8) the ambiguity is caused by the accidental homonyms between Indonesian and English or Japanese like words. Those are between

item and item 'a colloquial form for *hitam* 'black', *Kukira* 'Japanese name' and *kukira* 'I think'. This phenomenon is the same as the combination of *Nina* in *Nina Bobok* 'title of Indonesian children bed time song' in (9). In (10) the joke is evoked by the ambiguity of *susu* that can means 'milk' and 'breast' and slight phonetic modification *sebelanga* 'earthen cooking pot' into *sebelahnya* 'next side of'. The conventional proverb is *Karena nila setitik rusak susu sebalanga* 'Because of one drop indigo, one (earthen) cooking pot of milk is rotten'. In (11) the word *panas* 'hot' is slightly changed into *nanas* because of children early language acquisition in which they tend to reduplicate the final syllable of words they want to master. The word *nanas* is accidentally homonymous with *nanas* that means 'pineapple'. Some Indonesian proverbs are so popular that the speaker can identify them without being completely expressed. In (12) the conventional proverb is *Tong kosong nyaring bunyinya* 'empty barrel has a nice sound' that intended to tease a talkative person with limited knowledge. In this joke the proverb is treated literally to be *Tong kosong, mari kita isi* 'Empty barrel, let us fill it'. Finally in (13) the ambiguity is caused by several interpretation of word *itu* 'that'. For euphemistic expression to avoid vulgarism this word can also pragmatically refer to 'sexual activity' that cause her having big family.

The other language plays found in this episode are the film titles which the comedian stars in "Ketika Aku Tidak Ada" (When I did not exist) and "Wanita di Balik Pintu" 'The Woman behind door' implicate that she never acts in any film. A hyperbolic song title "Akan Kupeluk Dia sampai Mati" 'I will hug you until dead' is taken literally to evoke sadistic situation. The Song Lyric *Mungkin hanya Tuhan yang Tahu Segalanya* 'May be only God knows everything', taken from "Engkaulah Segalanya" 'You are My everything', popularized by Ruth Sahanaya, is considered to hesitate the God's power because of the use of *mungkin* 'may be, possible'.

The language style used for joking activities will certainly have very different characteristics in various hierarchical

grammatical and discursive aspects (phonology, lexico-grammar, cohesion, coherence, etc.) compared to other register styles for conducting different activities.

Language functions in Stand Up Comedy

Language has many communicative functions in human life, and even now no one can count them exactly because the large number of activities that can be carried out by using this verbal human means of communication. In addition, an utterance expressed by the speakers can simultaneously perform two or more functions in every speech event. However, if the language function can simply differentiate into two categories, these are transactional and interactional function, the joking activities found in this Stand Up comedy episode more appropriately belong to the second category, *i.e.* interactional function. Even though there is also some information want to communicate by the comedian to his/her audience, she seems more concerned to express her criticism on the social conditions in indirect, humorous, and interactive ways. The choice of this mood of interaction are intended to minimize the destructive or aggressive effects of the jokes might bring to the audience. As far as the interactional function is concerned, this language function must also be divided into several subcategories. Apparently, in the earlier version, Halliday in relation to children language acquisition, as cited by Siregar (2011, 5), describes his language function theory into seven categories, and the two main categories are a part of them. One of the main categories are given different label, *i.e.* representative function for ideational function, and transactional function for interpersonal function. Those categories completely are instrumental function for exploiting the circumstance and making certain situation to happen, regulatory function for regulating or controlling situation, representational function for making statement and explain realities, interactional function for keeping on social relationship, personal function for expressing personal feelings, heuristic function for learning science and knowledge,

and imaginative function for creating imaginative ideas. Based on this theoretical framework, Wati Salsabila's Stand Up Comedy episode at least conveys three dominant communicative functions, *i.e.* imaginative, personal, interactional and regulatory functions. By imaginative function the comedian create fictional or imaginative stories about herself, her family, and other events occurring in her society. By personal function, she express her feeling and criticism about all of those situation. By interactional function, she use the informal mood of interaction to create intimate relation with the audience in order to elicit their smile and laugh. Finally, by regulatory function she indirectly persuade the audience, especially the authoritative parties to take a part for improvements.

Conclusion

Joking activities that are commonly considered unimportant or trivial, in fact, play central roles in human life because of their various functions, especially one for criticizing various social conditions happen in the speakers' community. However, to create unaggressive and constructive criticisms, the comedian should build an intimate relation with his/her audience for its effective deliverance. Consequently, He/she should use certain mood of interaction using informal language style with full of ambiguities that can easily confuse audience's perceptions about many things in order to elicit audience's smile and laugh.

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Functions of Indirectness in *American Idol* Judges' Comments

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Abstract

Indirectness is one of the most efficient ways to communicate each other. People use indirectness in communication for different purposes. The most discussed and discovered purpose across cultures is for politeness; people use language in indirect way to prevent hurting other's feelings. In many cultures, indirectness is highly valued because saving face and harmony in social relationships are highly respected. This study is a descriptive study which is aimed at analyzing the functions or the purpose of using indirectness or indirect language in one of the rarely discussed realm of language use, a TV show, specifically, American Idol. The findings also reveal the strategies used in order to perform the functions. The data is limited to the audition of American Idol season eight (8) which was held in 2009. There were 7 recordings for the 8 cities of audition. The total number of data used in this study was 50 indirect comments. The result shows that there were 3 functions of the use of indirectness in the comments of the judges. The functions were (i) being ironic, (ii) being polite, and (iii) giving hints.

Keywords: *indirectness, politeness, judges' comments*

Introduction

Language is generally a tool or media of communication, used by people to communicate each other. However, communication in general is culturally dependent. It means that using language in communication is also culturally dependent; one speaks according to the acceptable rules or customs in his or her society. Cultural aspect that is related to or is conveyed through language is politeness (and impoliteness). Each society has its own parameter of measuring politeness and determines its own way or rule of how to be polite, such as in communication. Most societies measure politeness (and impoliteness) using the scale of directness and indirectness. For instance, a boy who says 'open the window' to his teacher is regarded to be impolite since he uses or employs a direct request. In a society like Indonesian society, the younger a person is,

the more indirect use of language he or she should use when speak to older people. The above expression should be, for example, 'would you mind opening the window'?

Besides in every day communication, directness and indirectness is also found in various contexts of communication such as in letters, radio broadcasting, and TV shows. This study is aimed at analyzing functions of indirectness in one of the most popular TV shows in America, *American Idol*, with the focus on the indirectness in the judges' comments in the contest. This study is a descriptive study which tries to describe the natural use of language, in this case the use of indirect speech or indirectness in English in giving comments to other people's performance in a TV show. The description is shown in the analysis of data which consist of sentences and any lexical item as part of the comments. The main source of the data is the recording of the *American Idol* show. Number

of data is limited to the audition of the 8th season of *American Idol* (2009). This field is chosen because the study investigating indirectness in this field has not been done yet, even the study of how language is used in general in this field is also rarely found.

Review on Pragmatic Theory

Pragmatics is the systematic study of meaning by virtue of, or dependent on the use of language (Huang 2007: 2). It means that pragmatic is concerned with the meaning of language when the language is used in particular context. Pragmatics studies the relationship between context of use, sentence meaning, and speaker's meaning. According to Yule, pragmatics is the study of the relationship between the linguistic forms and the users of the forms (Yule, 1996: 4). Only pragmatics (compare to syntax and semantics) concerns with the presence of human in the analysis of language use. The benefit of studying the use of language through pragmatics is that one can learn and discuss about people's intended meanings, their assumptions, and their purposes or goals, and also kinds of action that they are performing (such as offering, requesting, etc). Generally, the central topics of inquiry in pragmatics include deixis and distance, reference and inference, presupposition and entailment, cooperation and implicature, speech acts and events, and also politeness.

In line with Yule, Leech says that meaning in pragmatics is defined relative to speaker or user of the language. That is why he calls the relation as triadic relation; between language, its meaning, and its speakers. Pragmatics is then defined as the study of meaning in relation to speech situations. For that reason, it is also important to know the aspects of speech situation. They are (i) the addresser or the addressee - any individual involved in the interaction -, (ii) the context of an utterance - the physical or social setting of an utterance as well as any background knowledge assumed to be shared by speaker and hearer and which contributes to hearer's interpretation of what speaker means by a given utterance-, (iii) the goal(s) of an utterance, (iv) illocutionary act of an

utterance, and (v) the utterance as a product of a verbal act (1983: 13).

Hoye (2006) emphasizes that applying pragmatics stresses the problems of the use of language that arise in social contexts where the failure to communicate successfully may lead to social exclusion and disadvantage. It also aims to reveal the hidden relationship between social power and language use, for example by helping people understand the power of language to discriminate others (in Mey, 2009: 26).

In relation to the topic of this study, pragmatics is applied to study of the use of language in the level of group of people, who specifically use language in a public area. By applying pragmatics, the element of language use, such as the indirect use of language can be investigated. Pragmatics is used to find the relation between the context (the show of *American Idol*), the speakers (the judges) and the speakers' meaning in using language, especially the indirect use. Based on the context, the show of *American Idol* is a commercial TV show and has been distributed and watched worldwide. The judges are those people who have been working in the show business for many years, for example as singer, producer, song writer, and also talent scout.

Review on Indirectness Theory

Indirectness refers to a speech act in which the expressed meaning of an utterance does not match the speaker's implied or intended meaning. An indirect illocutionary act requires the speaker's and the listener's shared knowledge on particular topics in the conversation and the ability to make interpretations on the listener's part (Thomas 1995: 119).

As a communication style, indirectness is found in everyday interaction. Indirectness is used as a more useful method in communication. For example to perform different expression such as giving hints, avoiding confrontation, joking, being ironic, or expressing politeness by saving the face of either speaker. In many cultures, mainly in the Asian or eastern cultures, indirectness is

appreciated because saving face and harmony in social relationships are highly respected.

Besides for politeness reason, there are also studies such as of Colston and Huang that report the use of indirectness as the tool for offensiveness. There are claims which state that indirectness is related to the opposite of politeness, impoliteness and rudeness (Srinarawat, 2005). According to Culpeper et.al, impoliteness is the use of strategies that are designed to attack face and thereby cause social conflict and disharmony (2003: 1545).

Discussion

Basically, in the show, the tasks of the judges are first giving comments on the singing performance of the contestants and then making decision whether a contestant is going to Hollywood or not. The judges have their individual rights to give any comments. Some are in the direct forms and some are in the indirect forms. In the indirect forms, one that is being analyzed here, there are different types of functions conveyed by the comments. From the analysis of the data, there are 3 functions of the indirectness in the comments given by the *American Idol* judges, namely (i) being ironic, (ii) being polite, and (iii) giving hints. The findings also reveal the strategies used in order to perform particular functions.

1. Being Ironic

According to Leech, irony is a second-order principle, building on the politeness principle. It allows the listener to understand the offensive intention of the speaker's remark (1983). It means that irony is basically used to convey politeness when speakers basically want to say something impolite or offensive. In the analysis of the indirect speech in *American Idol*, generally the speakers use irony to convey sarcasm or offensive attitude or comment toward the hearer, such as to insult or to criticize the hearer. The comments that function at conveying the irony are (3), (4), (6), (7), and (17).

Sentence (3) *'Okay. All right, I just wondered if you turned up on the right show or not'* is a comment to the contestant, Elijah Scarlet who sings indistinctively with his deep voice. Simon, rather than commenting on the contestant's performance, asks the contestant a series of question on the contestant's understanding and awareness of the purpose of the show (see conversation (a)). After asking those questions, Simon ironically says *'All right, I just wondered if you turned up on the right show or not'* which indirectly means that in Simon's opinion, it is not the right thing to do for the contestant to join such competition regarding his bad performance and his lack of ability in singing. This indirect speech act conveys irony to insult the contestant that the contestant has come to the wrong show or that it is a wrong the decision for the contestant to have a willing to join such show.

In sentence (4) *'I'll tell you what it sounded like. It sounded like a cat jumping off the Empire State building, and the noise it would make before it hit the floor. If that makes sense'*, Simon is being ironic when commenting the performance of Chelsea Marquardt. The irony can be seen through the use of simile, that Simon compares Chelsea's voice to that of a cat. People facing this kind of sentence should have knowledge about the world, in this case about the sound of a cat jumping off a very high building such as the Empire State building. The sound that the cat makes before hitting the floor is the cat's scream with its unclear voice. The sound, if it can be described, is the terrible one. By saying the sentence, Simon indirectly says that Chelsea's voice is terrible.

Sentence (6) *'Have you ever sung?'* is the comment given by Kara to the contestant, Dalton Powell, who sings indistinctively with his little voice. Although the comment is in the interrogative form, it is not really a question. Instead, it is used to convey irony of the condition at the time. Dalton comes to an audition for a singing competition with totally having no skill in singing. The judge, Kara, rather than directly saying the fact that Dalton cannot sing at all, asking the question *'have you ever sung?'* which literally means that Kara wants Dalton to share his

experience. This question however also implies something like *'have you ever sung? Because the way you sing shows that you are someone with no experience in singing.'* Indirectness in this comment is used to convey irony to insult the contestant.

Sentence (7) *George, have you ever done this before? Auditioned, or sang in public?* is Simon's comment after watching the performance of George Ramirez. This comment is similar to sentence (6) above. By asking this question, Simon is ironically says that George is someone who has never been singing in front of people and it is not good if he wants to join American Idol because experience and skill are highly required.

In the sentence (17) *'Yeah, hopefully soon'*, Simon is expressing his hope that the contestant, Tara Matthews, will fly away or go away soon from the audition room. Simon says this sentence right after Tara singing the song *Someday I'll Fly Away*. The way Simon chooses the moment to say the sentence implies his hope. By saying the sentence Simon also indirectly wants to say that the performance of the contestant is not good at all and therefore it is better for the contestant to go away from the audition room.

The discussion above shows that in being ironic, speakers or the judges is insulting the contestant by saying offensive sentences. The irony itself created at the time the judges say something which is basically means the opposite of it. For instance, the comment *'have you ever sung?'* is basically indirect speech of saying *'you have never sung for you entire life'*. It can be concluded then that the use of indirectness is to convey rudeness, deliberately or not, through the use of irony. This rudeness then which sometimes raises anger of the contestants who are being insulted by the judges. The insulted contestants sometimes express their anger through swear words or curse, crying, or even doing anarchist actions.

2. Being Polite

Politeness can be described as the attempt to save face of another (Brown and Levinson, 1987). In order to save other's face, people

usually use indirectness or indirect speech act in saying something even if it is something that the hearer does not like, such as criticizing the hearer or rejecting the hearer request, or in the case of *American Idol*, rejecting the contestants of getting on the next step of the competition process. There are 6 sentences, (5), (14), (20), (22), (23) and (25), taken as example of politeness as the function of indirectness.

The first is sentence (5) *'You're probably just like a cool bar singer, you know? You're singing in bars and in the clubs and doing your thing. I'm not sure it's right for this, man, for me'*. Randy gives this comment to the contestant, Matt Bridesky who used to be a bar singer. Randy is being polite in his use hedges *'I'm not sure'* to mitigate the effect of his intention. The rather strong version of this sentence is for example, *'I think this is not right for you'*. Randy is also being polite in the way that he gives or states the good sides of Matt's work as a bar-singer, and then states the reality that *American Idol* is not right for Matt.

In (14), *'I think you would do a lot of things very well, but not singing. I mean that in a compliment-- in a complimentary way'* Simon is giving his ideas on Tatiana Del Toro's performance in a polite way. From the comment, it can be inferred that according to Cowell, singing is not good or suitable for Tatiana. However, Cowell gives his comments indirectly by first give compliment to Tatiana's talents. This is theoretically will lessen the effect of face threatening act toward the hearer. The effect will be different if the comment is given in a direct way such as *"you cannot sing, I think"* or *"you are a terrible singer"*; it will attack the face of the hearer.

The expressive sentence (20) *'We didn't mean to hurt your feelings, honey'* Kara's statement when commenting the performance of Tara Matthews, who sings *Someday I'll Fly Away*. Before Kara gives the comment, the contestant is first being commented by Simon who hopes that the contestant will go away soon from the audition room since her performance (from the voice, outfit and the song choice) is

horrendous or not good at all. Kara is basically agrees with Simon that Tara does not deserve to be allowed to go to the next step. However Kara does not state it directly. Kara is being polite to reject the contestant in the way that rather than saying or giving comment on Tara's performance, Kara only says that sentence which indirectly means that the judges have to reject Tara and if the rejection hurts Tara, the judges basically did not mean it.

In sentence (22) *'You are beautiful, and I'm sorry that you had to hear some stuff that was harsh, but it's the way these auditions go, and we have to pass'*, Paula is also trying to be polite when rejecting the contestant Chelsea Marquardt, who, by Simon, is being compared to the cat. Before Paula gives this comment, Kara also gives similar comments which aim not to break the heart of the contestant after being commented in such a rude way by Simon. Paula expresses her feeling of regretful that the contestant cannot go to Hollywood using more polite form than just simply saying the last clause *'we have to pass'*. Paula considers her partner's in conversation feeling that she says the good thing about the contestant, says sorry for the bad things said to the contestant, and then finally says that it is the fact that the audition is not good and the contestant does not succeed. Through this sentence, Paula is also encouraging Chelsea's heart by saying that Chelsea is beautiful. By firstly states this encouraging statement, Paula lessens the effect of the FTA or face threatening acts in this case the rejection toward Chelsea.

Paula states (23) when commenting the contestant, Randy Madden, at the time of voting. Rather than saying 'yes' or 'no', Paula states *'You know what, I do appreciate your story, and I know that this is hard for you'* which then arises a question from Simon Cowell *'yes or no?'*. Simon's question clearly shows that Paula does not say what she wants to say directly, whether it is a yes or a no. At that time, Randy starts to cry and beg to the judges to let him go to Hollywood. Paula basically has the same answer with other judges, that it is a no for Randy Madden. However, Paula wants to be more polite because she considers the feeling of the

contestant that might be hurt after finding out that he cannot make his dream comes true.

In (25) *'I think, Michael, you're quite interesting, but your voice isn't'* Simon is being polite in saying that the contestant's voice is not good or interesting. Simon's politeness is revealed through the use of the first clause *'I think, Michael, you're quite interesting'* which basically gives praises to the contestant. After giving praise, Simon then says the truth that Michael's voice is not as interesting as himself.

From the above discussion, it can be seen that indirect speech is used when the judge want to reject or eliminate the contestant but at the same time want to do it in polite way that might not hurt the contestant. The typical structure of indirectness that conveys politeness is that the main clause which contains the truth (that the contestant will be eliminated) is placed as the second or third clause in a complex sentence. The first or opening clause is usually contains praising or good things about the contestant. This is done to lessen the effect of the FTA on the side of the hearer.

3. Giving Hints

A hint, as it is defined by the Collins COBUILD Dictionary, is a suggestion or advice which is given indirectly. Generally, people give hint by saying something indirectly to express their feeling. It is clear then that the use of indirectness is to give hint. In the case of *American Idol*, it is the judges who give hint to the contestants through their comments. There are 13 indirect sentences in the comments of the *American Idol* judges which are used to give hints

Sentence (1) *'The competition would sorely miss you if you weren't in it'* is the comment given by Paula Abdul at the time the judges have to vote whether the contestant, Emily Whyne-Hughes is going to Hollywood for the next round or not. Instead of saying 'yes', as what Simon Cowell and Randy Jackson do, Paula says *'The competition would sorely miss you if you weren't in it'*. In this way, Paula gives an

indirect answer to the contestant's performance. Her answer functions at giving hint to the contestant that she is going through to Hollywood based on her good performance. *American Idol* would miss the contestant if she were not in it. Therefore she is accepted. Paula Abdul expressed her opinion by asserting her opinion.

Sentence (2) '*And I don't think you've got star quality. And I don't think you ever will*' is a comment from Simon to the contestant, Randy Madden who wants to be a rock-star because confidently thinks that he is a rock-star in a box that need to be opened. However, Simon thinks that Randy's performance is very wimpy and Randy himself is like a drama queen because he suddenly burst into tears when Simon seems to dislike him or his performance. That is why Simon says that Randy does not have a star quality because of his wimpy and drama-queen characters. By saying this, Simon indirectly says that it is a wrong decision for Randy to come to the audition since he does not have a star quality. Simon gives hint to Randy that *American Idol* is not the right place for him because he will never be a star (rock-star).

The next is (8) '*I think you would struggle within the parameters of this competition*'. Simon gives this comment to Michael Perelli who sings nervously since he is not allowed to sing with his guitar. Nervousness adds the weakness of Michael's performance. Simon, by saying that sentence is giving hint to Michael that since his voice and performance are not good enough to be in a competition as *American Idol*, he will struggle a lot if he goes to the next round.

When commenting the performance of Rich Kagel, Simon says (9) '*You're never ever, in a million billion years, gonna win a show like this*', which literally means that Rich will never win any singing competition even in a million billion years. Indirectly, through the sentence, Simon wants to say that Rich's performance and voice are not good enough. By using hyperbole, or using language in an excessive way, Simon wants to give hints that Rich will not succeed the audition, not only in 2009 but also in many years in the future.

The sentence (10) '*Jessika, I can swim, but I'm not going to win ten Olympic medals at the Olympic Games*'. This sentence is stated by Simon when commenting the performance of Jessika Byer who is really confident of her experiences and winning on some singing competition out of 700. Based on Jessika's performance, Simon questions how Jessika can win those competitions. By saying that sentence, Simon is giving hint to Jessika that she will be eliminated. According to Simon, one may be able to swim but it is just not enough to win a swimming competition. It is also the case in singing competition. Jessika can sing, but it is not enough for her to win or even to be accepted in *American Idol*.

Paula gives comment (11) '*You really gotta work on your voice*' when commenting the performance of Lea Marie Golde whose voice seems to be not fully develop yet. This sentence is a directive that Paula is giving her advice to Lea. However, by saying this sentence, Paula also indirectly says that Lea will not go through the next round. Paula is giving hint that Lea does not succeed in the audition.

Paula also gives hint when saying (12) '*But it's--you know what, I think you should be in a band, I really do*' at that time the judges have to vote whether Randy Madden will go through the next round or not. Rather than saying 'yes' or 'no', Paula states (12) which indirectly means 'no'. By saying that it is better for Randy to be in a band, Paula gives hint that it is not good for Randy to be in *American Idol*.

Through (13) '*Michael, five years wouldn't make any difference*' Simon is giving hints to the contestant who asks for a second audition after 5 minutes. By saying this, Simon gives hints that he (Simon) does not want the contestant to have a double audition because not only in 5 minutes, but even in 5 years the contestant will not be able to sing any better. The comment indirectly says that the contestant fails in the audition.

The sentence (15) '*(Aquila: Well, can I try it one more time, please?) Aquila, we've done the entire album*' is a comment given by Simon Cowell to Aquila Eskew-Gholston who

sings her own songs. Aquila is a woman who thinks that to be a good singer, one should have good knowledge on the body system, especially on how to employ one's parts of body to produce good voice and to sing well. Her performance is not good and then she asks to sing another original song. However, Simon Cowell does not want Aquila to do that. Simon, rather than saying "don't (do that)", saying "we've done the entire album," which actually give hint that Simon does not want to hear Aquila sing anymore because usually, if an entire album is done, it means that all the songs have been sung and there is no need to hear anymore song. Cowell gives his opinion indirectly by giving hints.

Sentence (16) 'Good, that's the direction I want you to take. Right, then right' is Simon's comment to the contestant, Dana Murano who does not sing very well in the audition. Simon thinks that Dana cannot sing the big song as the one from Chaka Khan. Then Dana says 'Oh, I will take as much direction as you guys want'. Simon, however, replies with an answer that seems to be not expected by Dana, rather than saying or giving advice of what Dana should do. By saying (16) Simon indirectly leads Dana to the door to get out of the room. This comment also a hint that Dana fails in the audition.

In (18) 'Um, did you actually deliver the resignation letter? (Yes, I did.) I think you may need to retract it, Adeola, based on that performance' Simon is giving hint to the contestant Adeola that she will not go to the next round. Adeola is a girl, who on the day before the audition gave the resignation letter to the office where she used to work for to pursue her dream in *American Idol*. By saying that Adeola has to retract the resignation letter based on her performance, Simon indirectly says that Adeola is eliminated. Therefore, she needs her job back.

Simon gives comment (19) 'Okay. Can we have another song?' when the contestant, Joel Contreras has just finished the first line of his song. Basically, Joel's appearance is somewhat ridiculous with his big iPod made of cardboard which he calls as human iPod. Comment (19) is basically a hint that the way

Joel sings is terrible so he should sing another song.

The last sentence (21) 'I'm glad you sang bubbly' is expressing Paula's pleasure of Anne Marie Boskovich's singing the song which is matching her voice. By saying that sentence, Paula is not only expressing her pleasure but also hinting that the contestant's performance is good supported by the choice of song. The result in the end shows that Anne is accepted to go to Hollywood for the next round.

Conclusion

After having the analysis of the indirectness in the *American Idol* judges' comments, it is found that there are 3 functions of the use of indirectness in the comments of the judges. The functions are (i) being ironic, (ii) politeness or being polite, and (iii) giving hints. The first function is done by stating something but meaning the opposite. As irony is the second principle in the Politeness Principle, the discussion about irony is also being related to politeness. By using irony, a speaker is basically using polite expression when he/she wants to say something impolite or offensive. The data shows that the judges use irony to convey, deliberately or not, an offensive attitude toward the contestants, i.e. to insult the contestants. There are two ways through which irony is achieved, (i) the use of questions; and (ii) the use of sentences that have relation to the title of the song.

The second function is done through the use of typical pattern found in this study, that is by stating positive followed by the truth which is usually negative (compliments – facts pattern). The judges perform politeness through the use of indirectness especially when they have to eliminate the contestants. By doing it indirectly, it then lessens the possible risk, i.e. the contestant get angry of being eliminated. There are several ways through which politeness is achieved, (i) the use of hedges, (ii) statement of regret ('sorry'), (iii) giving compliments or praises, (compliments – facts pattern) and (iv) the use of statement with consideration of the contestants' feelings.

The last function of indirectness is for giving hints. It is found that the judges use indirectness to give hint about the contestants' auditions (either good or bad) as well as about their voting for the contestant (either accepted or eliminated). There are several ways through which this function (giving hint) is achieved, (i) giving advice or order, (ii) the use of conditional if, (iii) using words such as 'chance' or 'shot' which indicates opportunity in the next round (especially to say yes), (iv) hyperbole, (v) the use of comparison, (vi) making prediction, (vii) criticizing, etc.

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Haudenosaunee Indigenous Knowledge as Reflected in Oren Lyon's "Where is the eagle seat?", an Oration to United Nations

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Abstract

Various problems that people in the world face today, such as environmental and political problems and not to mention human rights issue, cannot all be answered with modern knowledge and technology. In fact, many of these problems are caused by the excess use of technology and some modern values which are not sustainable and not egalitarian. The study about Indigenous knowledge, therefore, is important to be conducted that people may have alternative ways to address world problems. This study attempted to discover the Indigenous knowledge of Haudenosaunee, one of Native American Nations in United States, which is reflected in Oren Lyons' oration entitled "Where is the Eagle Seat?". Anthropological approach is used in this research. Ethnographical data of the Haudenosaunee are utilized to trace the Indigenous knowledge in the oration text. In interpreting the text, the researcher used Paul Ricoeur's interpretation theory from the hermeneutic tradition. This study found six Haudenosaunee Indigenous Knowledge, i.e. justice and equality among people, equality between people and the natural world, earth as a mother and American Continent as Turtle Island, sustainability and concern for future generation, the power of the Creator and the natural law, and unity. All of these Indigenous values are used by Lyons to address world problems and the problems that Native American people face since the coming of European settlers in their land.

Keywords: Haudenosaunee, indigenous knowledge, Chief, faithkeeper

Introduction

The world problems that people face today are getting more complex and many, ranging from environmental and political crises to the issue of human rights. From those issues, environmental crises happened around the world, such as the vanishing wilderness, pollution, scarcity of resources, and not to mention the impacts of global climate change, are the ones which trigger scientists and policy makers to integrate their science-based knowledge with Indigenous knowledge. They saw that Indigenous knowledge can be a way out for these environmental problems for it has been guiding Indigenous people around the world

to live sustainably with the natural world (Vien, 2010).

Realizing the importance of Indigenous knowledge as an alternative ways to solve contemporary world problems, United Nations, as one of global policy makers, took a step to protect the existence of Indigenous knowledge around the world by holding the United Nations Conference on Environment and Development (UNCED). Held in Rio de Janeiro Brazil in 1992, the conference highlighted the urgent need to develop mechanisms to protect the earth's biodiversity and to conserve the knowledge of the environment that is also being lost in many communities (Nakashima & Roué, 2002).

Far before the modern scientists and UN realize the importance of Indigenous knowledge as alternative way out to world problem, Native American people in general and Haudenosaunee people in particular, as a matter of fact, has been preserving and practicing their Indigenous knowledge throughout centuries. Moreover, many of their chiefs even incorporate Indigenous knowledge in their orations in international forums, and thus, share it with the international world. Oren Lyons, a Haudenosaunee Chief or Faithkeeper is one of them. When he got a chance to address the United Nations in Geneva in 1977 to advocate the Indigenous people of America, he made use of Haudenosaunee Indigenous value to address the problems of human rights and natural degradation.

Indigenous knowledge has been disregarded until recently, for it has been overshadowed by the promise of modern science and technology (Nakashima & Roué, 2002). In response to this, through this study, the researcher aspired to elevate the issue of Indigenous knowledge by investigating an oration transcript of Chief Oren Lyons entitled "Where is the Eagle Seat?". In this study, the researcher is not only focusing on the knowledge which is correlated to environmental issue. It is because Indigenous knowledge not only consists of ecological guidance, but also encompasses practices of value systems, worldviews, and ways of life (Nakashima & Roué, 2002).

Approach and Theory

The approach to this study is anthropological approach. Within anthropological approach, culture, including Indigenous knowledge, is perceived as the shared set of values, ideas, concepts, and rules of behavior that allow a social group to function and perpetuate itself (Hudelson, 2004). As anthropological approach is used, the researcher use ethnographic data of the Haudenosaunee to identify the Indigenous knowledge in Oren Lyon's oration.

The researcher utilized Paul Ricoeur's interpretation theory from the hermeneutic tradition to decipher Haudenosaunee

Indigenous knowledge contained in Oren Lyons' oration text. Text, according to Ricoeur, is any discourse fixed by writing (Dorairaj, 2000). In this research, Native American orations by Oren Lyons are already fixed into writing through transcription. The researcher took "Where is the Eagle Seat?" from the book *The ill A.D. and the Odd Essay* by Michael Scharding. Based on the theory, as these orations are already fixed into writing and became texts, they have gone through a process of distancing (Dorairaj, 2000). It means that there is estrangement between the texts and the authorial intention; there is separation between the text and the original situation of discourse; and there is split between the text and the original audience (Dorairaj, 2000). Interpretation fills this gap between what a speaker meant in saying something and what her statements mean outside of her intentions (Ghasemi, Taghinejad, Kabiri, & Imani, 2011).

The step of analysis in Ricoeur's interpretation theory includes explanation, interpretation and understanding. Understanding is more directed towards the intentional unity of discourse (the view of the whole), while explanation is more directed towards the analytic structure of the text (Ricoeur, 1976:74); and in the end, in the understanding process, the interpreter's inner world meets the unique world of each text to create a new picture or understanding of a possible world in the consciousness of the interpreter (Ghasemi et al., 2011).

Indigenous Knowledge

According to Douglas Nakashima and Marie Roué, Indigenous knowledge systems are the complex arrays of knowledge, know-how, practices and representations that guide human societies in their innumerable interactions with the natural milieu (Nakashima & Roué, 2002). The content and nature of Indigenous knowledge extend well beyond the confines of one scientific discipline to encompass not only empirical knowledge, but also practices and know-how, value systems, ways of life and worldviews (Nakashima & Roué, 2002).

Indigenous knowledge has several characteristics which differentiate it from western knowledge system, i.e. local, holistic, and oral (Hart, 2010). Local because it comes from specific territory; holistic as Indigenous people do not share the dichotomous western worldview that separates material from the spiritual, nature from culture, and humankind and other life forms (Nakashima & Roué, 2002); and oral because it is orally transmitted from generation to generation (Vien, 2010). In addition to these three characteristics, Castellano (2000) added two other characteristics, i.e. Indigenous knowledge is experiential (derived from experience) and it is conveyed in narrative or metaphorical language (Hart, 2010).

The characteristic of Indigenous knowledge which needs to be highlighted is the holistic characteristic. Unlike Eurocentric science, Indigenous knowledge does not oppose the secular to the spiritual, and therefore does not oppose the empirical and objective from the sacred and intuitive. Such boundaries in Indigenous knowledge are permeable (Nakashima & Roué, 2002). 'Science of the concrete' in Indigenous knowledge blends imperceptibly into the metaphysical realm. Indigenous people believe that the concrete and the spiritual co-exist side by side, complementing and enriching rather than competing and contradicting (Nakashima & Roué, 2002).

Native American Indigenous Knowledge

Gregory Cajete, a Tewa Native American and an Assistant Professor at the University of New Mexico, once wrote that "science" which is used interchangeably with "knowledge" is culturally relative (1999: ix, 4). It means that what is considered science is dependent on the culture/worldview/paradigm of the definer as human being see and perceives the world through certain paradigm (Cajete, 1999: ix).

Native American science, according to Cajete, operates through different paradigm from Western science. Native American paradigm is comprised of and includes ideas of constant motion and flux, existence

consisting of energy waves, interrelationships, all things being animate, space/place, renewal, and all things being imbued with spirit (Cajete, 1999: x). Gary Witherspoon once observed the first idea about motion and flux. He said that the world is in motion and things are undergoing process of transformation, deformation, and restoration (Cajete, 1999: x). This notion led to "spider web" network of relationship which means everything in this world is interrelated; and if everything is interrelated, all of creation is related. Interrelatedness is tied to the idea that everything is imbued with spirit. If human beings are animate and have spirit, all of their relations are also animate and imbued with spirit (Cajete, 1999: x). Spirit and energy waves are the same thing for Native Americans. They believed that all of creation has a spirit or have certain combination of energy waves. What appeared in material world is the manifestation of this combination of energy waves, but on the contrary, not all of energy wave combination manifests themselves into material objects (Cajete, 1999: x).

The other important idea in Native American paradigm is renewal. It is also interrelated to the constant flux explained above. The idea of flux led to Native American understanding of certain pattern in seasons, animal migration, cosmic movement and many others (Cajete, 1999: xi). It led to further concept that the process of creation is a continuous process, but certain regularities that are foundational to our existence must be maintained and renewed (Cajete, 1999: xi).

The concept of land in Native American paradigm is also unique. For Native Americans, the land is very important for events such as patterns and cycles occur at certain places (Cajete, 1999: xi). Each tribal territory has its sacred sites, and its particular environmental and ecological combinations resulting on particular relational networks. All of this happened on Earth. Thus, Native Americans saw the Earth as a sacred entity and they even called it as "Mother", the source of life (Cajete, 1999: xi).

Those are the paradigm shared among Native Americans which determined how they conceptualize their knowledge. In Native American societies the teaching of this paradigm happens through story telling. Cajete stated that the author of a story does a beautiful holistic treatment of Native American science by giving it “livingness” and spirit. As the author weaves through ecology, relational networks of plants, animals, the land, and the cosmos, the Native American paradigm comes to life (Cajete, 1999: xii).

Haudenosaunee Society and Culture

Haudenosaunee, which is more well-known as Iroquois, is a Native American Confederacy consisting of five (later six) Native American Tribes or Nations: Onondaga, Mohawk, Oneida, Cayuga, and Seneca (Rasmussen, 2000: 397). In the early 1700s, Tuscarora Nation joined this confederacy due to war with British colony (Johnson, 2003:7). Before this league of nations is formed, the five Native American Nations were constantly at war. They were one day united by a man named Deganawida whom they later called as the Peace Maker. Deganawida bring the five warring nations the message of peace, reason, law, and the abolishment of war (Gonyea, 1986: 13). He invited the people of the five nations to unite in a confederacy and live under one law. As the people tired of anarchy, they listened to him.

The Haudenosaunee live under The Great Law of Peace (*Gayanashagowa*) since the day the confederacy was found. This law outlined the path to harmony and unity among the five nations and set out a proper form of government which allowed for the ideas of peace, power and righteousness (Haudenosaunee Iroquois Confederacy). It also declares the basic respect for the rights of all people (Harris & Johnson, 2009: 3). It guaranteed freedom of assembly, religion, speech and universal suffrage (Gonyea, 1986: 14).

In the Haudenosaunee tribal website, it is written that within the Great Law of Peace text there are three main principles which stand out to govern the rest: peace, power

and righteousness. The element of peace means a person’s own peace, being of a good mind, and the ability to use the mind to negotiate rather than going to war. In order to have peace one must have balance in their life with health of mind and body (Haudenosaunee Iroquois Confederacy). This peace will lead to the next principle, power. Power does not necessarily mean having power over another. For the Haudenosaunee, power comes from unity. It is by achieving these goals outlined for the Haudenosaunee that they gain the final principle of righteousness. Righteousness is found through living a proper life and following the will of the Creator as set out in the original instructions (Roland J.).

The Basic of Haudenosaunee unit was the extended family. People related by blood and marriage were grouped into clans tracing descent through the female line (Johnson, 2003: 21). Each clan comprised of a head woman, known as a matron, her immediate male and female descendants and the issue (formal or law children) through the female line. Not only is the Haudenosaunee matrilineal, but they are also matrilocals as a marrying couple would live with the wife’s family in an extended family longhouse. Each longhouse accommodated up to thirty people, and in a village, there could be from twenty to fifty longhouses (Rasmussen, 2000: 397).

Woman has a special position in Onondaga. The Great Law of Peace instructed that Women shall be considered the progenitors of the Nation. They shall own the land and the soil, and men and women shall follow the status of the mother (Welker, 2014). Not only that, women also play important role in the Haudenosaunee political system since Haudenosaunee chieftainships are held by the Clan Mother of each clan. A chief is selected from the eligible male members of the clan by the Clan Mother in counsel with the female members of the clan and with the agreement of the council (Gonyea, 1986: 25).

For Haudenosaunee, religion was an inseparable part of their daily life (Graymont, 2005: 25). Their religious and ceremonial life is centered on the belief that all beings,

animals, plant foods, and objects were imbued with power of spirit force *otennota*, *orenda*, which flowed through all nature (Johnson, 2003: 22-23), and they sought to keep in the right relationship to them (Graymont, 2005: 25).

Three spirit orders were revealed through analysis of Haudenosaunee prayers. They are spirit forces on earth, a middle level of spirit above the earth, and an upper pantheon of forces controlling the universe (Johnson, 2003: 23). Prayers and thanksgiving songs were addressed to the spirit world and run through the deities upward to the creator. In addition to prayers and thanksgiving, they had rites which were also addressed to the creator and to the spirit of cultivated plants (Johnson, 2003: 23). The Thanksgiving Address is recited in all Haudenosaunee formal occasion except funerals (Johansen & Mann, 2000: 314). In addition, they also developed a cycle of agricultural thanksgiving ceremonials. Because of the importance of these religious rites for the Haudenosaunee, knowledge of how to perform the proper rituals was therefore essential. These occasions, furthermore, unified the community in a common purpose and way of life (Graymont, 2005: 25).

Like many other Native American Nations, the Haudenosaunee has a creation myth. In Haudenosaunee myth, the first life on earth was brought by a Sky Woman who was fallen down from a sacred tree which grew in the Sky World (Johansen & Mann, 2000, pp. 86, 87). This Sky World is a physical place that floated among the stars. The father of this Sky Women was dead before she was born. His death was the first ever to occur in Sky World, a spirit sign (Johansen & Mann, 2000: 87). This Sky Women had an ability to have spiritual conversation with her deceased father, and during one of the conversations, her father's spirit advised her to marry an authority officer of the Sky World known as the Ancient. He is also popularly called "He Holds the Earth" or "The Earth-Grasper" (Johansen & Mann, 2000: 87). After marrying the Ancient, she was soon with child through the sharing of breath with her husband (Johansen

& Mann, 2000: 87). One day, the Ancient had a disturbing dream that made him ill. He needed his advisors to catch this dream. The Ancient's advisors saw what was needed to fulfill his dream: to pull up the great tree of Sky World, opening up the magnificent vista on the water world—Earth. Thus, he ordered the tree to be uprooted. Once this was done, its roots pointed to earth, showing the Sky People the way there (Johansen & Mann, 2000: 87). Having uprooted the tree, the Ancient was thus able to fulfill the second part of his dream that his wife was to fall through the hole in Sky World down to the water world below (Johansen & Mann, 2000: 88). When the Sky Woman fell, she grabbed wildly at the roots of the upended great tree trying not to fall. Although she was unable to climb up, she managed to hold some seeds from the bountiful tree. In her right hand, she got the seeds of the Three Sisters, i.e. Corn, Beans, and Squash – these would later be the staple food for the Haudenosaunee. She slid down through space and into the atmosphere of Earth (Johansen & Mann, 2000: 88).

The fall of the Sky Women was noticed by the farsighted Eagle. He noticed all the Elders of earth creature. For the first time, lightning (the Fire Dragon) streaked across the sky of Earth at her side as she hurtled through the atmosphere, while Heron and Loon helped to catch and hold her on their interlocking wings. In the meantime, the Great Tortoise sent around a moccasin which means an emergency council of Elder Animals to see what was to be done. Knowing that the Sky Woman was unable to live on their watery planet, all of the Elder Spirits of Earth creatures quickly agreed that she should not be dropped into the waters. The animals, then, have the idea of diving down to the bottom of the sea for whatever dirt might have clung to its sacred roots. The great Snapping Turtle offered his shell to carry the dirt (earth) and vowed to carry it above him forever as he swam (Johansen & Mann, 2000: 89, 90).

Because a small piece of dirt was now ready to accept her, the Birds put the Sky Woman down on her new house, Turtle Island. By using her power, the Sky Women helped the Earth increase in its size. She sang

medicine chants as she walked in ever increasing circles, spreading the dirt before her until it turned into the great land mass of Turtle Island. Wherever Sky Woman went, every kind of plant sprouted up before her (Johansen & Mann, 2000: 90). Since then, the Sky Women live on the earth and gave birth to her daughter there. Later, her daughter died after giving birth to two human beings. The Sky Women planted the seeds she grabbed from the sacred tree of the Sky World. From her daughter grave then grew all the plants of life. Corn, Beans, and Squash grew from her breasts, potatoes sprang from her toes, and tobacco grew from her head. The daughter of the Sky Women had transformed into Mother Earth, a living entity (Johansen & Mann, 2000: 91). That was the Creation Story shared among Haudenosaunee nations; and this creation story was still honored by them and continues to affect their way of life.

Indigenous Knowledge in Oren Lyons' "Where is the Eagle Seat?" Oration 1977

Representing Native Americans for the first time in international forum, Oren Lyons transmitted several values associated with Indigenous knowledge of the Native American in general and of the Haudenosaunee in particular. The following is the discussion.

a. Justice and Equality among People

Justice and equality were explicitly mentioned by Oren Lyons in the beginning of his oration. The following quotation is his statement about equality.

"Our nations who have principles of justice and equality, who have respect for the natural world, on behalf of our mother the Earth and all the great elements we come here and we say they too have rights"(Scharding, 2002: 93)

In the quotation above, Oren Lyons described Native American nations to the audiences as "nations who have principles of justice and equality". Furthermore, he mentioned again

the value of equality in the middle of the oration as follows.

"We were told in the beginning that we were not human. There are great arguments in the histories of many countries as to the humanness of the Red people of the Western Hemisphere. I must warn you that the Creator made us all equal with one another." (Scharding, 2002: 93)

In the above citation, Oren Lyons mentioned that everybody is created equal by the Creator. Thus, it can be interpreted that for the Haudenosaunee, equal value possessed by every human is inherent, because it is actually given to every human being by the Creator. Another thing which is visible in the quotation above is that Oren Lyons used this idea of equality to promote human rights and to fight against dehumanization experienced by Native American since the coming of European settlers in their continent.

Justice and equality of all people mentioned by Lyons in the oration is actually nothing new for the Haudenosaunee; it is part of their Indigenous knowledge. Justice and equality are two of some principle elements underlying Haudenosaunee constitution or the Great Law of Peace (Lopez & Lyons, 2001: 6). There are three basic principles for the Haudenosaunee, i.e. righteousness, health, and power. Righteousness itself means *justice* practiced between men and nations, and power which means the authority of law and customs backed by such force as is necessary for *justice*(Cousins, 2004, p. 4). Meanwhile, equality among nations acknowledged by Haudenosaunee is resulted from the interdependence that developed among the Five Nations following to The Great Law (Cousins, 2004: 4). The welfare and interests of society as a whole became a principal consideration. This, in turn, resulted in members of society developing relationships based upon *equality*, respect, and regard. Each person retained a significant measure of such rights, but those rights and privileges never exceeded one's duties and responsibilities to others (Cousins, 2004: 4). Furthermore, in Haudenosaunee society, the principle of equality is applied in gender

relation. Women are not considered as less important than men in Haudenosunee society. As stated earlier, Haudenosaunee women hold special position. They are considered as the progenitors of nation and are the ones who have power to inaugurate male leaders in their community.

b. Equality between People and the Natural World

Oren Lyons did not only promote equality among people. Although this oration is spoken in the event of UN Conference in Geneva concerning the issue of discrimination toward Indigenous populations of America, Oren Lyons also talked about the principle of equality of all creations and the rights of the natural world as he said,

“Our nations who have principles of justice and equality, who have respect for the natural world, on behalf of our mother the Earth and all the great elements we come here and we say they too have rights.” (Scharding, 2002: 93)

Lyons said that they – Lyons along with all Native American delegates, came to represent the natural world, i.e. Mother Earth and all the great elements. It signifies that there is an obligation among Natives American leaders to address environmental issue in the gathering. In the quotation bellow, Oren Lyons repeated the similar statement.

“And it is with this spirit that we come here and we hope that the people and the nations from which we come and to which we will have to return and which we will have to face, whatever they may have in store for our speaking the truth on behalf of people, of the world, of the four-footed, of the winged, of the fish that swim. Someone must speak for them. I do not see a delegation for the four-footed. I see no seat for the eagles.” (Scharding, 2002: 93)

In the last sentence, Lyons affirmed that there is no representation for living beings other than human in the conference. It is a metaphor through which he implied that the interest or the welfare of the natural world

now have no place in the decision making of human beings. People now forget to think about the consequences of their action to the natural world. They tend to forget their actual place in the universe. The following statement also reflects this inclination.

“We forget and we consider ourselves superior, but we are after all a mere part of the Creation. And we must continue to understand where we are. And we stand between the mountain and the ant, somewhere and only there, as part and parcel of the Creation.” (Scharding, 2002, p. 93)

Oren Lyons’ avowed the arrogance of people in the above statement that they assume themselves superior than any other creatures. In fact, according to Lyons, human being is actually just a part of a bigger creation.

The view that human being is superior to the rest of creations does not fit to Haudenosaunee worldview. In their perception, all life is equal, including the birds, animals, things that grow, and things that swim; and it is the Creator who presents this reality (Lyons, 1991: 203). Furthermore, one of Haudenosaunee fundamental laws is to treat all elements of natural world with respect and they acknowledge those elements as equal component of their lives on earth (Hill, 2004). This concept of equality of all beings does not only exist in Haudenosaunee traditions. It is a basic concept believed by Native American in general. The communal consciousness of Native American communities is extended to and included the natural world in an intimate and mutually reciprocal relationship. Members of Native American communities connected themselves to the plants, animals, waters, mountains, sun, moon and stars through clan and societal symbolism, ritual, art, and tradition (Cajete, 2000, p. 95). This idea of communal consciousness extended to include the natural world is related to Native American paradigm that all creations have “spider web” network relationship as explained by Cajete (1999, p. x). This form of relationship means that human being is interrelated with other forms of creation, including the animals, plants, and the land.

Human beings indeed have special quality compared to other creations. They have been gifted with life to evolve spiritually through the material experience (Cousins, 2004). They have free will which allows them to make choices that release them from acting in a purely instinctual or impulsive manner. Being gifted with free will, human beings have a responsibility to use it in a commendable manner (Cousins, 2004). Those who do, treat all things – including the natural elements, with honor and respect. This concept is reflected in Oren Lyons' further utterances when he said that people have been given mind so that they have responsibility to take care the natural world. Here is the statement.

It is our responsibility, since we have been given the minds to take care of these things. The elements and the animals, and the birds, they live in a state of grace. They are absolute, they can do no wrong. It is only we, the two-legs that can do this. And when we do this to our brothers, our own brothers, then we do the worst in the eyes of the Creator.” (Scharding, 2002: 93)

The last sentence of the quotation above shows again the communal consciousness of Native American which include natural elements. In that sentence, Lyons referred to the animals as the people's relatives, i.e. brothers. Trees are not just trees for Native Americans, they were seen as relatives, and so were other species. They were relatives who watched human being all the time to see how human beings were handling the remains of plants and animals. Because of this belief, Native Americans have to show respects for them (Martinez, Salmon, & Nelson, 2008, p. 92). Respect and looking at material elements as relation is also reflected in the way Lyons referring to the earth. In his oration, he called the earth as “our mother” or “Mother Earth”.

c. The Earth as a Mother and American Continent as Turtle Island

In the oration, Oren Lyons referred to the America continent as Turtle Island when he introduced himself and his fellow Native

Americans delegates. He also called the earth as “Mother Earth”. Here is his statement.

Of the Red brothers of the Western Hemisphere, of the two great turtle islands a certain few of us have been given a short time and a great task to convince you that we too are human. And have rights. Our nations who have principles of justice and equality, who have respect for the natural world, on behalf of our mother the Earth and all the great elements we come here and we say they too have rights (Scharding, 2002: 93).

From the quotation, the researcher interpret that two Turtle islands signifies North and South American Continents as Native North Americans were joined by Native South Americans in this 1977 UN event. Referents of Turtle islands to signify America and Mother Earth to signify the earth show that as Native American, Oren Lyons was still holding on Native American myth, specifically Haudenosaunee Creation Story, even when he was speaking in international forum. As has been discussed previously, there was a belief that American continent was formed because a turtle offers its shell to carry the mud gathered by animals to save the Sky Women from falling into the water. The turtle vowed to carry the Earth above him forever as he swam (Johansen & Mann, 2000: 89, 90). The myth also told that the daughter of the Sky Women became Mother Earth after her death. It was from her grave that plants sustaining human beings' existence grows (Johansen & Mann, 2000: 91).

Referents Turtle Island and Mother Earth show that as a Haudenosaunee faithkeeper, Oren Lyons continued to see the American land and the earth through the eyes of tradition. This tradition, though may sound absurd for modern society, has great positive consequences for the environment. This mythmade the Haudenosaunee to become constantly conscious of the fact that human being existencein this world is not something that can be taken for granted. The Mother Earth can be seen as nature which provide for the lives of all living things. It is from the environment that people get the food they

eat, the water they drink, and the fresh air they breathe. Therefore, people need to pay it back by treating the environment with great care.

d. Sustainability and Concern for Future Generations

Oren Lyons did not only address the issue of Native American rights in his oration. He also addressed the rights of the future generation in the following statement.

“The future generations, our children, our grandchildren, and their grandchildren are our concern. That they may have clean water to drink that they may observe our four-footed brothers before they are extinct, that they may enjoy the elements that we are so fortunate to have and that serves us as human beings.”(Scharing, 2002: 93)

The above quotation demonstrates that Native Americans have awareness to think about the fate of the upcoming generation. The idea that the future generation may enjoy the natural elements enjoyed by the society today shows that for Native Americans, the generations to come have equal rights with the present generation.

The consciousness about the welfare of the coming generation exists in Haudenosaunee culture. In their Great Law of Peace article twenty eight, the Peace Maker asked every Confederate Lord to look and listen for the welfare of the whole people and have always in view not only the present but also the coming generations. This concept appears again in the article fifty seven which says that the Five Nations shall be united completely and enfolded together, united into one head, one body and one mind so that they shall labor, legislate and council together for the interest of future generations (Welker, 2014). It shows that since the day of the founding of Haudenosaunee Confederacy, they were given a duty by the Peacemaker to ensure the welfare of future generation.

In the oration, Oren Lyons made further argument related to the rights of the upcoming generations, i.e. their well-being

can be attained only if people understand the principle of equality of all life. Here is the statement.

“And not only human beings, but all life is equal. The equality of our life is what you must understand and the principle by which you must continue on behalf of the future of this world. Economics and technology may assist you, but they will also destroy you if you do not use the principles of equality. Profit and loss will mean nothing to your future generations.”(Scharing, 2002: 93)

The essence of the above statement is the importance of sustainability for the future of the world, for future generations. This sustainability can only be achieved if people use the principle of equality.

Economics and technology mentioned by Oren Lyons are inseparable part of our society today which is actually prone to natural exploitation. However, according to Lyons, this natural exploitation will not happen if people have respect for the natural world and acknowledge that all forms of life are equal. This respect and understanding of equality of all forms of life will not only bring harmony between people and the natural world for the time being, but also for the future. On the contrary, Lyons argued that economic law of profit and loss will mean nothing to future generations. If present generation today is focusing on gaining as huge profit as possible by exploiting natural resources with the help of technology, then the loss will be suffered by the coming generation.

The value of sustainability and concern for future generation shared by Oren Lyons in this oration is actually a warning to the audience. It is a warning so that people will not only be obsessed by the economic law of profit and lost. It is a warning so that technology will not mindlessly be used to outsource the natural world without thinking about the impact that will be suffered by the coming generation.

e. The Power of the Creator and the Natural Law

Another statement containing Indigenous value found in Oren Lyons' oration is that power is not manifested in the human being, but in the Creator. Here is the quotation.

"Power is not manifesting in the human being. True power is in the Creator. If we continue to ignore the message by which we exist and we continue to destroy the source of our lives then our children will suffer." (Scharдинг, 2002: 93)

Within the statement, there are two connected ideas, i.e. belief in the power of the Creator and the natural law. The place of power in the Creator said by Lyons denotes the existence of theism in Haudenosaunee. They believed that all things have been placed here through the will or direction of the Creator or The Master of Life. Consequently, all things have a distinct purpose and are of equal value, although they may have different forms and functions (Cousins, 2004). When Oren Lyons said that power is not manifesting in the human being, he is trying to warn the audience that the power they seem to have over the natural world is actually the Creator's, thus, they have to follow the law, the natural law, in exercising that power.

Natural law is also a powerful influence in traditional Haudenosaunee understanding. Those who chose to ignore it, or toil against it, often suffered grave repercussions (Cousins, 2004). This principle is reflected in the later sentence of the above quotation. Oren Lyons said that people cannot excessively exploit the natural resource – or in his language: destroys the source of life, as it denies the equality of all living things created by the Creator, otherwise their children will suffer. This causal connection of destroying the source of life and the suffering of the children is one example of the working mechanism of natural law believed by Haudenosaunee.

Oren Lyons' sequential statement about the power of the Creator and natural law shows that there is close relation among the two things. The Creator governed the universe through the natural law.

Furthermore, natural law can function as a good control for human being that they will carefully outsource the natural world.

f. Unity

Importance of unity of spirit and of brotherhood among nations is also one of the Indigenous knowledge shared by Oren Lyons in his oration. Union such as United Nations is not something new for the Haudenosaunee. Hundred years before the formation of United Nations, Onondaga Nation, Mohawk Nation, Seneca Nation, Cayuga Nation, and Oneida Nation unified themselves under a confederacy. In this next quotation, Oren Lyons put this idea.

"There should be brotherhood, and the Haudenosaunee, Six Nations, the Iroquois, who were here fifty-three years ago to say the very same thing, the unity of spirit, of brotherhood. United Nations is nothing new to us. Our Confederacy is a thousand years old. The representation of the people is nothing new to us because that is whom we represent." (Scharдинг, 2002, p. 93)

Lyons chose the term unity of spirit and of brotherhood in the oration, instead of simply union. Haudenosaunee has a very long experience with this kind of unification as Lyons said that their confederacy is thousands years old of age.

The Five, later Six, Nations, did not only unite themselves in a union, but they also live under the same spiritual guidance: the Great Law of Peace cited by the Peacemaker who unite them. Furthermore, based on this Great Law of Peace, each Nations were divided into interlocking clan system, thus they can find members of their same clan (perceived as their brother and sisters) in other Haudenosaunee nations. These Great Law of Peace and interlocking clan system are means to unify the six nations of Haudenosaunee Confederacy in the spirit and in the brotherhood. This kind of union has been proven to give positive effect for the Haudenosaunee. It did not only bring peace to the Six Nations, but it had made them formidable for their neighboring nations, and thus it gave them power and authority.

Lyons pointed out the importance of unity in spirit and in brotherhood among United Nations countries so that UN council can have the same power and authority to solve various problems faced by the world. The last sentence of the quotation is about representation of people within the union. Oren Lyons said that representation of people in UN is not something new; as in Haudenosaunee governmental system, they have been using the scheme of people representation since the day of the founding of confederacy.

Those are the six Indigenous knowledge identified in Oren Lyons oration "Where is the Eagle Seat?".

Conclusion

Looking at the Indigenous knowledge identified, the researcher found that Haudenosaunee Indigenous knowledge is indeed complex as it confirms the holistic nature of Indigenous knowledge. It does not separate the natural and the spiritual and it does not separate human kinds and other life forms. Haudenosaunee knowledge which is related to the natural world such as natural law and sustainability is interrelated to the knowledge of spirituality – as the Haudenosaunee believe that the natural world is imbued with spiritual force. They are also interrelated with the Haudenosaunee knowledge on human relations. Paradigm of interdependence or the web of life which views that every entity in this world is connected in reciprocal relationship led to the vision that every human is created equal; and belief that all elements in the natural world is created equal, including human, led to the command that human beings must consider the natural world in their decision making. Furthermore, Haudenosaunee Indigenous knowledge on spirituality governs the relation between human beings and the Creator and also governs the relation between human beings with other creation.

Haudenosaunee Indigenous knowledge which speaks about human relations, which is visible in Oren Lyons oration, emphasize the concept of equality and justice. This knowledge on human relations also put

forward the importance of peace, harmony, and reconciliation among peoples. With the existence of peace and harmony among people, unity will be established. Unity is also emphasized in the oration. Unity among people is needed to address various problems which transcend national boundaries.

Haudenosaunee Knowledge which speaks about nature emphasizes the existence of natural law. Within this law, human being must maintain the harmony of the relationship of all being. They cannot act carelessly in outsourcing the natural world, otherwise they will suffer. Haudenosaunee Indigenous knowledge on natural law was put forward to promote sustainable lifestyle to save the world from continues environmental degradation.

Haudenosaunee Indigenous knowledge also speaks about the future generation. In Haudenosaunee culture, the generation yet unborn has a special place. In every consideration, the Haudenosaunee have to consider the impact of their decision on the future generation. The future generation, for Haudenosaunee means the continuation of their existence. The message concerning the future generation was put forward to remind the audience about the importance of sustainable lifestyle so that the future generation can also enjoy the natural resource enjoyed by their ancestors now. It is important to think of the fate of the future generation, as their existence means the continuation of human being as a species.

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The Mastery of Prepositions *for* and *to* Among the Sixth Semester Students at English Letters Department of Sanata Dharma University

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Abstract

This research aims to measure the mastery of prepositions for and to among the sixth semester students at English Letters Department of Sanata Dharma University. The researcher is also eager to identify whether or not the students find difficulties to decide which prepositions (for or to) they should use in making a correct sentence, especially in translating the Indonesian prepositions untuk, kepada, ke, buat and bagi into English. This will be related to certain conditions in which the students' first language (mother tongue) influences their second language learning. Thus, it is also very important to find out whether or not the students are influenced by their first language (Indonesian) in second language (English) learning process.

Keywords: *prepositions, errors, mastery, accuracy*

Introduction

Preposition, which links the relationship of a sentence's meaning between the things for which they stand, is categorized as one of the function words. Murcia and Freeman (1999: 402) elaborates that "English prepositions are free morphemes, not bound inflectional affixes as they are in many other languages. The reason that prepositions have the name they do is that they precede nouns—they are *pre*-positions."

In mastering English as a second or foreign language, a language transfer often happens. It occurs when the second language learners translate the first language into the target language word by word. Indonesian students are the example who learn English as the second language. They still find some difficulties to decide which prepositions they have to use in a sentence, for there are some Indonesian prepositions which share the same meaning but will be different if they are translated into English. It is recognized that

the Indonesian students will translate the prepositions *for* and *to* into *untuk, kepada, ke, buat* and *bagi*. Concurrently, they will have difficulties to translate them into English prepositions *for* or *to* and decide which one is appropriate to use because *for* and *to* almost have the same meaning if they are translated into Indonesian. In fact, these prepositions are completely different since there are several rules to consider in applying them.

This research focuses on measuring the ability of the sixth semester student at English Letters Department of Sanata Dharma University to apply prepositions *for* and *to*, since many students are still not aware about the differences between both prepositions. The students will find difficulties to decide which prepositions they should use in making a correct sentence; whether to use the prepositions *for* or *to* especially in translating the Indonesian prepositions *untuk, kepada, ke, buat* and *bagi* into English. This will be related to certain conditions in which the students' first language (mother tongue)

influences their second language learning. Thus, it is also very important to find out whether the students are influenced by their first language (mother tongue) in second language learning process.

The objects of this research are the sixth semester students of the 2015/2016 academic year, in English Letters Department of Sanata Dharma University. The sixth semester students are chosen to be the object of this research because the researcher intends to measure their ability in mastering the English prepositions *for* and *to*. Therefore, to get the data, the researcher will conduct a test.

The approach of the study applied in this research is the syntactic approach. According to Guralnik, syntax is the study of the arrangement of words as the elements in a sentence to show their relationship one another (1986: 1444). The syntactic approach is applied because this research deals with the usage of prepositions *for* and

to as the elements to form a correct sentence. Furthermore, this approach is applied to identify the usage of rules of both prepositions in order to build a well-performed sentence.

Preposition *for*

The preposition *for* is one of the English preposition which is difficult to learn since it often causes some errors in a sentence. Indonesian students who learn English as the second language finds some difficulties whether to use *for* or *to* as the appropriate one in a sentence. Compared to the preposition *to*, *for* is more confusing because the meaning of *for* seems abstract, manifold, and elusive (Lindstromberg, 2010: 224). In this research, the researcher provides the function of preposition *for* according to Oxford Advanced Learner’s Dictionary 8th Edition as well. To make a better view of the list of the functions of preposition *for*, the table is displayed below.

No.	Functions	Examples
1.	To show who is intended to have or use something or where something is intended to be put	<ul style="list-style-type: none"> • There is a letter for you. • It is a book for children. • We got a new table for the dining room.
2.	To express who help somebody/something	<ul style="list-style-type: none"> • What can I do for you? • Can you translate this letter for me? • Soldiers fight for their country.
3.	To concern somebody/something	<ul style="list-style-type: none"> • They are anxious for her safety. • Fortunately for us, the weather changed.
4.	To show someone/something as a representative	<ul style="list-style-type: none"> • I am speaking for everyone in this department.
5.	To show who is employed (by)	<ul style="list-style-type: none"> • She is working for IBM.
6.	To reveal the meaning of something	<ul style="list-style-type: none"> • Shaking your head for “NO” is not universal.
7.	To support somebody/something	<ul style="list-style-type: none"> • Are you for or against the proposal? • They voted for independence in a referendum. • I’m all for people having fun.
8.	To show purpose or function	<ul style="list-style-type: none"> • A machine for slicing bread. • Let’s go for a walk. • What did you do that for?
9.	To show a reason or cause	<ul style="list-style-type: none"> • The town is famous for its cathedral. • She gave me a watch for my birthday. • He got an award for bravery.
10.	To obtain something	<ul style="list-style-type: none"> • He comes to me for advice. • For more information, call this number.
11.	To express an exchange for something	<ul style="list-style-type: none"> • Copies are available for two dollars each. • I’ll swap these two bottles for that one.

12.	To consider what can be expected from somebody/something	<ul style="list-style-type: none"> The weather is warm for the time of year. She's tall for her age. That's too much responsibility for a child.
13.	To express the better, happier, etc. feeling of something	<ul style="list-style-type: none"> You'll feel better for a good night's sleep.
14.	To show where somebody/something is going	<ul style="list-style-type: none"> Is this the bus for Chicago? She knew she is destined for a great future.
15.	To show a length of time	<ul style="list-style-type: none"> I'm going away for a few days. That's all the news there is for now.
16.	To show that something is arranged or intended to happen at a particular time	<ul style="list-style-type: none"> An appointment for May 12. We're invited for 7.30.
17.	To show how difficult, necessary, pleasant, etc. something is that somebody might do or has done	<ul style="list-style-type: none"> It's useless for us to continue. There's no need for you to go. For her to have survived such an ordeal is remarkable. The box is too heavy for me to lift. Is it clear enough for you to read?
18.	To show who can or should do something	<ul style="list-style-type: none"> It's not for me to say why he left. How to spend the money is for you to decide.

Preposition *to*

As a preposition, the basic spatial meaning of *to* is used to express certain verbs of giving and sending such as *transmit, forward, (re)direct, communicate, distribute, transfer, grant, etc.* – as well as with verbs of intended or potential giving or sending such as *allot* and *assign* (Lindstromberg, 2010: 233).

Moreover, according to Close (1975: 166), the preposition *to* expresses relationship in space. To make a better understanding of the use of preposition *to*, the researcher provides the functions of preposition *to* along with the examples of each function according to Oxford Advanced Learner's Dictionary 8th Edition as follows.

No.	Functions	Examples
1.	To show the direction of something; towards something	<ul style="list-style-type: none"> I walked to the office. He's going to Paris. It is my first visit to Africa. He pointed to something on the opposite bank.
2.	(to) the something (of something) located in the direction mentioned from something	<ul style="list-style-type: none"> Place the cursor to the left of the first word. There are mountains to the north.
3.	To show something is as far as something	<ul style="list-style-type: none"> The meadows lead down to the river. Her hair fell to her waist.
4.	To reach a particular state	<ul style="list-style-type: none"> The vegetables are cooked to perfection. The letter reduced her to tears
5.	To show the end or limit of a range or period of time	<ul style="list-style-type: none"> A drop in profits from \$105 million to around \$75 million. I like all kinds of music from opera to reggae. I watched the programs from the beginning to end.
6.	To show (something) before the start of something	<ul style="list-style-type: none"> How long is it to lunch? It's five to ten (= five minutes before ten o'clock).
7.	To show the person or thing that receives something	<ul style="list-style-type: none"> He gave it to his sister. I will explain to you where everything goes.

		<ul style="list-style-type: none"> I am deeply grateful to my parents. To whom did she address the letter?
8.	To show the person or thing that is affected by an action	<ul style="list-style-type: none"> She is devoted to her family. What have you done to your hair?
9.	To show that two things are attached or connected	<ul style="list-style-type: none"> Attach this rope to front of the car.
10.	To show a relationship between one person or thing and another	<ul style="list-style-type: none"> She is married to an Italian. The key to the door. The solution to this problem.
11.	To show something is directed toward; concerning	<ul style="list-style-type: none"> It is a threat to world peace. She made a reference to her recent book.
12.	To introduce the second part of a comparison or ratio	<ul style="list-style-type: none"> I prefer walking to climbing. The industry today is nothing to what it once is.
13.	To show a quantity or rate	<ul style="list-style-type: none"> There are 2.54 centimeters to an inch. This car does 30 miles to the gallon.
14.	To show an honor towards somebody/something	<ul style="list-style-type: none"> A monument to the soldiers who died in the war. Let's drink to Julia and her new job.
15.	To show something happens while something else is happening or being done.	<ul style="list-style-type: none"> He left the stage to prolonged applause.
16.	To show somebody's attitude or reaction to something	<ul style="list-style-type: none"> His music is not really to my taste. To her astonishment, he smiled.
17.	To show what somebody's opinion or feeling about something is	<ul style="list-style-type: none"> It sounded like crying to me.

Indonesian Preposition *untuk*

Chaer states that the preposition *untuk* is used to reveal "aim" or "intended action" which precedes pronoun, as in (a) *Beliau membawakan oleh-oleh untuk kami*, (b) *Pupuk dikirim untuk para petani* (2011: 136). Moreover, Ramlan (1980: 116) explains that the preposition *untuk* is used to indicate "functions" of something, as in (a) *Sampah lain yang masih tersisa diproses menjadi kompos yang dapat dijual untuk pupuk*

Indonesian Preposition *kepada*

According to Ramlan (1980: 77) the Indonesian preposition can be used as the following.

- Kepada* is used to indicate the "recipient", meaning that the recipient "receives" something from the "agent". For examples: *Panggilan itu dilakukan dengan mengirimkan surat panggilan kepada pengusaha.*
- Kepada* is used to indicate "something or someone which is intended to" For

example: *Saya sangat tertarik kepada pendidikan masyarakat.*

- Kepada* is used to indicate the "object" For example: *Orang tua itu sayang kepada anak-anaknya.*

Indonesian Preposition *ke*

Chaer reveals that the Indonesian preposition *ke* is used to reveal "the places where someone or something goes" which precedes before noun that indicates place, as in (a) *Ibu pergi ke kantor pos*, (b) *Paman berangkat ke Surabaya*, (c) *Kami akan berdamawisata ke Candi Borobudur* (2011: 130). Another function of Indonesian preposition *ke* is to say where something or someone moves, which precedes before "adverb of time" in a sentence, as in *Dia pergi beristirahat ke Pulau Bali.*

Indonesian Preposition *buat*

According to Chaer, the Indonesian preposition *buat* is used as the variant of Indonesian preposition *untuk*. Unfortunately, this Indonesian preposition is not recommended to use, for it has the same

meaning to the Indonesian preposition *untuk* (2011: 137). For example: *Ibu membawakan bunga buat kami.*

Indonesian Preposition *bagi*

According to Ramlan (1980: 36), the Indonesian preposition *bagi* is used to indicate the term “intended”, which is in line with the use of the Indonesian preposition *untuk*. For example: (a) *Cabang-cabang produksi yang penting bagi Negara dan yang menguasai hidup orang banyak dikuasai Negara.*

Interlingual Transfer

Interlingual transfer refers to the beginning or the early stages of learning a second language. Through the early stages, before the system of the second language is familiar to the second language learners, the native language is the only linguistic system in previous experience upon which the learner can draw (Brown, 1987: 177). The examples of interlingual transfer can be found when some English students tend to say ‘sheep’ for ‘ship’ or ‘the book of Math’ rather than ‘Math’s book’. These sentences refer to the negative inter-language transfer in learning English as a second language.

Interference

Another problem that often causes error in comprehending certain languages is interference. Interference is the first language influence on second language performance (Krashen, 1981: 64). He further explains that the first language influence may therefore be an indication of low acquisition (Kranshen, 1981; 67). In this case, interference becomes a problem on language acquisition for Indonesian learners in mastering English as a second language since the first language, which is Indonesian, may affect them.

Selinker (1971), Seligar (1988), and Ellis (1997) argue that in learning a target language, learners construct their own interim rules with the use of their first language knowledge, but only when they believe it will help them in the learning task or when they have become sufficiently

proficient in the second language for transfer to be possible.

Intralingual Transfer

According to Delija and Koruti, intralingual error is the condition where errors occur due to partial learning of the target language (2013: 1). They add, as cited from Brown (1987), that intralingual refers to the overgeneralization error which involves the incorrect application of the previously learned second language material to a present second language context. They also mention that intralingual transfer can be attributed to the ignorance of rule restriction which according to Richards and Sampson means “applying rules to contexts to which they do not apply” (1974).

The Students’ Achievements in the Test

As revealed previously, the data of this research is gathered by conducting a test to the sixth semester students of English department. The test aims to measure the mastery level of the use of prepositions *for* and *to* among the students. To determine the minimum passing score that the students should achieve in order to pass the test, the researcher refers to the academic regulation of Sanata Dharma University, in which 56% would be considered to enter the category of sufficient (C). The students who achieve the score less than 56% of the highest score is considered to be in the category of insufficient. Meanwhile, grades’ category of good (B) and very good (A) are determined by the researcher on the related material based on the score distribution, which is above the minimum passion score (56%).

Since this research aims to figure out the students’ mastery in applying English preposition *for* and *to*, a descriptive analysis presentation is required. The descriptive analysis provides the mean, median, range, mode, and standard deviation based on the students’ final scores in the test. By providing these type of scores, the students’ mastery in preposition *for* and *to* can be determined. The following table represents the descriptive analysis of the test.

No	Variables	Score
1	Mean	23
2	Median	23
3	Range	14
4	Mode	23

After dealing with the descriptive analysis, then the score category applied to this study is determined. The highest score that the students could achieve throughout the test is 30. Thus, the 56% of this highest score is 19. It reveals that this score is the minimum passing score to be considered in

the sufficient category. Meanwhile, the students who achieve the score less than the minimum passing score (19) are considered to be in the insufficient category and automatically fail the test. The score category is provided below:

Score	Category
27-30	Very good
23-26	Good
19-22	Sufficient
15-18	Insufficient
≤ 14	Fail

According to the students' final score, the mean of the students' score is 23 (73,06 %). Considering the category above, it can be summed up that the students' accuracy level

in mastering prepositions *for* and *to* reaches the category of good. The table provided below displays the students' achievement in the test according to the category above.

Score	Category	Number of Students achieving the category	Percentage
27-30	Very Good	8	16,33%
23-26	Good	18	36,73%
19-22	Sufficient	15	30,61%
15-18	Insufficient	8	16,33%
≤ 14	Fail	0	0%

Regarding the table above, it can be concluded that most of the students (18) students (36,73%) reach the good category. Whereas there are eight students (16,33%) enter the category of very good. Meanwhile, there are fifteen students (30,61%) reach the category of sufficient, and the rest of the total students (8) enter the category of insufficient (16,33%). It also can be concluded that there is none of the students who are in the category of fail.

The Students' Difficulties in Mastering prepositions *for*

Although the students' achievements in the test enters the category of good, it is

undeniable that most of them still find difficulties in mastering the prepositions *for*. It is proven by the mistakes or errors produced by the students during the test.

The errors produced in this analysis are categorized as syntax errors. It is because the errors deal with the grammatical function of prepositions *for* in order to form a correct and well-performed sentence. Besides, the errors also occur due to the ignorance of rules of preposition *for*. To make a better view of the syntax errors of preposition *for*, the table is displayed as follows.

Part	Item Number	Incorrect Sentences	Correct Sentences
A	3	They are eager <i>to</i> revenge.	They are eager for revenge.
	5	We had been talking <i>to</i> a good half hour.	We had been talking for a good half hour.
	6	Shaking your head <i>to</i> "NO" is not universal.	Shaking your head for "NO" is not universal.
	8	I've applied <i>to</i> a job at the factory, I don't know if I'll get it.	I've applied for a job at the factory, I don't know if I'll get it.
	12	Paisley claims <i>to</i> speak to the majority of local people.	Paisley claims for the majority of local people.
	14	What's the proper word <i>to</i> those things?	What's the proper word for those things?
	15	That's too much responsibility <i>to</i> a child.	That's too much responsibility for a child.
	16	Tomorrow morning I have to catch a plane. I'm leaving my house <i>to</i> the airport at 7.30.	Tomorrow morning I have to catch a plane. I'm leaving my house for the airport at 7.30.
	17	Let me carry that bag <i>to</i> you.	Let me carry that bag for you.
	18	We're invited <i>to</i> 7.30.	We're invited for 7.30.
19	<i>To</i> her to have survived such an ordeal is remarkable.	For her to have survived such an ordeal is remarkable.	
Part	Item Number	Incorrect Sentences	Correct Sentences
B	3	He plays <i>to</i> Denver.	He plays for Denver.
	4	I am delighted <i>to</i> you.	I am delighted for you.
	5	The editor is the person who is responsible <i>to</i> what appears in a newspaper.	The editor is the person who is responsible for what appears in a newspaper.

According to the table above, it can be summed up that the errors are caused by the incorrect application of preposition *for*. These errors occur when they deal with several functions of preposition *for* in order to build a well-performed sentence such as: to obtain something, to show length of time, to reveal a meaning of something, to show who is employed (by), to represent someone/something, to consider what can be expected from somebody/something, to show where somebody/something is going, to help someone, to show that something is arrange or intended to happen at particular time, to express how difficult or pleasant something is

that somebody might do or has done, and to show someone's better feeling of something/someone else. One of the incorrect sentence that the students made during the test is *Tomorrow morning I have to catch a plane. I'm leaving my house _____ the airport at 7.30.*

There are only six students (12%) from the total students (49) who answered this item correctly. Whereas most of the students, which are 43 students, answered the question incorrectly. It can be concluded that the students' achievement through this item is very low since the percentage of the total

incorrect answers reaches 88%. The incorrect sentence that most of the students have made is: *Tomorrow morning I have to catch a plane. I'm leaving my house to the airport at 7.30.* Most of the students might consider the preposition to in this sentence is the appropriate one to apply before the object "the airport" as the destination of the subject. Since they might consider the object "the airport" is the "endpoint of destination", therefore they apply preposition to. However, this is incorrect because "the airport" here discusses an intention rather than movement (Lindstromberg, 2010: 226).

This also refers to one the function of preposition for, in which it is used to show where somebody/something is going. Therefore, the correct answer must be: *Tomorrow morning I have to catch a plane. I'm leaving my house for the airport at 7.30.*

It is clearly seen in the sentence that, before the indirect object "my house" there is

a travel-related word "leaving" which is typically associated with preposition for. It is true that this travel-related word does indicate that the landmark (airport) is a destination. Yet, in this case, for does not focus on the endpoint of destination (like to does) but rather an intention in some early or intermediate stage of the trip (Lindstromberg, 2010: 226).

The Students' Difficulties in Mastering prepositions to

As revealed in the previous explanation, the errors produced by the students are considered as syntax errors because it deals with the grammatical function of prepositions to in order to form a correct and well-performed sentence. Furthermore, the errors also occur due to the ignorance of rules of preposition to. To make a better view of the syntax errors of preposition to, the table is displayed below.

Part	Item Number	Incorrect Sentences	Correct Sentences
A	1	The vegetables are cooked for perfection.	The vegetables are cooked to perfection.
	4	Attach a recent photograph for your application form.	Attach a recent photograph to your application form.
	7	Does your interest in nuclear physics extend for nuclear weaponry?	Does your interest in nuclear physics extend to nuclear weaponry?
	9	Offices handling everything from espionage for assassination.	Offices handling everything from espionage to assassination.
	10	I woke for the sound of torrential rain.	I woke to the sound of torrential rain.
	11	For her astonishment, he smiled.	To her astonishment, he smiled.
	13	There will be a visit for the theater.	There will be a visit to the theater.
	21	The letter reduced her for tears.	The letter reduced her to tears.
	22	Colleges of education may have anything from a few hundred for nearly 2000 students.	Colleges of education may have anything from a few hundred to nearly 2000 students.
	23	She is always wonderfully kind for me.	She is always wonderfully kind to me.
B	1	There will be a solution for this problem.	There will be a solution to this problem.
	2	It is a threat for world peace.	It is a threat to world peace.
	6	How long is it for lunch?	How long is it to lunch?
	7	He woke for the sound of pouring rain.	He woke to the sound of pouring rain.

According to the table above, it can be concluded that the errors caused by incorrect application of preposition to occur when it deals with several grammatical functions of preposition to in order to build a well-performed sentence such as: to reach a particular state/condition, to show two things are attached or connected, to indicate something that is “as far as something”, to show the end or limit of a range or period of time, to indicate that something happens while something else is happening or being done, to show somebody’s attitude or reaction to something, to show direction towards something, to show the person or thing that receives something, to show something that is directed towards something/somebody or concerning something/somebody, and to indicate something before the start of something.

One of the incorrect sentence that the students made during the test is _____ *her astonishment, he smiled.*

There are only 16 students (33%) who answered the question correctly. On the other hand, most of the students, which are 33 (67%), answered the question incorrectly. It can be assumed that the students’ understanding in using preposition to in this item is low since just few of them could answer the item correctly. The incorrect

answer that most of the students made in the test is: *For her astonishment, he smiled.*

Throughout this sentence, the students might not comprehend the distinction between the use of preposition for and to if both prepositions are applied in a sentence. Consequently, they just put the preposition for arbitrarily.

This sentence actually indicates someone’s attitude towards something. In this case, the subject “he” smiled towards someone’s astonishment. Thus, this sentence needs a preposition to indicate that someone gives a reaction towards something, which is preposition to. The application of to here is to show somebody’s attitude or reaction to something. Then, the correct answer is: **To** *her astonishment, he smiled.*

The Errors that Contribute to the Students’ Mastery of Prepositions for and to

Referring to the analysis that has been done previously, the researcher figures out three types of errors that contribute to the students’ mastery of preposition for and to, which are *interlingual transfer, interference, and intralingual transfer.* The percentages of each errors are displayed in the table as follows.

Types of Errors	Total Number of Questions	Percentage
Interlingual	20	64,5%
Interference	7	22,6%
Intralingual	4	12,9%

According to the table, the biggest errors that contribute to the students’ mastery of preposition for and to is interlingual transfer. The researcher figures out that 64,5 % of the total questions of the test (20 questions) produce errors caused by interlingual transfer among the students. Secondly, another type of errors that contribute to the students’ mastery of preposition for and to is interference. The percentage of errors caused by interference in the test is 22,6%, in which there are 7 questions (all question of part B)

causing students’ errors in the test. Finally, intralingual error also contributes to the students’ mastery of preposition for and to. There are 4 questions (12,9%) in the test that contribute to the students’ errors caused by intralingual transfer.

The Interlingual Error

The first type of errors that contributes to the students’ mastery on prepositions for and to is interlingual transfer. The

interlingual transfer occurs because the students might think that the prepositions *for* and *to* share the same meaning and they are exchangeable. Consequently, they just apply random prepositions without considering the function of each prepositions and the meaning of the sentence.

One of the questions that contributes to the interlingual errors is *Let me carry that bag _____ you*. In this item number, the students face difficulties to differentiate the prepositions *for* and *to* and decide the correct one that suits the sentence. They then apply random preposition and as a result, there are many mistakes made by the students.

As stated in the previous analysis, based on the Oxford Advanced Learner's Dictionary 8th Edition, the application of *for* in this item number is to help someone/something. In this sentence, the preposition *for* indicates the subject "me" who tries to help the object by carrying his/her bag. Therefore, the correct answer would be: *Let me carry that bag for you*.

Interference Errors

The second type of errors is interference. Regarding the analysis of the test, the interference happens when the students want to choose the correct English translation in the test (Part B). In this part, they are required to choose the correct English sentence containing Indonesian prepositions. As a result, the students faced the difficulties when they wanted to translate the Indonesian preposition *pada, untuk, bagi* into English preposition *for* and *to*, for in Indonesian language, *pada, untuk, bagi* almost share the same meaning.

One example that contributes to the interference error in the test is when the students want to choose the correct translation of the Indonesian sentence *Akan adasebuahsolusiuntukmasalahini* into English sentence. The correct answer is "There will be a solution *to* this problem." In this part, the interference error happens when the rules of Indonesian sentence influence them to decide which preposition (*to* or *for*) can means *untuk*. In this case, the students may consider

both prepositions can be applied as the translation of Indonesian preposition *untuk*. In fact, the application of *for* in this item is incorrect because if we consider the meaning of the sentence, the appropriate preposition to use is *to*, for it indicates how things are related or connected each other (Merriam Webster, 2008: 1731).

Intralingual Transfer

The third type of errors is intralingual transfer. Intralingual transfer can be attributed to the ignorance of rule restriction which means "applying rules to contexts to which they do not apply". Referring to the analysis, it can be revealed that the intralingual errors occurs when students are lack of knowledge about prepositions *for* and *to* and they seems to ignore the functions of each preposition.

One of the item numbers that is caused by intralingual transfer in the test is *Paisley claims to speak _____ the majority of local people*.

The sentence above may be quite confusing since half of the students are unable to differentiate the use of preposition *for* and *to*. In fact, the use of both prepositions in this sentence is dissimilar. The students then may face two different answers, which are "Paisley claims to speak *for* the majority of local people" and "Paisley claims to speak *to* the majority of local people." In this case, the students might be confused to decide which preposition they have to put before the noun phrase "the majority of local people". The sentence which uses preposition *for* indicates the subject "Paisley" as a representative of the majority of local people; "Paisley" represents someone who (maybe) part of the local people. Conversely, when preposition *to* is applied, it points out the subject "Paisley" as the one who (claims to) speaks to the majority of local people. According to the meaning of the sentence, the correct preposition is *for* since the subject "Paisley" is indicated as the representative of the majority of local people. Thus, the correct sentence must be: *Paisley claims to speak for the majority of local people*.

Referring to the Oxford Advanced Learner's Dictionary 8th Edition, this sentence uses one of the functions of preposition *for*, in which preposition *for* is used as a representative (of something/someone).

Conclusion

It is figured out that the sixth semester students at English Letters Department of Sanata Dharma University mastery on the prepositions *for* and *to* enters the category of good. Their average score (mean) is 23 (73,06 %), which is above the target of minimum score (56%). Although the students' achievement throughout this preposition is quite good and above the target of minimum score (56%), it can be seen that there are many errors made during the test.

In this research, it is found out that the errors caused by the incorrect application of prepositions *for* and *to* are categorized as syntax errors. It is because the errors deal with the grammatical functions of prepositions *for* and *to* in order to form a correct and well-performed sentence. Besides, the errors also occur due to the ignorance of rules of prepositions *for* and *to*.

The students' errors in mastering the prepositions *for* and *to* are influenced by several types of errors, which are interlingual transfer, interference, and intralingual transfer.

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Modernism as Projected through the Character of Vladimir in Samuel Beckett's *Waiting for Godot*

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Abstract

Samuel Beckett's Waiting for Godot, a play published in 1948, not long after the break of World War II, displays absurdity through its theme, plot, setting and characters. Despite the postmodern label on the literary work itself, this article assumes that there are ideas of modernism contained within it, projected through the character of Vladimir. Six characters are analyzed in this study. They are Vladimir, Estragon, Pozzo, Lucky, and the Boy. Among these characters, Vladimir tends to be more of a modernist rather than a postmodernist. This is shown in his act of waiting for Godot while the others do not really concern about the relevance of Godot in determining the outcome of their fates. Vladimir rests his faith and hope in Godot, persuading his fellow tramp Estragon to accompany him during his wait. Vladimir's critical thinking and quest for answers give a clear place to stand for the other characters who don't present the importance of logical thinking. Vladimir stands out as a character with modernist values such as anticipating, reasoning, and relevant discoursing.

Keywords: modernism, postmodernism, Samuel Beckett

Introduction

Samuel Beckett (1906–1989) was an Irish playwright, poet and novelist who was strongly influenced by his fellow Irish writer, James Joyce, which resulted in Beckett being considered as the last of the modernists. However, he is also considered as one of the fathers of the postmodernist movement in literature. *Waiting for Godot* happens to be Beckett's first play which was originally written in French (which he then translated into English by himself), published back in 1948 and known for the absurdity of its content. The tragicomedy in two acts was first staged on 19 November 1957 before an audience that consisted of fourteen hundred convicts at the San Quentin Penitentiary (Esslin, 1968: 19).

Considering its publishing period and other features such as existential crisis, identity crisis and absurdity, it can be clearly seen that the play tends to be one of the

postmodern literature. Moreover, *Waiting for Godot* is also a leading play in *The Theatre of the Absurd*, written by Martin Esslin in 1961, a theatrical outcome of postmodernism, which was inspired by Existential philosophy and its view that human condition is basically meaningless (Camus, 1942: 18).

Postmodernism is the term used to suggest a reaction or response to modernism in the late twentieth century. "Modernism began in the 1890s and lasted until about 1945, while postmodernism began after the second world war, especially after 1968" (Abrams, 1993: 118-120). This implies that postmodernism took place after modernism, making it seem like a form of continuity from modernism. In fact, postmodernism does not continue modernism; it is rather a counter-effect of it.

Modernism is based on using rational, logical means to gain knowledge while postmodernism denied the application of

logical thinking. Rather, the thinking during the postmodern era was based on unscientific, irrational thought process, as a reaction to modernism (Abrams, 1993: 120). A hierarchical, organized and determinate nature of knowledge is known as the characteristics of modernism. Postmodernism lacked the analytical nature and thoughts were rhetorical and completely based on belief. The fundamental difference between modernism and postmodernism is that modernist thinking is about the search of an abstract truth of life while postmodernist thinkers believe that there is no universal truth, abstract or otherwise. "In a word, the modernist laments fragmentation while the postmodernist celebrates it" (Barry, 2002: 84).

Postmodernism argues that there is no absolute truth in the universe. Rules of classical literary works are not valid in this case. There is no unity of time, place and action in literary works of postmodernism. Unlike classical literary works, there is no hero. *Waiting for Godot* was written in the second half of the twentieth century and arose similarities between postmodernism and the play.

Although *Waiting for Godot* is admitted worldwide as a literary product of postmodernism, some aspects of modernism are reserved in the play through the character of Vladimir. This article aims at answering these questions: (1) How are Vladimir, Estragon, Pozzo, Lucky and the Boy described in Samuel Beckett's play *Waiting for Godot*? and (2) How does Vladimir project the ideas of modernism among other characters in Samuel Beckett's play *Waiting for Godot*?

Modernism and Postmodernism

Starting with the most general definition of Modernism, the term is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the present (twentieth) century, but especially after World War I (1914-1918) (Abrams, 1993: 118-119). This term is also likely to be related to 'Enlightenment',

another term defining an era where human beings held on to a rational way of thinking in search for a universal truth.

In terms of literature, Abrams stated that Modernism could be defined as a movement due to World War I. The term Modernism is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the present (20th) century, but especially after World War I (1914-1918) (1993: 118-119).

In general, according to Winquist, modernism is the name given to the literary, historic, and philosophical period from roughly 1890-1950, which was marked by the belief in the unity of experience, the predominance of universals, and a determinate sense of referentiality (2001: 251).

Both Abrams and Winquist imply that the idea of modernism was commonly brought out during the first half of the twentieth century. Their theories also mention the term 'universals' or 'universal truth', meaning to convey that the purpose of modernism (in this case, literature) is to create only one truth instead of versions of truth, believing that human experience can somehow be unified in literature. MadanSarup states that

The basic features of modernism can be summarized as: an aesthetic self-consciousness and reflexiveness; a rejection of narrative structure in favour of simultaneity and montage; an exploration of the paradoxical, ambiguous and uncertain, open-ended nature of reality... (1993: 131)

When speaking of pure modernism, Sarup's statement here emphasizes that it is about experimentation and the aim of finding an inner truth behind surface appearance, which is an abstract truth.

While modernist thinking is about the search of an abstract truth of life, postmodernist thinkers believe that there is no universal truth, abstract or otherwise.

Postmodernism argues that there is no absolute truth in the universe. Rules of classical literary works are not valid in these literary works. There is no unity of time, place and action in literary works in postmodernism.

Still about postmodernism in general, as stated by Terry Barrett in Abrams', postmodernism does not merely chronologically follow modernism, it reacts against modernism, and might better be called antimodernism. The term postmodernism is sometimes applied to the literature and art after World War II (1939-1945) (1993: 120).

Following Barrett's statement in Abrams', postmodernism happens to be a breakthrough or to be more exact, a counter towards modernism, in a way that these terms have their own traits and characteristics. The term postmodernism originated among artists and critics in New York in the 1960s and was taken up by European theorists in the 1970s (Sarup, 1993: 131). Sarup in *An Introductory Guide to Post- Structuralism and Postmodernism* wrote that

One of them (the artists), Jean-Francois Lyotard, in a famous book entitled The Postmodern Condition, attacked the legitimating myths of the modern age, the progressive liberation of humanity through science, and the idea that philosophy can restore unity to learning and develop universally valid knowledge for humanity. Postmodern theory became identified with the critique of universal knowledge and foundationalism (1993: 132).

This signifies the deletion of boundaries such as boundaries between art and everyday life, elite and popular culture, stylistic eclecticism and code mixing. So postmodernists assume that there is no reason (universal truth), only reasons (many versions of truth). Lyotard in Sarup also said that in postmodernism there is:

A shift of emphasis from content to form or style; a transformation of reality into

images; the fragmentation of time into a series of perpetual presents. There are continual references to eclecticism, reflexivity, self-referentiality, quotation, artifice, randomness, anarchy, fragmentation, pastiche and allegory (1993:132).

In the context of literature, this implies that the concept of postmodernism has a style of referring to a larger context (the meta-data) outside of its own, repeating things, forming series of scenes which do not define the time nor place and most of the time breaking the conventional rules made up by society (the act of anarchy).

Vladimir (Didi) in *Waiting for Godot*

As the dominating one, Vladimir seriously takes responsibility over his partner, Estragon. Most of the time, Estragon appears to be dependent on Vladimir. Vladimir even once said to Estragon that "It's too much for one man" (Beckett, 1972: 10). This shows Vladimir's personality as a dominating person. Vladimir also worries that if they do eventually part and go their own ways, Estragon would not be able to make it. Vladimir has a scant hope for Estragon's survival since Estragon had been so much relying on him.

ESTRAGON. (coldly). There are times when I wonder if it wouldn't be better for us to part.

VLADIMIR. You wouldn't go far. (Beckett, 1972: 16)

Vladimir's response towards Estragon's intention of parting, actually resembles his idea of Estragon's dependency on him. He knows that Estragon is weak because all this time it is Vladimir who has been taking care of him; he feeds and nurtures him, even comforts him when he wakes up from his nightmares.

Of the two, Vladimir is the more religious one, the truth seeker, while Estragon is ignorant about it and shows more interest in looking at pictures of colorful maps in the Bible instead of the sermons in it.

VLADIMIR. *Did you ever read the Bible?*
ESTRAGON. *The Bible... (He reflects). I must have taken a look at it.*
VLADIMIR. *Do you remember the Gospels?*
ESTRAGON. *I remember the maps of the Holy Land. Coloured they were. Very pretty. The Dead Sea was pale blue. The very look of it made me thirsty. That's where we'll go, I used to say, that's where we'll go for our honeymoon. We'll swim. We'll be happy. (Beckett, 1972: 12)*

Vladimir in fact reads the Bible and is critical about it. He is critical towards the fact that only one of the gospels admits that one of the thieves crucified next to Christ was saved, while other gospels tell none of the thieves were saved (Beckett, 1972: 13). Estragon, on the other hand, did not really care much about why people choose to believe that one gospel instead of the other three.

In their first encounter with Pozzo and Lucky, it is Vladimir who dares to confront Pozzo, making himself appear to be man of the action. He shows compassion towards Lucky's condition.

VLADIMIR. *(exploding). It's a scandal! Silence. Flabbergasted, Estragon stops gnawing, looks at Pozzo and Vladimir in turn. Pozzo outwardly calm. Vladimir embarrassed.*
POZZO. *(to Vladimir). Are you alluding to anything in particular?*
VLADIMIR. *(stutteringly resolute). To treat a man... (gesture towards Lucky)... like that... I think that... no... a human being... no... it's a scandal! (Beckett, 1972: 27)*

He could not stand the sight of Lucky being enslaved by Pozzo for it was inhumane, sickening and scandalous. Vladimir's humanist sense doesn't allow him to bear any suffering that happens around him. He hates to see this, and even interrogates himself "was I sleeping while the others suffered?" (Beckett, 1972: 90). He carries a feeling of guilt, assuming that he has done little or perhaps nothing to improve the miseries of others. He even refuses to listen to stories of Estragon's nightmares.

ESTRAGON. *I had a dream.*
VLADIMIR. *Don't tell me!* ESTRAGON. *I dreamt that-*
VLADIMIR. *DON'T TELL ME!*
ESTRAGON. *(gesture towards the universe). This one is enough for you? (Silence). It's not nice of you, Didi. Who am I to tell my private nightmares to if I can't tell them to you? (Beckett, 1972: 15-16)*

Vladimir is always the one who is strong-willed in waiting for Godot. Everytime Estragon suggests to leave, Vladimir always restrains him with the same reason: because they have to wait for Godot. This happens about seven times throughout the play, showing his commitment in the act of waiting for Godot who might never come.

By the end of Act 1, Vladimir shows his optimism by assuring Estragon that "Tomorrow everything will be better". He is determined that something good is about to happen soon, like the attendance of Godot.

VLADIMIR. *We've nothing more to do here.*
ESTRAGON. *Nor anywhere else.*
VLADIMIR. *Ah Gogo, don't go on like that. Tomorrow everything will be better.*
ESTRAGON. *How do you make that out?*
VLADIMIR. *Did you not hear what the child said?*
ESTRAGON. *No.*
VLADIMIR. *He said that Godot was sure to come tomorrow. (Beckett, 1972: 52-53)*

In Act 2, when that 'tomorrow' comes, Vladimir recalls the events that happened on the previous day about Pozzo and Lucky, the tree and pretty much what they had been doing. Vladimir appears to be the one with the strongest memory of all characters. While others fails to recall past events properly, Vladimir is certain about his own memories. He always ends up reminding Estragon -and Pozzo- whenever they forget things. Once, he said to Estragon "you forget everything" (Beckett, 1972: 48).

Being the more religious and committed one, Vladimir holds on to his belief in salvation. He is certain that salvation is to come, and their savior is Godot himself. At the

end of Act 2, Vladimir states this belief of his about Godot when Estragon persuades him to hang themselves.

VLADIMIR. We'll hang ourselves tomorrow. (Pause). Unless Godot comes. ESTRAGON. And if he comes? VLADIMIR. We'll be saved. (Beckett, 1972: 94)

Another time, Vladimir expresses his happiness and joy in thinking that Godot has finally arrived. Both Vladimir and Estragon were just passing the time, doing nothing meaningful when suddenly they heard voices of people approaching. Triumphant, Vladimir cries "It's Godot! At last! Gogo! It's Godot! We're saved! Let's go and meet him!" (Beckett, 1972: 73)

In the second act, Vladimir tries to convince Estragon to do something. To him, they have wasted plenty of their time just on waiting and arguing and just doing some 'idle discourse'. Vladimir's action is shown in the scene where Pozzo cries for help for someone to help him get up.

VLADIMIR. Let's not waste our time in idle discourse! (Pause. Vehemently). Let us do something, while we have the chance! It is not every day that we are needed. Not indeed that we personally are needed. [...] Let us make the most of it, before it's too late! Let us represent worthily for once the foul brood to which a cruel fate consigned us! What do you say? (Beckett, 1972: 79)

Vladimir realizes that they are wasting their time, and he finally gets bored in just waiting. He considers their act of waiting as 'nothingness' which does not give any meaning to him, unless he makes something useful of his time.

VLADIMIR. We wait. We are bored. (He throws up his hand). No, don't protest, we are bored to death, there's no denying it. Good. A diversion comes along and what do we do? We let it go to waste. Come, let's get to work! (He advances towards the heap, stops in his stride). In an instant all will vanish and

we'll be alone once more, in the midst of nothingness! He broods. (Beckett, 1972: 81).

Vladimir relies more on his ability to think, making it crucial for him to use his intelligence and critical thinking in almost all his (or Estragon's) actions. At times, he even does the thinking for Estragon. In the scene where Lucky is demanded to entertain the others, Vladimir prefers the intellectual diversion in wanting to listen to what Lucky thinks instead.

POZZO. Who! You know how to think, you two? VLADIMIR. He thinks? POZZO. Certainly. Aloud. [...] Well, would you like him to think something for us? ESTRAGON. I'd rather he'd dance, it'd be more fun? POZZO. Not necessarily. ESTRAGON. Wouldn't it, Didi, be more fun? VLADIMIR. I'd like well to hear him think. (Beckett, 1972: 39)

In conclusion, Vladimir is a type of person who has a stronger sense of moral judgment than the other characters, but is still bestowed with a sense of indecisiveness. His constant peering into the hat and his walking back and forth are indications of his restless spirit and a longing for stability. At one point he becomes so frustrated with his lack of action that he nearly despairs. Vladimir is the most committed, the most constant. He reminds Estragon that they must wait for Godot. Perhaps this is simply because his memory is sharper; he remembers many things that Estragon seems to have forgotten.

Modernism in Vladimir in *Waiting for Godot*

Being aware that this thesis uses the New Criticism approach in analyzing the characters and in relating their characteristics to the ideas of modernism and postmodernism, the writer limits the analysis inside the object of the study, focusing on the characters. The analysis refers to only the ideology of modernism and postmodernism

as the extrinsic elements of the object of the study.

In *Waiting for Godot*, Vladimir appears to be the center of the play, in fact playing a role as the hero or protagonist. Though many have assumed that Vladimir and Estragon are both the protagonists, this research shows how Vladimir controls most conversations and even Estragon's motivation in the play.

The analysis of the characters shows how the characters have several points that can define their characteristics and ideas. Vladimir is one of the two main characters who shows dominance over the other, and most of the time does the thinking. Estragon could not really rely on himself to think because he has a problem with his memory (just like the other characters in the play). This implies that Vladimir is the only character who has a good memory.

Previously in this thesis, it has been explained that modernism thinking is based on using rational and logical means to gain knowledge while postmodernism denies the application of logical thinking. Rather, the thinking during the postmodern era was based on unscientific, irrational thought process, as a reaction to modernism (Abrams, 1993: 120). In this section, the thesis discusses the ideas of modernism in Vladimir and also the ideas of postmodernism in the other characters. An overview of the other characters in the play is conducted in order to give a contrast to the character of Vladimir.

1. The Act of Anticipating

The first aspect from Vladimir's modernist ideas to be analyzed is his act of anticipating. From the very beginning of the play, Vladimir shows his determination in waiting for this person or entity named Godot who never shows up, believing that he will eventually come. He has never met this Godot before, and it is strange enough for someone to just be waiting on a person to come without knowing exactly what their purpose of waiting is. Estragon could not tell why he waits for Godot because he only relies on Vladimir to provide him the reason why. All

Vladimir knows is that he waits because he seeks for salvation. Salvation from Godot.

ESTRAGON. And if he comes?

VLADIMIR. We'll be saved. (Beckett, 1978: 94)

Vladimir waits dearly for Godot, his savior, and always restrains Estragon from giving up on the wait. He in fact needs someone to accompany him during his wait, because he knows that he will feel lonely. He even manipulates Estragon to stay with him, telling him that he (Estragon) will never make it alone. Estragon seems quite certain of his intentions of leaving Vladimir, but he remains stuck with him.

Although it seems as if both Vladimir and Estragon are waiting for Godot, the writer finds it differently. The only reason why Estragon still sticks around is because of his dependency on Vladimir, not his pure intentions in waiting the endless wait for Godot. Vladimir takes care of Estragon who frequently suffers from physical pain, and both of them take advantage of this condition; Vladimir has a friend to accompany him during his wait while Estragon has someone to rely on to feed him and think for him.

ESTRAGON. You see, you feel worse when I'm with you. I feel better alone, too.

VLADIMIR. (vexed). Then why do you always come crawling back?

ESTRAGON. I don't know.

VLADIMIR. No, but I do. It's because you don't know how to defend yourself. I wouldn't have let them beat you. (Beckett, 1978: 59)

The conversation above is a very strong piece from the play that can prove how Vladimir is the only one waiting for Godot. Although Vladimir at times seems irritated by the presence of Estragon (even Estragon senses this), he couldn't stand the feeling of being alone. Even when Estragon falls asleep, he wakes him up just because he feels lonely. He uses Estragon's dependency to manipulate him to stay with him.

ESTRAGON. And if we dropped him? (Pause). If we dropped him?

VLADIMIR. *He'd punish us. (Beckett, 1978: 93)*

Estragon really shows his intentions of giving up the wait. He does not really care much about Godot and even assumes that the responsibility to wait for Godot rests on Vladimir. At the end of each Acts, it is Vladimir whom the Boy approaches and delivers Godot's message to. This makes it even clearer that Vladimir has the role of waiting for Godot. Estragon even mentions Godot as "your man" to Vladimir, giving the impression of being satirical and leaving it all up to Vladimir to take actions (Beckett, 1978: 21).

Modernism emphasizes experimentation and the aim of finding an inner truth behind surface appearance (Sarup, 1993: 131). Vladimir has the need to prove that Godot will eventually show up and offer him the salvation he has been waiting for. Although Godot remains unseen, Vladimir wishes to see him in person one day and finally unveil Godot, who is an abstract truth.

2. The Act of Reasoning

The next modernist aspect of Vladimir is his act of reasoning, or, in other words, thinking. Vladimir shows interest in thinking, and makes it a good habit of his. He often contemplates conditions or circumstances, wanting to find out the reasons why these things occur. Thinking, is an activity which keeps Vladimir sober and conscious most of the time, and he needs to maintain this to put life into his actions.

Modernist people concern more about *how* they see rather than *what* they see (Barry, 2002: 82). So the main question is "how" or "why" instead of just "what". The characters in the play, except for Vladimir, show their disinterest in thinking. Apart from the difficulty they go through in recalling past events, they tend to just give up on thinking or not try hard enough to even do it. Lucky does not think for himself because it is Pozzo who gives him orders, telling him what to do. Once he thinks, only nonsensical words come out (while Pozzo calls this "thinking"). Pozzo even stopped Lucky's action of *thinking* by

removing the hat from Lucky's head exclaiming "there's an end to his thinking!" (Beckett, 1978: 45).

Pozzo does not go far in thinking because he has a short span of focus, forgetting his purposes due to any smallest distraction. He tends to ignore having to do reasoning for his actions, intentions or his conditions. He sometimes asks questions but does not really mind if they are answered or not. Here, Pozzo shows characteristics of being postmodern, lacking the analytical nature and having rhetorical thoughts (open ended questions). There is a time when Vladimir is trying to find out the reason for Pozzo's blindness, repeatedly asking Pozzo why. Pozzo then bursts into fury, expressing his feeling of being tormented by questions. He doesn't care why he has gone blind or why Lucky is dumb, because for him, to ponder these things is just a waste of time (Beckett, 1978: 89).

The moment when Pozzo offers to put Lucky on a show to entertain the tramps, Vladimir chooses to hear him think while Estragon is interested in seeing him dance (Beckett, 1978: 39). This adds to Vladimir's act of reasoning, wanting to know how others think.

Vladimir takes thinking seriously. He tries to explain to Estragon that there is nothing wrong in thinking. What is wrong is to "have thought", in other words, only guessing and relying on mere belief.

VLADIMIR. *When you seek you hear.*

ESTRAGON. *You do.*

VLADIMIR. *That prevents you from finding.*

ESTRAGON. *It does.*

VLADIMIR. *That prevents you from thinking.*

ESTRAGON. *You think all the same.*

[...]

VLADIMIR. *We're in no danger of ever thinking anymore.*

ESTRAGON. *Then what are we complaining about?*

VLADIMIR. *Thinking is not the worst. [...]*

VLADIMIR. *What is terrible is to have thought. (Beckett, 1978: 64)*

The Boy does not show much effort in thinking or reasoning. When being asked, most of the time he only gives short answers, simply by saying “yes, sir”, “no, sir”, or even “I don’t know, sir”. Vladimir gets frustrated when conversing with the Boy because he (the Boy) doesn’t seem to have initiative in thinking of anything else to say apart from answering questions. Every time Vladimir stops asking questions, the Boy only remains silent.

3. The Act of Relevant Discoursing

The third modernist idea to be analyzed is Vladimir’s act of relevant discoursing. While the previous discussion concerns about the act of reasoning or thinking, this part discusses the type or manner of conversations that are developed from Vladimir’s reasoning. So in order to express ideas and thoughts, a discourse or conversation can be one of the ways to do it.

Throughout the play, from the beginning until the end, Vladimir and Estragon pass the time by conversing with each other, sometimes getting into a debate or argument, then talk about random things and so on. They seem to always find something to talk about, whether it makes sense (relevant) or not. For Vladimir, it is crucial to find something worthy enough to talk about so that they don’t pass the time in doing *nothing* useful.

Reasoning is a must for Vladimir, but only doing it without considering the discourse to be relevant is not good enough. His words and actions have to be meaningful and purposeful, otherwise he will only think of himself as useless, worthless and idle. That moment when he hears Pozzo’s cry for help, he becomes enlightened and right away figures out something to make out of it.

VLADIMIR. Let us not waste our time in idle discourse! Let us do something, while we have the chance! It is not every day that we are needed. Not indeed that personally we are needed.

[...]

Let us make the most out of it, before it is too late! Let us represent worthily for once

the foul brood to which a cruel fate consigned us! What do you say? (Beckett, 1978: 79)

Vladimir supposes that he has been wasting his time doing idle discourse with his partner Estragon, blathering about irrelevant things that do not improve their current state of being. These things they talk about such as the story of two thieves or a man who went to a brothel house, memories of good old times and even plans of committing suicide. They even play roles as Pozzo and Lucky, take a boot on and off, peer into hats and sing or sleep. Both Vladimir and Estragon labor themselves in these idle discourses and activities, but eventually, Vladimir gets fed up doing this and realizes that he should be doing something else more important.

VLADIMIR. Well? What do we do? ESTRAGON. Don’t let’s do anything. It’s safer. (Beckett, 1978: 18)

VLADIMIR. You’d rather be stuck here doing nothing? ESTRAGON. Yes.

VLADIMIR. Please yourself. (Beckett, 1978: 71)

At the point when Vladimir comes to realize their being idle, he then tries to think of something to do. On the other hand, Estragon seems to put aside the need to make something useful and meaningful out of their time, instead, when he (Estragon) feels bored or hopeless, all he thinks of is just to fall asleep, leave or just commit suicide. He’s only bored waiting and runs out of things (anything) to do.

Pozzo and Lucky only happens to pass by from nowhere to nowhere and not really do anything distinctive from what Vladimir and Estragon have been doing, which is the act of pointless blathering. Pozzo and Lucky talk about things but do not make up their minds of what to do, only to just be going “on” and Vladimir and Estragon to just be “waiting for Godot”. They all just go back to the start; Pozzo not sure where to go and the tramps not sure what to do.

VLADIMIR. We wait. We are bored. (He throws up his hand).

*No, don't protest, we are bored to death,
there's no denying it. Good. A diversion
comes along and what do we do? We let it
go to waste. Come, let's get to work!
(He advances towards the heap, stops in
his stride).*

*In an instant all will vanish and we'll be
alone once more, in the midst of
nothingness!
He broods. (Beckett, 1978: 81)*

Vladimir feels that they should not waste a good chance to finally do something useful, a purposeful action to save them from their deadly boredom and state of nothingness. Vladimir needs to prove himself worthy for once and not get carried away in idle discourse during the wait.

Closing Remarks

The second objective is to reveal the ideas of modernism in Vladimir. As said previously in this thesis, Vladimir seems to be the only sane person among the other characters. Though perhaps Estragon could also be counted as being sane, Vladimir is one step ahead of him due to Estragon's defective memory. He has shown signs of being the odd one, having different a different behavior and point of view. He is the only one determined to wait for Godot because he believes in salvation and that Godot is his savior. He gets frustrated when he comes to think of nothing meaningful to do. Vladimir contemplates the Bible while Estragon only admires it from the interesting looking pictures in it. When nobody remembers anything that happened on the previous day, he is the only one who can recall his memories and feel confident to rely on them. He also questions the reality at them time he becomes frustrated; he wonders if he is sober or asleep.

From the result of the analysis, the ideas of modernism in the play can be seen through the character of Vladimir marked by his acts of anticipating, reasoning, and relevant discoursing. Through Vladimir, the postmodern play itself is able to convey its ideas of modernism by creating a contrast between the two ideologies; between Vladimir and the rest of the characters.

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A Mother's Involvement in Preserving Patriarchal Power in Anita Desai's *Fasting, Feasting*

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Abstract

The issue of women's oppression is an actual issue which provokes endless discussion. This issue is the domain of feminist's struggle until now. There are many theories of feminism in literature. This article employs psychoanalytic feminism approach to examine the relation between women's oppression and women's psyche to finally reveal that a mother (Mama) is involved in preserving the power of patriarchy in the family through her typical treatments toward her daughters (Uma and Aruna). Three conclusions can be drawn. Firstly, Mama is depicted as a narrow-minded, insecure, and status-oriented woman. Uma is an alienated, inferior and curious daughter. Aruna is a superior, status-oriented, and beauty-addicted daughter. Secondly, Mama's treatment reflects patriarchal values. She prioritizes her son to get nutritious food and qualified education. Mama burdens her daughters with great responsibilities to take care of the house, gives them less freedom for self-expression, and teaches them that women's self-worth is determined by their physical attractiveness. Thirdly, there are two factors underlying Mama's involvement in preserving the power of patriarchy. The first factor is the influence of her mother who made distinctive treatments based on gender toward her children. The second factor is the influence of tradition that addresses child-rearing responsibilities to mothers. Fathers only set the rules, they do not participate in this duty. Mama passes this role down to her daughters. As a result, she is involved in preserving patriarchal power.

Keywords: patriarchal power, psychoanalytic feminism, Anita Desai

Introduction

Every human was born in a family. They grow up in a family, by nature they want to build a family and spend their life with their loved ones in the family. Throughout history, family holds a prominent role in shaping human life. Lawrence Wilson, MD, an activist of children development, gives the reason as he states,

The family unit – principally a man and a woman living together in harmony and peace – is and always will be the basic social organization or unit of any society. This relationship alone provides stability in a sexual, emotional, intellectual and social way as no other can (drwilson.com, 2013).

The existence of all human beings starts without doubt in a family. Family is a place where they can find love and establish their existence. Undoubtedly, family is valued as the best place to get a great happiness in life.

However, family can also be felt as a hell for some people. Instead of being a source of happiness, it can turn to be a source of terrors. This condition may occur when its members no longer feel accepted, loved, and find their existence as human beings. The loss of harmony in a family is marked by conflicts among its members. This chaotic condition is illustrated in the Bible as Jesus said, "They will be divided, father against son and son against father, mother against daughter and daughter against mother, mother-in-law against her daughter-in-law and daughter-in-

law against mother-in-law" (Luke 12:53). The happiness turns into bitterness when there are many conflicts of interest within family members. Mismanaged conflicts create great harm on the relationship among them and finally lead to a family breakdown.

Parents are considered as the key persons behind either harmony or destruction of their family. Due to their position and authority, they are highly demanded to resolve various conflicts in the family. Parents also have a major role to form their children personality. As a famous proverb says, "Like father, like son," parents themselves are the role models for their children. Karen Stephen, an instructor of children development argues, "Children in general do tend to grow up to be a lot like their parents. Social scientists and genetic researchers have identified many cycles that loop from one generation to next" (easternflorida.edu, 2015). Thus, parents' behaviors are primary influences on developing good characteristics of their children. If they want their children grow up to be good persons who faithfully hold the principles of equality and justice, they should make themselves the models of these values.

A question may appear, "Can equality and justice really exist in a family?" Up to now, most families in the world still adopt principles of patriarchy. They do not accept equal status of women and men in family life. In patriarchal societies, the figures of father take control over women and children in the family. It is difficult to eradicate the system since it has been deeply rooted in human culture.

Patriarchal societies put men on higher position while women on the lower rank. Women become second-class citizen since they are considered as innately inferior to men, less intelligent, less rational, less courageous and so forth. Patriarchal system frequently disadvantages women psychologically, socially and economically. This condition is portrayed in Anita Desai's Novel, *Fasting, Feasting*. The novel is divided into two parts. The first part focuses on the life of Uma, the eldest daughter of a middle class family living in a small town in India.

She is neither attractive nor bright. Her father takes all decisions about the family matters including his children's lives. Her parents, whom she perceived as an inseparable entity, 'Mama Papa', treat her inhumanly. They see Uma failed in meeting their high expectations about a perfect daughter. The second daughter of the family, Aruna, is more beautiful, intelligent and confident. Even though the parents also show little care on her, she seemingly has a better luck. Marriage proposals from wealthy men pour in for her. Apparently, Mama is prouder of Aruna than of Uma.

The second highlights the life of Arun, Uma's youngest brother. He is very lucky for getting support from his parents to pursue a higher education in America. When he lives in an American suburban family, he notices the only daughter of the family, Melanie, suffers from bulimia. She lacks attention from her parents.

Desai's *Fasting, Feasting* actually reflects different side of a home in male-dominated societies. As depicted in the story, in such societies family becomes a source of terrors than a comfort shelter especially for daughters. Uma, the main protagonist tries hard to get freedom in her own family, but her attempts bring nothing than failures. The father only concerns about Arun, the only son of the family. He frequently criticizes and neglects Uma, because of which Uma feels abandoned, lonely and depressed. Mama who is expected to run her role as her children protector unexpectedly appears as a combatant strengthening Papa's dominance in the family.

It is quite interesting to know why a mother can position herself as the extension of the oppressor and why she refuses to show solidarity and compassion to her own daughter. Those questions may appear due to the fact that as a woman living in a patriarchal family, she is indeed a victim of patriarchy. The concepts of men's power still exist in Indian families today. Up to now, Indian women struggle for freedom and equal status. After marriage, Indian women must directly face some difficulties. It is stated that

In certain parts of Indian society, women are conditioned from birth to be subservient not only to their future husbands, but also to the females in their husband's family especially, their mother-in-law. Accordingly, the surrounding society mandates a woman's obedience to her husband and her in-laws. Any disobedience would bring disgrace to both, the wife herself and her originating family, and might lead to the woman being ostracized and neglected by her very own family and in her own home (saarthakindia.org, 2015).

It is also interesting to know what women feel while they are living under men's power regarding to their position as a wife. This condition may further affect their attitude toward their children – daughters and sons of patriarchal families. However, the relation between the figure of mother and son in *Fasting, Feasting* is not discussed further since the focus of research deals with mother- daughter relationship. The relation between the female characters, Mama-Uma-Aruna, is more explored as it is closely related with the research focus.

In order to find the answer, a psychoanalytic feminism approach is absolutely needed since it helps to comprehend relation between women oppression and human's psyche. In this study, Mama's characteristic to faithfully stand for the oppressor is analyzed by revealing internal factors behind her acts. As Michael Ryan says,

Our self are complex, and they are not what they appear to be. Our conscious awareness is only part of what our "self" is. Our past, our personal history, is crucial in determining what we are, yet it exists for our consciousness only as fragments of memory. The practice of psychoanalysis aims to recover the past events and relationships have shaped us, it allow us to take control of things that might have control over us because we are unaware of how much influence they exert on our current behavior (2012: 44).

His approach is a good guidance to understand the complexity of mother

personality in patriarchal societies. Through the perspective of psychoanalytic feminism, mother's involvement in preserving patriarchal power can be understood thoroughly and deeply. This study attempts to find out the answer to the following questions: (1) How are the female Indian characters, Uma-Mama-Aruna, described in Desai's *Fasting, Feasting?*; (2) How does Mama's treatment toward Uma and Aruna reflect patriarchal values?; and (3) What underlies Mama's involvement in preserving the patriarchal power?

On the definition of psychoanalytic feminist criticism Naomi Schor defines that "[the criticism is] centering on the oedipal relationship (mother- daughter, and less frequently, father-daughter) as they are represented in works of literature" (1981:204). This approach cannot be separated from the theory of psychoanalysis firstly introduced by Sigmund Freud. According to Freud, women's powerlessness come from the absence of a penis alone. In his theory, Freud does not consider the influence of cultural background as an important factor in forming feminine personality. He concludes that gender is biological. Many feminists criticize the classical theory of psychoanalysis due to the absence of women's perspective of their own life. They argue that women's powerlessness to men has little to do with women's biological differences, rather it is closely related to the social construction on femininity (Mciver, 2009:3).

This research specifically uses Nancy Chodorow's theory on psychoanalysis which provides method to investigate and understand how people develop and experience themselves and other. About Chodorow, in her thesis Victoria Mciver points out

Chodorow revised Freud's theory by critically evaluating the formation of feminine and masculine identities". She examined how gendered subjects, boys and girls, are produced, not on the basis of anatomical distinction between the sexes, as reflected in Freud's theory of sexuality, but on the basis of object relationships

and the cultural construction of family dynamics (Mciver, 2009:14).

Theory of Patriarchy

Andrew Edgar and Peter Sedgwick define patriarchy as “The way in which societies are structured through male domination over and oppression of women. Patriarchy therefore refers to the ways in which material and symbolic resources (including income, wealth, power) are unequally distributed between men and women, through such social institution as the family, sexuality, the state, the economy, culture and language (1999:269).

In patriarchal societies, power is associated with men’s special property. In a small scope, family structure, the power and authority to control all of the family members remain entirely in the hands of men. On the contrary, women are kept away from the power system. They are placed in condition of being oppressed in which prompts “the feeling of powerlessness, discrimination and experience of limited self-esteem and self-confidence” (Sultana, 2011:7). It is an indisputable fact that men benefit in all things from patriarchy. Conversely, women are suffered due to their unfavorable and inferior position in all fields.

Particularly in India, the country where the story takes place, women are oppressed throughout their lives because the rules, social mores and values mostly stand for men’s favor. On the their article about the real practice of patriarchy in India, Pamela S. Johnson and Jennifer A. Johnson state,

India is a society governed by a system where males hold the power include feticide, the disproportionate gender ratio, the fact that most women are not allowed to be employed, and the belief that from birth until death a woman’s role is to serve men. It is recognized that patriarchy and the control and dominance of women by men have significant roles to play in the violence perpetrated against women (2001:1053).

In this country, daughters are often regarded as burdens. Conversely, sons are regarded as investment. The poor judgment on women is deeply rooted in Indian tradition, known as the dowry system. Dowry is one way flow of goods from bride’s family to grooms’ family as compensation for the groom’s family for taking on the economic burden, i.e. the bride (Johnson, 2001:1056). It is the answer of why sons are highly valued by Indian family than daughters. Through them, the family receives dowry which they themselves may determine the amount. Johnson (2001:1056) adds “... most often it is the groom’s family that sets the dowry. It is believed that the larger the dowry offered, the better the bride’s family appears to the community at large. Large dowries also assure that more desirable husbands can be found”.

Boys and girls of Indian family mostly receive unequal treatment in term of educational opportunity. Women are dependent economically on men. Girls are prepared for marriage, not for becoming earning members of their family. Then, education is not seen as women’s basic necessity. On this matter Ramandeep Kaur proposes,

In most of the families, boys at home are given priority in terms of education but girls are not treated in the same way. Right from the beginning, parents do not consider girls as earning members of their family, as after marriage they have to leave their parents’ home. So their education is just considered as a wastage of money as well as time. For this reason, parents prefer to send boys to schools but not girls (mapsofindia.com, 2013).

Women receive less opportunity to develop their minds and talents because patriarchal societies want to keep them subordinated in a number of ways.

Historically, the principle of patriarchy has been fundamental to every segment of human life. Patriarchal concepts exist in social, legal, political, and economic organization of all nations and absolutely also in literary works. There are many stories

which take patriarchal society as the setting and women's oppression as the theme. Literature can be used as a means to construct the idea of men-domination over women. Nevertheless, literature can also be used as a means to reconstruct the idea about male-power and spread the idea of women's freedom.

Mother-Daughter Relationship

Mothers and daughters have a complex relationship. Mothers are daughters, and daughters have a potency to become mothers. Commonly mothers want to change her daughters to be like them, even to be their role models. Nancy Chodorow as quoted by Hirsch states,

Mothers identify more strongly with female infants, seeing them more as extensions of themselves, whereas they encourage boys to become separate and autonomous. Ego boundaries between mother and daughters are more fluid (1981:206).

Through self-identifying to their daughters, mothers promote differentiation based on gender toward their children. Mothers and daughters are connected strongly to each other. The condition results in a problem of separation and individuation for daughters (Chodorow, 1974:48). Therefore, it is difficult for daughters to express their true self – their own personality, without their mother's shadow.

The close relation between mother and daughter is expressed clearly in mothering. According to the tradition in most societies, mothers are the ones who should be responsible for child-rearing. Fathers, on the other hand, are free from this duty. They only set the rules. The condition is described by Adrienne Rich when she says that motherhood is actually an institution in patriarchy. It is unique female experiences shaped by male expectations (Hirsch, 198:206). The task of child-rearing is passed down from mothers to daughters. Judith Arcana, as quoted by Hirsch, says, "[what] all our mothers teach us is what they have learned in the crucible of sexism. They cannot

give us a sense of self-esteem which they do not possess" (1981:213). A mother who adopts patriarchal mindset in raising her daughter may produce a daughter who potentially adopts the same mindsets. The mindset turns into real action when the daughter becomes a mother. In other words, a mother with low self-esteem presumably emphasizes women's powerlessness and limitation on her daughter.

Mothering can be seen as a device to spread the concept of women's secondary status. Commonly, mothers teach their daughters about women's roles which are mostly related to domestic sphere. Nancy Chodorow points out, "in mothering, a woman acts also on her personal identification with a mother who parents and her own training for women's role" (2002:13). A woman who finally becomes a mother undergoes dual identification process, with her own mother and with her daughters. The treatments toward her daughter are largely formed by the experience she had before with her mother. Therefore, women's oppression is like a cycle, always repeated again and again, from generation to generation – from mothers to daughters.

Mother-daughter relationship has become a major theme in many literary works. It might happen for the reason that all women writers are daughters, and many of them are mothers. Their natural fascination with the emotional bonds between daughters and mothers has led them to create stories about complex and varied relationships of mother-daughter. Hirsch states that, "the story of mother- daughter relationships has been written even if it has not been read, that it constitutes the hidden subtext of many text" (1981:214).

The Description of Mama, Uma, and Aruna

Mama as a Daughter

As a daughter of patriarchal family, Mama is acquainted with poor attention and limited condition. In her family, sons deserve

all the best, while daughters do not. Mama recalls, "...in my days girls in the family were not given sweets, nuts, good things to eat. If something special had been bought in the market, like sweets or nuts, it was given to the boys in the family" (6).

She also was conditioned to be less educated and less experienced. Her parents restricted her from getting formal education. They only got a tutor to teach her some skills which she took no interest in and consequently she has limited sphere of thinking (18). Mama believes she is not capable to build a living outside the house. She thinks that the happier place for a woman is at home (22). She grew up to be a narrow-minded woman.

Mama as a Wife

After Mama gets married, apparently the condition does not change. She still lives within a community in which only men can hold positions of power and prestige. Mama believes that marriage is the ultimate goal of women. She cannot stand for independent life performed by other female characters in the story. She dislikes Mira-masi who bravely expresses her freedom by taking a spiritual journey as a Shiva worshipper. She also dislikes Dr Dutt, an unmarried woman whose life is dedicated to education and career (141). She always refuses ideas that seem too modern. She perceives those ideas as serious threats to traditional values. In her opinion, all Indian women must tie themselves in a marriage, and domestic affairs. By doing so, they take responsibility for keeping the tradition.

In *Fasting, Feasting*, Mama is portrayed as a submissive wife. Papa plays significant role which shape this characteristic. Coming from a very poor family, he worked very hard to climb the social ladder and made a better life for himself and his family. Authority, wealth and social status are crucial to him (5). Papa ignores anyone who dares to challenge his power and authority. These conditions form Mama's behavior day by day. She totally accepts Papa's authority over her otherwise she will lose him.

The characteristics of Mama as a submissive wife is presented by Desai through her action and reaction toward Papa's will. She makes hard effort to fulfill Papa's need. Furthermore, she allows him to take leadership in their relationship. She rarely speaks up her mind because she believes Papa's words are more than enough to describe her mind and feeling.

She knows that a woman will not be valued as a good wife if she cannot produce a male heir. When Arun is conceived, Mama feels the pregnancy is painful that she is about to terminate it. Since Papa wants a son she accepts the pain. She wants to perform her submission and make him satisfied.

More than ever now, she was Papa's helmet, his consort. He had not only made her his wife, he had made her the mother of his son. What honor, what status. Mama's chin lifted a little into air, she looked around her to make sure everyone saw and noticed. She might have been wearing a medal (31).

However, in reality Mama has another intention behind her sacrifice. She is actually trying to raise her social status to be 'the mother of a son' (15).

In *Fasting, Feasting*, Desai also seems to present Mama as a status-oriented person. She provides description of Mama's struggle for enhancing social status. Being a wife of an attorney brings about a feeling of being more important than other women. She manages her look very carefully to look matched with Papa. Mama has excessive concerns with her appearance especially when she accompanies Papa attending special occasions. Her purpose is to make him proud of having her as a wife.

Her submissiveness actually does not come from her true respect to Papa. Rather, it comes from insecure feeling in the relationship with him. She actually keeps an inner struggle for seeking her own power in the structure of patriarchy. She fears of being rejected by Papa and the community. She is certain that her value merely depend on how

well she is able to do what is required by her husband.

From the above description, it can be concluded that Mama actually hides a feeling of insecurity. This feeling can be identified through some clues.

The first clue is her anxiety to make mistakes. It can be seen from how she treats Arun in order to please her husband. Mama developed a nervous fear of Arun's feeding: the exercise always left her spent, and after it she still had to face Papa's interrogation regarding its success or failure (32).

The second clue is her tendency to repress her own interest. When Papa goes for work, Mama often slips away to play cards games with other women in the neighborhood. It is the only chance she can laugh loudly and show her playful side. However, when Papa gets home, she pretends that she did not leave the house that day (7). In such an occasion and only among a group of women she knows well, Mama dares to slightly express her interest. Above all, by observing her actions a conclusion can be drawn. Mama has a serious problem to show her true self.

Mama as a Mother

Mama is depicted as an unfair mother. She gives unequal treatment toward her daughters and her only son. Since his birth, Arun becomes a great pride of Mama. Because of his presence, Mama gets honorable status as 'the mother of a son' (31). Uma and Aruna are treated as burdens. Both of them receive little cares poor from their parents. Mama encourages Uma and Aruna to be familiar with limited condition in all aspects. She wants them have similar experiences with her own experience as a daughter.

Having not gone to school herself, she strongly objects to Papa's decision to send Uma and Aruna to a convent school. She shouts, "What ideas they [the nuns] fill in the girls' head! I always said don't send them to a convent school. Keep them at home, I said – but who listened?" (29). She has a belief that

their best place is at home, and their value is in domestic abilities. Nevertheless, she supports Arun to get higher education abroad. She considers it as future capital for increasing social status of the family. Then, from her utterances can be concluded that Mama does not see the importance of education for her daughters. She is not aware the main purpose of education – to liberate human's mind.

As a mother, Mama wants her daughters have the same qualities like hers. She teaches her daughter the importance of being a submissive wife. After Anamika, Uma's cousin, got miscarriage, Uma thinks it is better for her to live with her parents than with her husband's family. Uma and Aruna know that Anamika has been betrayed regularly by her husband and mother-in-law. Surprisingly Mama shows different reaction to this case. She insists that Anamika must not leave her husband although her life is threatened (71).

Mama gives more attention on the social status of her daughters' suitors. Their status is assumed as something more important than their personal qualities. She hopes her daughters marry into a respectable and wealthy family. Despite Uma's clumsiness may give rise difficulties to find a husband, Mama still concerns with seeking a man with good social or economic background for Uma. The first suitor comes from Mrs. Joshi's relatives. She is interested more in his work in 'the leather business' than in his characteristic (75). The second suitor impresses her due to his origin – 'a merchant family' (81). While the third man makes her interested for he is written in the newspaper as a man 'working in the pharmaceutical business, a travelling salesman who receives a commission in addition to his salary' (87). She takes for granted that those men are good. She never asks who they are. She never ponders whether they are willing to love and accept Uma or not. The above description strengthens the characterization of Mama as a status oriented person.

Based on Phelan's theory about three components composing characters the mimetic, synthetic and thematic, a conclusion

can be drawn. The character of Mama can be the image of a real and possible woman living in a patriarchal society even though the character is literary constructed. Through the description of Mama as a woman, a wife and a mother, reader can get the insight how patriarchal values contribute in shaping women's life and personality.

Uma as a Daughter

She is the victim of unsympathetic characters – Mama and Papa, who are deeply interested in increasing their wealth and status. They control their children life by creating strict rules because of which the children live under pressure. Uma is assessed as a threat of the family status. Hence, they expect a lot from Uma without considering her ability to meet their demands. Uma can have neither privacy nor intimacy.

Her days as a daughter are marked by feelings of lonely, unloved and unaccepted. Her parents have a major role to create the experience of alienation. Uma is considered the child who has put the whole family to live in shame. Mama says sharply, "You, you disgrace to the family-nothing but disgrace, ever!" (53). They cannot see something good in her which make them proud of her. Rather, they only find failures and weaknesses. She is imprisoned in her house because the parents for three times fail to find a husband for her.

The parents apply different treatment to Uma and her siblings – Aruna and Arun. Regarded as the family's disgrace, Uma receives little care. She does not get proper treatment for her myopic eyes (110). The parents support Arun to pursue 'the best, the most, the highest' education in USA (118). They also allow Aruna to continue her study in a nearby school although she takes no interest in it. By contrast, Uma should end her study at class eight despite her enthusiasm for going to school. Thereafter, she is forced to spend her life to be an unpaid housemaid for her own parents. She loses much time for herself.

Mama and Papa limit her freedom to speak up her mind. It happens when when Dr Dutt offers her a job in her medical institute.

Mama refuses the job by saying, "... as long as we are here to provide for her, she will never need to go to work" (143). Uma is not allowed to state her decision whether she agrees or disagrees with the marriage arranged for her. Rather, she is forced to accept all decisions made by her parents even if it is related to her own future.

The parents limit Uma's right to build friendship with people outside their house. Mama actually does not object Uma visiting the neighbors as long as it is not too often or without her knowledge (129). If Uma breaks this rule, Mama will try to show her friend's flaws.

Uma is less confident to state what she wants to her parents even for very simple things. When she accompanies Mama walking in the park, all at once, she hungrily smells roasted nuts and cooked gram. Instead of asking Mama to buy the food for her, she prefers to say nothing (13). Uma is fully aware as a girl she does not deserve good food she likes.

As a mistreated daughter, Uma never finds courage to fight against her parents' rule that she deserves building her own life. Uma likes living in the ashram with Miramasi who kindly introduces a life she dreams of. However, when her parents order Ramu to bring her back, Uma feels powerless. She is unable to act on her behalf. Hence, she obeys their decision despite her enthusiasm to build a new life with other pilgrimage (62). Uma thinks various ways to escape from her bitter life. She often feels trapped in her own house – lonely and unloved.

She ever begs Mrs. Joshi to adopt her soon after Moyna, Mrs. Joshi's daughter, moves to another city for work (131). Uma cannot visualize the idea of escape in the form of a career. On a trip to a river, she jumps off the boat into the river. She lets the current washes over her body and wishes she would not be saved (110). All of her efforts to get rid from the misery end in vain.

Uma as a Wife

Uma does not really know who is her husband. He is chosen by Mama and Papa. She is unsure that her marriage will bring her into a happy life. Readers can read this clue from her thought while she is seeing her husband's act in the wedding ceremony. The ceremony wound on at its own ponderous pace. Finally the sullen bridegroom broke in and said curtly to the priest, "Cut it short, will you – that's enough now. The priest looked offended, Uma was mortified. If he could not even tolerate the wedding ceremony, how would he tolerate their marriage? (90).

Her suspicion is proven right after the wedding is over. Harish never touches her after they get married. He leaves her with an excuse that he should go to Meerut for work (91). It hurts her dignity as a woman.

Living with Harish's family gives her another problem. Just like in her own family, Uma also has to accept an experience of alienation. While joining her in-laws in the kitchen she hopes that they will speak directly to her and ask questions of her. Rather she notices that "they talk to each other, in lowered voices, but still loud enough for her to hear their remarks on her clumsiness, her awkwardness, her clothes and her looks" (92). In front of her husband's family, Uma feels unworthy. She is treated inhumanly as an object and valued only based on her poor physical appearance.

Her self-pride shattered when Papa comes and gives her shocking news. Papa tells her that Harish was already married. He has a wife and four children in Meerut. Harish needs the dowry to save his pharmaceutical factory (93). After being cheated by her husband, Uma keeps 'her head wrapped in her sari in an effort to screen her shame' (94). Her act can be interpreted as an effort to protect herself from being judged as an ill-fated woman.

Aruna as a Daughter

Even though Aruna is used to get compliments for her achievements and beauty, she still feels not really loved and

accepted by her parents. Mama and Papa idolize Arun, the only son of the family. There is no likelihood for Aruna to get big attention from them, as big as what is given to Arun. More over because of the custom of 'dowry', as a daughter she is valued as family's burden. It evokes in her a feeling of low self-esteem.

The characteristic of Aruna develops as the plot develops. At first, Aruna can keep her objection toward her parents' unequal treatment. She never shows it explicitly. When she grows up to be a beautiful young girl she becomes aware of her power. She dares to break her parents rule. She insists to wear a pearl necklace when she goes to watch matinee movie in the Regal cinema (14).

After she marries a very wealthy and respectable man, her objection turns to be a rebellion against her parents. She makes a distance between her and the parents whom she views, do not really love and accept her. Aruna hardly struggles for a better life, free from anything making her feels unloved – her own family. After she leaves the parents to follow her husband living in Bombay, she becomes more concerned with Arvind's family than with her own. She rarely comes to visit her parents (103). Should she come, she arranges her visit "at long intervals so that every time they saw the children, they had turned into strangers again and were unrecognisable" (103). Therefore, the separateness becomes stronger.

She proves her quality by becoming a fault finder. She complains to Mama, "Why have you washed your hair in the middle of the morning? Couldn't you do it at night instead of sitting here with it all open? It looks so *sloppy!*" Dashing into kitchen she complains how the cook makes salad. "All he does is slice up tomatoes and cucumbers and unions and spread them flat on the plate – where's the dressing?" (108). Her words show her arrogance.

Aruna tries to affirm her differences with her family. Aruna sees the family in a new outlook. She considers them very backwards and country so that she addresses her family

'villagers' (105). In her letter to her parents she describes her new life as the wife of a rich man. She tells them in detail the property she has now.

These were the words that Aruna used in her letters. They were not words anyone in their town used, either because they did not know them or because nothing in their town merited them. But such words, such use of them did seem to raise Aruna to another level (103). Through that ways Aruna proclaims that she has already stepped a higher level of position. Having a higher status than her parents' status is a way to show them how precious she is.

Aruna as a Wife

Aruna's superiority complex also can be observed in her life as a wife. She tries to build a perfect self-image in front of her husband and his family. To realize her dream, she hides her family flaws. She feels ashamed for Uma getting seizure in front of Arvind's family. Desperately she says to Mama, "She should be put away, locked up (102). Aruna really concerns about what Arvind's family may think of her. To build a perfect image as a remarkable woman, she insists on every detail of her wedding day.

Then, she arranges her wedding day at Carlton Hotel to be a sophisticated and westernized wedding which nobody in the city has ever done. She aims to make Arvind and his family impressed.

Aruna is very proud of being Arvind's wife. It is not only because he is a respectable man but because he can bring her into a comfortable and luxurious life that other women do not have. Her proud can be seen in how she describes her life with Arvind.

Aruna was whisked away to a life that she had said would be 'fantastic' and was. Arvind had a job in Bombay and bought a flat in a housing block in Juhu, facing the beach, and Aruna said it was 'like a dream' (103)

The words 'fantastic' and 'like a dream' are important clues to interpret her

satisfaction of her new life. Aruna is obsessed to be acknowledged as a good wife, and a good in law. Aruna cares more about his family than her own.

When she brings along her mother-in-law and Arvind's relatives to bathe in the holy river she forces Mama and Uma to be good host. They both are demanded to fulfill all their needs according to their high standards (104). She takes this way in order to secure her position within Arvind's family.

Even though she is proud of being Arvind's wife, Aruna also often criticizes him. She scolds him for having spilt tea in his saucer, wearing shirt which is not matched with the trousers or coming to dinner with his bedroom slippers. Aruna places herself as a model of perfection through which Arvind admits her perfection.

From her moral, dispositional and emotional qualities readers can read the signs that she is obsessed with self-importance. She maintains a feeling that she is better or more important than other people.

The Reflection of Patriarchal Values on Mama's Treatment toward Her Daughters

Patriarchal values are reflected in Mama's unfairly treatments to Uma and Aruna through the following contexts:

Son Preference

Sons are highly valued in Indian families. Indian patriarchal societies consider that having sons are more advantageous rather than having daughters. The reason lies in the fact that sons have better earnings prospects in work place. "Males do not require dowry, they will be able to support their parents in their old age, and they are the only ones who can perform the death rituals" (Johnson, 2001:1058). They provide the continuation of family names. In India, a wife possibly faces violence and humiliation from her husband and in-laws if she cannot have a son. Therefore, mothers in patriarchal families prefer to give more attention for sons and neglect daughters.

The concept of son preference influences how Mama behaves to her son and daughters. She is willing to sacrifice her life when conceiving Arun. She is willing to suffer so much for a son. Arun's birth cheers Mama up. Mama tries to give him the best attention for the object of pride, Arun. She burdens Uma a huge responsibility to care for Arun. That Arun grows up to be sick and weak greatly distresses her. On the contrary, she gives minimal attention to Uma who suffers from epileptic seizure and myopic eyes.

Compared to Uma, Aruna's burden is bit lighter. She is not much forced to care for Arun. Yet, obviously Mama is more concerned with Arun than Aruna. When she conceived the second child, she hoped that it would be a boy, not a girl. It indicates that Aruna's birth is not really desired. Through Arun, Mama's wishes to change her status within the family and gain power are fulfilled. Therefore, she makes sure Arun gets all the best, but neglects Uma and Aruna.

Food Discrimination

The impact of son preference is reflected in food distribution among the family members of patriarchal families. The best and the most nutritious food is served to sons. On the contrary, what might be left over is given to daughters. Manisha Priyam illustrates this condition as "training for the development of womanly virtues like self-effacement and sacrifice that she [the daughter] would need in her husband's house" (Priyam, 2009:101).

Mama's recollection that in her childhood sweets were served to boys shows her attitude in distributing food within her family. Despite his vegetarianism, Mama provides meat and nutritious food for Arun, not for Uma and Aruna. Food provided in the family is mostly based on men's appetite. She thinks it is women's duty to satisfy men's appetite and ignore their own. When Mama, Uma and Papa walk on the park, Uma hungrily smells roasted nuts and cooked gram. Instead of buying Uma what she wants most, Mama tells Uma they should back home to serve lemonade for Papa (12).

Food discrimination often occurs during mealtime rituals. "Uma picks up the fruit bowl with both hands and puts it down with a thump before her father. Bananas, oranges, apples – they are there, for him" (23). At the ritual, Mama should be fully alert to Papa's non verbal demand. When Papa remains silent and does not take the fruit bowl handed, she orders Uma to peel and part the fruit for him. Uma is not allowed to enjoy the food served at the mealtime with her father. She is needed there just to serve him.

Burden of Household Work

In patriarchal society all burdens of the house work remain in women hands, while men are responsible for getting income for the family. Based on Indian tradition, a daughter will leave her parents to live with her husband and in-laws. "Female children belong to their fathers until they are married, at which time they become the property of their husbands and are expected to be of service to them" (Johnson, 2001:1055). Hence, an Indian mother should teach her daughter how to do household chores properly so that she will be accepted by her husband and in-laws.

Mama expects her daughters to help her maintain the family being. For this reason Mama does not allow Uma to work outside the house and be actively involved in social activities. Rather, she is forced to do endless house chores until she has no time for herself. She should be ready to serve Mama and Papa and also all guests coming to their house. While Uma is still sleeping, Mama is not reluctant to wake her up if she needs her help. Uma's burden in doing the house work is heavier than Aruna's. But, she is not good at cooking. Aruna is better than her. She can make *samosas* without no one teaches her intensively (85).

Education Opportunity

Daughters in Indian patriarchal families have to cope with lack of educational opportunities. The parents think education is primarily necessary for the sons, not daughters. "Right from the beginning, parents do not consider girls as earning members of

their family, as after marriage they have to leave their parents' home. So their education is just considered as waste of money as well as time" (mapsofindia.com, 2013). In this country, daughters are prepared for marriage, on the other hand, sons are raised to be educated. The more educated they are, the more benefits can be gained by the parents in the forms of dowry and family pride.

The condition happens in Uma's family. Mama is unable to see the importance of education for her daughters. Uma and Aruna from their childhood do not get equal chance, compared to Arun, to develop their qualities. Mama forbids Uma from going to school due to her failing grade. Arun, on the other hand, is supported to get scholarship to study in America. Aruna, despite her smartness, is not given the same opportunity. The good chance solely falls on Arun.

Mama believes their daughters' role is at home. Their value is in domestic abilities rather than in their education. Development of their spirit and mind is seen as a secondary thing for daughters. She comments, "All this convent education – what good does it do? Better to marry you off than let you go" (71). That is the reason why Mama dislikes Uma's preference to play and go to school. The daughters are fed up with the benefits of preparing themselves for marriage than studying. For Uma, this decision is hard to accept due to her hunger to learn new things.

Freedom

T.A Baig as quoted by Pamela S. Johnson proposes, "From the day she is born until the day she dies an Indian women is expected to be under the control of a man and serve him without question" (Johnson, 2001:1054). Patriarchal values keep women away from power system. As a result, women are powerless to speak out her opinion and to choose their destiny.

Mama also adopts this value in the treatment toward Uma and Aruna. To Uma, Mama emphasizes absolute obedience. Uma cannot speak for herself. She is not allowed to

express her opinion freely, even if it is regarded with her own destiny. Uma is never asked whether or not she wants to marry or to live with Mama and Papa. Uma has no right to choose her husband; rather Papa, supported by Mama, actively imposes the decision on her. They do not allow her to design her own wedding with Harris. She cannot determine things which should be carried in her trunk before moving to her husband's house. All things are arranged by Mama. When Dr Dutt comes offering a job, she is not allowed to state her mind. Mama pretends to have serious ill, through which she can keep Uma to stay at home.

Nevertheless, Mama's attitude to Uma and Aruna is a bit different. Aruna seems a bit lucky. Mama lets her choose her husband among the wealthy suitors. Mama also allows her to arrange an outstanding wedding party considering this occasion increases the family pride. Even though Aruna is given more freedom and care than Uma, both of them are used to work for the parents' dream, not for their own.

Control over Women Bodies

Patriarchy measures the worth of a woman by pleasure she can provide to her husband. One of the pleasures she can give to her husband is her beauty. Having a beautiful wife can increase the husband's self-pride. As a result, women, who are conditioned to be inferior, live under immense pressure to look beautiful—to be more pleasurable for their husband. In other words, the value of woman is found through the husband rather than through herself. Women who are innately beautiful feel more confident than those who are not. It results in great efforts to transform one's look to be perfect. Make-up, jewelry and dresses become integral parts of women's lives. In such things they find a chance to transform their looks and enhance their self-esteem.

Mama believes it is important for every woman to keep their looks nice through which their worth is signified. Many men are captured with Aruna's beauty and want to marry her. Uma, the first daughter who is supposed to marry first, is unattractive.

Therefore, Mama takes great effort to change Uma's appearance to be more appealing. She gets a local photographer to change Uma's appearance on her photograph before sending it to everyone who advertised in matrimonial columns of the Sunday papers.

Mama searches energetically for a husband for Uma. When the suitor comes, she powders Uma's face, dresses her in a beautiful sari and colors her lips with lipstick. She tries hard to make Uma chosen by the man. Mama ignores Uma's preference to look humble. She does not give Uma chances to form herself as she wants to be. Instead, she takes great efforts to transform Uma's looks according to men's favor. When Uma marries to the third suitor, she puts in Uma's trunk, jewelry, saris, and any stuff needed to look more elegant in front of her husband. Yet, Mama's plan ends in vain since Harris abandons Uma.

On this matter, Mama's treatment to Aruna is a bit different. She does not force Aruna to be more concerned with her appearance. She instinctively knows how to dress well for any occasions. Mama allows Aruna to act with greater confidence because of her beauty. She is proud of Aruna since her beauty results in increasing of the family pride.

Underlying Factors of Mama's Involvement in Preserving Patriarchal Power

As already explained in the previous chapter, there are two factors shaping Mama's personality and behavior. The first factor is the object relationship of Mama and the second factor is cultural construction of the society. Through observing these two factors, her involvement in preserving patriarchal power can be understood deeply.

The Object Relationship of Mama

According to Nancy Chodorow, human's personality is a result of a boy's or a girl's social relational experiences from earliest infancy (1974:45). To reveal Mama's personality, the first thing should be done is tracing back her social relational experience

in the earliest life. Regarding to this matter, it is important also to examine the role of Mama's mother. She is the influential figure during Mama's earliest life.

Mama is a daughter and a mother at once. The analysis of Mama's social experiences in the earliest infancy should be completed with the analysis of its development in the adulthood, when she becomes a mother. As a mother absolutely she takes part in forming the first social relationship of her children. The analysis on Mama's inner world is divided into these following parts.

Mama as a Daughter

Chodorow gives a special attention to the pre-Oedipal phase, in which the first social relationship between an infant and its mother is formed. In this phase, Mama did not differentiate herself from her mother. Rather, she experienced a sense of oneness with her as the primary care-giver. The phase is actually continuation of Mama's experience when she lived in her mother's womb – being part of her mother's body, emotionally and physically for nine months.

According to Chodorow's theory, boys and girls undergo different pre-Oedipal phase. It happens because, "a mother experiences his son differently; she will tend to end the symbiotic period early to emphasize his otherness, by emphasizing his masculinity in opposition to her female self" (McIver, 2009:14). Mama was born in an enormous family in the city of Kanpur (5). From her story about tradition of giving different food for boys and girls in her family, it can be concluded that Mama is not the only child of her parents. Mama had close relationship with her mother even her aunts. All of them are female. They spent most of their time together in home, doing the same activities and surely eating the same food (6).

Sons were not involved in the activities. They were encouraged to be separated and autonomous. Consequently, Mama became more identical with her mother. She grew with feminine personality that "defines itself in relation and connection to other people"

(Chodorow, 1974:44). Mama's mother given different treatment toward Mama and her brother. As a result, Mama's mother had unconsciously participated in developing the seed of discrimination based on gender.

In the Oedipal phase – the phase when the father appeared, Mama did not completely reject her mother in favor of her father. Rather, she continued her pre-Oedipal relationship with her mother (Mciver, 2009:14). Mama is still attached to her mother and the relationship became a permanent connection which extends her lifespan. It can be simply concluded that throughout her life Mama undergoes a self-identification process with her mother.

Mama's mother tried to change Mama to be more identical with her. Since she was a child, Mama was trained to receive her lower rank. Women's subordinate position is depicted in her memory about sweet and good things to eat which were prepared for boys only. Mama adds, "But ours was not such an orthodox home that our mother and aunts did not slip us something on the sly" (6). From her mother Mama learned to not express her true self and her interest freely. It provoked a feeling of insecurity within her. When she grows up, the feeling is expressed in her hesitation to build 'a little private life of her own'. It is also reflected in her ambition to be perfect and important person in the relationship with Papa.

Mama was also trained to develop domestic skills before she married Papa at sixteen (5). Undoubtedly, home became the center of her activities. Everything she did mostly take place at home, even for getting education (18). Her mother was always around her and the relation of mother-daughter became strong. Her mother taught her how to look after babies so that one day when she becomes a mother, she can teach her daughters this skill (29). The close relation brought about self-identification in which only she (and her sister/s), not his brother/s, adopted the personality characteristically related to mothering.

All values taught by her mother are internalized within her. When she finally

married to Papa, Mama less showed her independency – just like her mother. She tied herself in unequal relationship with Papa, even though they look inseparable, i.e. "MamaandPapa, MamaPapa. PapaMama" (5). Mama is not confident to express her true self. The relationship is more like a relation as subject-object. Her total submission to Papa and her belief that women only deserve domestic roles indicate that she puts herself as the object. Further it also indicates that she has a feeling of inferiority.

Mama as a Mother

Like her mother, Mama has a significant role in forming their children's personalities. Her influence is strongly felt in their earliest infancy – the pre-Oedipal phase. At first, Uma, Aruna and Arun experience a sense of oneness with Mama as the primary caregiver. They have a strong attachment to her who nurses and carries them all. However, Mama feels that she does not share the same sense of oneness with Arun as she experiences with the same-sex children. It results in a tendency to identify herself more strongly with Uma and Aruna than with Arun.

She treats Arun and his sisters differently. Mama encourages Arun to be separated and autonomous. She gives Arun a 'proper attention' which is actually a form of separation she makes for little Arun. This special treatment reinforces her role in introducing gender discrimination to her children. Arun bites Uma's finger while she is trying to feed him. Mama seems not to do anything to help Uma (33). The different treatment develops in Arun a sense of superiority. He threatens Uma, "Shall I tell MamaPapa what you gave me to eat? What will MamaPapa do if they know what you gave me to eat?" (34). His threat successfully makes Uma frightened. Arun knows he is more powerful than his sisters since the parents always stand behind him.

In contrast, Mama encourages Uma and Aruna to be more identical with herself, even to be her role models. This condition illustrates what Chodorow says, "Mothers identify more strongly with female infants, seeing them more as extensions of

themselves" (Hirsh, 1981: 206). Unlike Arun, Uma and Aruna are less encouraged to be autonomous and also less nurtured. She unconsciously teaches them to receive inferior position. She gives them treatments just like the ones she received from her mother. She says to Uma, "Stay home and do your work – that is best" (114). Mama encourages her daughters to accept that marriage is their life goal, home is their right place and domestic abilities are their main task. Hence, the treatments develop in them feminine qualities. They both are expected to mirror Mama perfectly that she can identify herself in them.

Chodorow highlights the continuity and the lack of separation or differentiation between mother and daughter. The daughters face difficulties in the process of individuation (Chodorow, 1974:48). Mama is always around Aruna and Uma. They spend most of time together at home. Consequently, it is difficult for them to express their true self without Mama's shadow. For example, they often see Mama sneaks off to play cards with women neighborhood, while Papa is working at his office (7). Unconsciously, they adopt Mama's behavior in their life. While everyone in the house is taking nap during a hot afternoon, Uma runs away from home. She hires a rick saw to see Mother Agnes and begs her to allow her to go back to school (25). Despite her rebellion against her parents' rule, Aruna imitates her mother's behavior.

In the relation with Uma and Aruna, Mama undergoes unresolved relationship with her own mother. Mama experiences dual identification as a mother to her own daughters, and also unfinished identification process as a daughter of her own mother. Her own mother-child history is repeated. Mama cannot perceive the fact that Uma and Aruna are autonomous people. Rather, they are perceived as her extensions and consequently they are used as vehicles for her achievement. Her feeling toward Uma or Aruna is determined by how far they are able to perform themselves as her role models.

Despite her spirit of rebellion against her old-fashioned family, in some ways Aruna

succeeds in imitating Mama. Aruna and Mama share many similarities. Mama, a daughter of a merchant family, married Papa, an attorney, the son of a tax inspector (5). Aruna marries Arvind, the handsomest, the richest, the most exciting of the suitors who presented themselves in front of the family (100). Papa and Arvind are models of respectable husband. They are able to enhance the social status of the family. Mama and Aruna perceive that marriage and respectable husbands as something crucial for women's life. Mama is aware of the essential requirement for being that a woman should be physically appealing to her husband. She tries to always look attractive in front of Papa. Aruna also shows an interest in maintaining her physical attractiveness. Mama expects her daughters to be good at cooking. She notices, Aruna has this skill, even better than her. She instinctively knows how to serve delicious food properly (108). For those reasons Mama seems to like Aruna better than Uma. The process of self-identification of Mama to Aruna flows naturally without considerable obstructions.

In contrast, the process of self-identification of Mama to Uma is obstructed very badly. They have many differences that Mama cannot identify herself in Uma. In other words, Uma is proven fail to be her role model. No man shows interest in her. She does not consider marriage as her life goal. She is also less interested in mothering and cooking. She does not know how to dress up. Moreover, in certain cases Uma shows characteristics of being separated and autonomous. She has independent ways of thinking. She views that a marriage should be based on love (31). It contrasts to the norm of arranged marriage. While Mama dislikes Mira-masi, Uma adores her since her life symbolizes women's freedom. Mama's hope to feel a sense of oneness with Uma is shattered. Then, she treats her like an outcast. She barks orders to Uma about all chores she must do at once.

Cultural Construction of the Society

Chodorow sees mothering role is the most important feature in prompting secondary status of women. In most societies,

men less participate in domestic sphere. The role of child rearing is addressed to women. Interestingly, men who set most of the rules in child rearing are not burdened with this responsibility. It illustrates that motherhood is actually an institution of patriarchy. "It is a female experience shaped by male expectation and structures" (Hirsch, 1981: 201). This role is continuously passed down from generation to generation, from mothers to daughters. Through passing down this role, mothers are largely involved in preserving patriarchal power.

In *Fasting, Feasting*, Mama takes great responsibilities in raising her children. Papa only sets all the rules. He determines the type of treatment given to every child in the family and he gets Mama to carry out this task. All burdens of the children-rearing lay on Mama's shoulders. The care Papa has for Arun is unequal comparing the care he puts on his daughters. For example, he does not permit Uma of having consultation with a good optician in Bombay. He says, "No need, no need. Why waste money on a trip to Bombay?" (107). Meanwhile, as the object of the family's pride, Arun receives extraordinary treatments.

Papa is very much concerned with every detail of treatment to Arun, such as the matter of Arun's feeding. Papa forces Mama to make Arun likes meat. She should make hard attempts so that Arun, who is lately known as a vegetarian, accepts meat or eggs. After the attempts, Mama still has to face Papa's interrogation regarding her success or failure (32). Under Papa's instruction, Mama treats Arun as the first-class child and the daughters as the second-class children.

Papa views the treatment to Arun should strengthen his masculinity while to Uma and Aruna, their feminities. Knowing Arun grows weakly and not healthy, he says to Mama, "And have you seen the Joshi's son? He is already playing cricket!" (32) Papa wants Mama to change Arun to be a sporty and stronger boy. That Arun dislikes meat distresses Papa who sees meat as a sign of power. Under Papa's orders, Mama prepares the daughters for marriage. The daughters must learn how to run the house and look

after babies. She says to Uma, "You are a big girl now. We are trying to arrange a marriage for you" (22). Papa who sees marriages as women's affair leaves this duty to Mama (82).

Based on the tradition, Mama should pass child-rearing skills down to her daughters. When Mama accompanies Papa going to the club she leaves the baby boy to his sisters. Uma and Aruna stay at home with Ayah, the family servant, to look after Arun (31). She shows Uma how to pour a little oil on her finger tips and then massage Arun's limbs (29). When she orders Uma to stay at home with Arun, Mama infuses her mind with concepts that women's place is at home and child-rearing is women's main duty.

She involves Uma in her attempts to make Arun swallow boiled egg and meat so that she grows to be a strong boy. By passing down this skill to her daughters Mama contributes in maintaining sex-role differentiation. Her act also strengthens women's secondary status. It is created and re-created through years.

It can be summarized that women's powerlessness actually is not caused by women's biological differences as stated by classical theory of psychoanalysis. Women's oppression is caused by the object relationship of women and cultural construction of the society. Adrienne Rich highlights women's role in patriarchal power with her statement, "Women's oppression involves participation woman's role as a mother of daughters and as a daughter of mothers" (Hirsch, 1981:202).

Concluding Remarks

The female characters in Desai's *Fasting, Feasting* – Mama, Uma Aruna, are portrayed as victims of the oppressive patriarchy. They are fenced in by patriarchal rules and regulations within the family and society since they were born. Even though they have different characteristics and different position in the family, they all fight for equality and freedom. They have to harmonize the self- needs with the social demands.

Those female characters represent women in general. They face difficulties to get out from this problem. Actually, women themselves are involved in preserving the oppression of men toward women. With feminist psychoanalysis which deeply analyzes the mother-daughter relationship of Mama- Uma-Aruna, the form of women's involvement in preserving patriarchal power can be revealed. The involvement can be seen in the different treatments based on gender given by a mother to her children. The treatment massively and constantly sharpens the differences between boys and girls, then men and women.

A mother identify herself more strongly with the same-sex children. She introduces them any roles related to feminine qualities. The relationship naturally becomes a permanent connection through which daughters are conditioned to be dependent and powerless to express their true-self.

The cultural construction of patriarchal society also influences women to be involved in preserving patriarchal power. The society addresses child-rearing task to mothers only, on the other hand, fathers only set the rules. Through passing down child rearing role to daughters, mothers strengthen the secondary status of women, and consequently, preserve patriarchal power. Desai's *Fasting, Feasting* gives an insight to the readers to understand the cause of women's oppression from the perspective and the experience of women.

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The Impression of Rhetorical Devices in *Wendy's* Taglines

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Abstract

Advertisements are able to attract and capture audiences' attentions by means of words, phrases, or sentences as seen in Wendy's taglines. This paper attempts at finding out kinds of rhetorical devices used in the taglines and how the taglines impress the audiences' attentions. There were 39 taglines used by Wendy's since 1969. The findings show there are 19 kinds of rhetorical devices in the taglines: aphaeresis, parallelism, asyndeton, alliteration, assonance, anaphora, epanalepsis, homoioteleuton, rhyme, free verbal repetition, metaphor, hyperbole, litotes, onomatopoeia, rhetorical question, periphrasis, anthimeria, polysemy, and pun. From the audiences' response, assonance is the most persuasive rhetorical device in the taglines.

Keywords: *taglines, rhetorical devices, Wendy's*

Introduction

Nowadays, people are familiar with the existence of advertisements. According to Goddard (1998: 16), an advertisement is a text functioned to capture people's attention and make people turn to the advertisement itself. An advertisement includes taglines. Generally, taglines are means to capture the audiences' attentions. Arens (2006: 417) states that a good tagline provokes audiences' attentions and shows the meaning or message. Taglines deal with words, phrases, or sentences. To put it differently, it means wordplay. Thus, it is essential for advertisers to use several linguistic features, such as rhetorical devices.

Nowadays, globalization has brought a lot of influences into Indonesia. The most visible one is fast-food. There are many fast-food brands found everywhere. Some fast-food brands use writings to attract the audiences, one of which is *Wendy's*. *Wendy's* is a fast-food brand which is built in 1969 by Dave Thomas. *Wendy's* grows fast and now it is spread all over the world. *Wendy's* creates

taglines, such as "Quality is our recipe" and "Juicy hamburgers and lots of napkins".

Indeed, understanding advertisements is not easy. Linguistics can be the means to analyze the taglines. Linguistics as the study of language has many branches, such as morphology and pragmatics. To apprehend the advertisements, the linguistic theory applied is stylistics. Afterward, stylistics concerns with the style of language. Crystal (2008: 460) mentions that stylistics is a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

Stylistics is applied to reveal the style of words, clauses, or sentences within the advertisements. In stylistics, there are rhetorical devices, for example George H. W. Bush's campaign slogan "Don't Worry, Be Happy". In the slogan, there is a repetition of the sound /i/ at the end of the phrases which is rhyme.

There are some similar studies conducted by previous researchers. The first related study is taken from Dubovičienė and Skorupa's (2014). In the journal, they define and explain the meaning of advertising slogan and its characteristics. They also identify and analyze some stylistic features used within English advertising slogans of the world's famous brands. Afterward, they evaluate the frequency of the use of the stylistic features in slogans and identify the most common stylistic devices used in English advertising slogans. They take printed advertising as the object of the study which is observed from the linguistic perspective.

They reach several findings. Firstly, they define the advertising slogan as a short catchy phrase related to a specific brand defines. It presents and helps the customers remember the key concepts of a brand or advertising campaign. Moreover, they also find out that most of the advertising slogans contain pun (figurative languages), alliteration (sound techniques), and repetition (rhetorical devices).

Stylistics

Analyzing an advertisement can be seen through linguistic approaches. Linguistics is the study of language which has many branches. One of the linguistic approaches is stylistics. To apprehend the advertisements, the linguistic theory applied is stylistics. Stylistics concerns with the style of language. Crystal (2008: 460) mentions that stylistics is a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

From the stylistic perspective, the theory used is rhetorical devices. Today, people easily find an advertisement around them. However, they are not aware that the advertisement uses rhetorical devices. The theory adopted from Leech (1969: 75) states that rhetorical devices are divided in two sections, namely "schemes" and "tropes".

According to Leech and Corbett, in Priantini's undergraduate thesis (2015), those terms, "schemes" and "tropes", are further subdivided. The "schemes" are subdivided into 30 kinds, while the "tropes" are into 14 kinds.

Schemes

According to Leech, scheme is "the foregrounded repetition of expression" (1969: 74). Solely, it means that "scheme" concerns with the expression. They are prosthesis, epenthesis, proparalepsis, aphaeresis, syncope, apocope, metathesis, antisthecon, parallelism, antithesis, anastrophe, parenthesis, apposition, ellipsis, asyndeton, polysyndeton, alliteration, assonance, anaphora, epistrophe, epanalepsis, anadiplosis, climax, antimetabole, polyptoton, symploce, homoioteleuton, chime, rhyme, and free verbal repetition. From the thirty kinds of schemes, there are 10 kinds used in *Wendy's* taglines.

Tropes

Subsequently, Leech defines trope is "foregrounded irregularities of content" (1969: 74). Simply, it implies that "tropes" is more to the content within the texts. Furthermore, it is divided into 14 kinds. They are irony, metaphor and simile, hyperbole, litotes, onomatopoeia, oxymoron, rhetorical question, personification, periphrasis, anthimeria, synecdoche, metonym, homonym and polysemy, and pun. However, in *Wendy's* taglines, there are 9 kinds of tropes used, as follows.

Advertisement

Another theory is the theory of advertisement since *Wendy's* taglines are included in the advertisement section. All taglines used for commercial reasons are included in advertising. Taglines are also known as slogan. Slogan is "a phrase designed to be memorable, attaching to a product or service during a particular advertising campaign" (Goddard, 1998: 127). Because of using words, advertisers have to choose every word carefully. The advertisers will use

words which carry positive meaning or interpretation. The word chosen in the tagline give the mnemonic effect. Goddard justifies that “the reader is encouraged to think that they are going to by something that is beyond the reach of the hoi polloi. It is a privileged buy” (1998: 74).

Methodology

Wendy’s has created taglines since 1969. Being spread all over the world, Wendy’s produces taglines in different languages, such as Mexico. However, the object of the current study is the taglines which are authentically created in English.

As the researcher apprehends what the linguistic element is analyzed, the approach applied is stylistics. The sentences and phrases are treated as the stylistic unit to analyze. According to Verdonk (2002: 121), stylistics is “the study of style in language, i.e.

the analysis of distinctive linguistic expression and the description of its purpose and effect”. The taglines are from <http://www.bestmarketingdegrees.org> and <https://en.wikipedia.org>. The data are taglines which are reviewed from 1969 until the present time.

To support the findings, there are 30 questionnaires distributed. The questionnaires are accessed online in <https://docs.google.com/forms/d/1r9QcD8akiSV500rh493kG-HzeCktgpYEI58ffYkQRXs/formResponse>. The aim of questionnaires distributed is to prove whether or not the rhetorical devices employed in the tagline affect the audiences. The appropriate respondents are people speaking English because they can capture the message. Below is the table showing the categories and scale of the questionnaire.

Categories in the Questionnaires	Scales	Categories in the Total Points	Scales
Very much unattractive	1	Very much unattractive	1-30
Unattractive	2	Unattractive	31-60
Rather unattractive	3	Rather unattractive	61-90
Rather attractive	4	Rather attractive	91-120
Attractive	5	Attractive	121-150
Very much attractive	6	Very much attractive	151-180

Discussion

Kinds of Rhetorical Devices

Aphaeresis

The first rhetorical device is aphaeresis. Aphaeresis is that there is a subtraction of a syllable at the beginning of a word, but the meaning still remains the same. Wendy’s tagline employing the aphaeresis is tagline 2: “We fix ‘em 256 ways”.

As seen in the tagline, there is a word ‘em. The subtraction in the word ‘em is the first syllable which is *th*. If tagline 2 is elaborated, it becomes “We fix them 256 ways”. The subtraction *th* in the word *them* often occurs due to the ease of its pronunciation. Consequently, the existence and the absence of the *th* in tagline 2 does not affect the meaning, namely *We fix them 256 ways*.

Parallelism

The next rhetorical device applied in Wendy’s tagline is parallelism. Parallelism is about the parallel structure. As the structural form of each tagline is analyzed, there are three of Wendy’s taglines using parallelism as follows: “Juicy hamburgers and lots of napkins” (tagline 4), “Hot-N-Juicy” (tagline 5), “The best burgers and a whole lot more” (tagline 17).

Firstly, the use of parallelism is to create a coherent sentence or phrase. Tagline 4, 5, and 17 are combined by the same kinds of phrases, such noun phrase and adjective phrase. Tagline 4 in 1978 uses parallelism. Tagline 4 says “Juicy hamburgers and lots of napkins”. The tagline is formed by noun phrases, which are the noun phrase *juicy hamburgers* and the noun phrase *lots of*

napkins. The tagline employs the use of conjunction *and*. The parallel structure of the tagline is elaborated as follows.

[NP [NP [ADJ Juicy] [N hamburgers]]
[CONJ and]
[NP [ART lots of] [N napkins]]]

As mentioned before, tagline 4 is formed by two noun phrases and conjunction *and*. The head of the first phrase is hamburgers while the second one is napkins. The first noun phrase is a noun modified by an adjective *juicy* while the second one is a noun modified by article *lots of*.

[AP [AP [ADJ Hot]]
[CONJ N]
[AP [ADJ Juicy]]]

As tagline 5 is elaborated, it connects two adjectives. They are the adjectives *hot* and *juicy*. The adjectives *hot* and *juicy* are linked by the conjunction *and*. The conjunction *and* is written by capital *N* as how it is pronounced.

Another tagline sharing the similar pattern is tagline 17. Tagline 17 which is firstly published in 1989 is formed by two noun phrases. The parallel structure of the tagline is elaborated as follows.

[NP [NP [ART The] [ADJ best] [N burgers]]
[CONJ and]
[NP [ART a] [ADJ whole] [N lot] [ADV more]]]

Tagline 17 has two noun phrases. The noun phrases are *the best burgers* and *a whole lot more*. The head of the first phrase is burger while the second one is lot. Both of the noun phrases are connected by the conjunction *and*.

Asyndeton

Another rhetorical device found in *Wendy's* tagline is asyndeton. Asyndeton is the omission of conjunction (Corbett, 1990). The asyndeton is applied in one out of 35 taglines, tagline 26: "Don't Compromise. Personalize"

Here, there are two sentences. The first sentence is *Don't Compromise* while the second one is *Personalize*. The verbs from each sentence have an opposite meaning. Since both of the sentences carry opposite meaning, the omission is the conjunction *but*. Subsequently, the employment of the asyndeton has a specific aim which is to create a fast rhyme. Consequently, the audiences might interpret tagline 26 as *I do not compromise, but I can have my order as I want*.

Alliteration

The fifth rhetorical device applied is alliteration. Alliteration is about repetition of the initial consonant sound for the following word. The alliteration is obviously seen in 10 *Wendy's* taglines as follows.

Tagline 2	"We fix 'em 256 ways"
Tagline 11	"Parts is parts"
Tagline 14	"Where's the beef? Choose Fresh, choose <i>Wendy's</i> "
Tagline 16	"The best burgers in the business"
Tagline 17	"The best burgers and a whole lot more"
Tagline 19	"The Best Burgers Yet"
Tagline 30	"It's waaay better than fast food"
Tagline 31	"It's waaay better than fast food... It's <i>Wendy's</i> ."
Tagline 32	"It's waaaaaaaay delicious. It's <i>Wendy's</i> ."
Tagline 35	"Now that's better for the first time"

Firstly, tagline 2 creates alliteration by placing the consonant /wi:/ in the word *we* and *ways* /weɪz/. As seen in tagline 11, the initial consonant sound is repeated. The sound of /p/ from the word *part* is repeated again in the word *part*. Meanwhile, tagline 14

applies alliteration in the word *where's* /wɜ:rs/ and *Wendy's* /'wendɪz/. Subsequently, tagline 16, 17 and 19 use the alliteration and place in the words *best* /best/ and *burgers* /'bɜ:gəz/. The repetition is the sound /b/. The similar pattern also appears in tagline 30,

31, 32, and 35. However, there is a difference. The difference lays in the consonant sounds which are repeated.

In due course, there is an aim for using the alliteration in the taglines. It is to make the tagline easy to remember. As it is justified by Leech (1969), the use of alliteration in the advertisement is to urge the audiences remembering words in the ad easily. Another purpose is to produce an organized sentence or phrase.

Tagline 1	“Quality is Our Recipe”
Tagline 4	“Juicy hamburgers and lots of napkins”
Tagline 7	“Wendy’s Has the Taste You Crave”
Tagline 8	“Ain’t No Reason to Go Anyplace Else”
Tagline 9	“You’re Wendy’s Kind of People”
Tagline 12	“It’s the best time for... Wendy’s”
Tagline 14	“Where’s the beef? Choose Fresh, choose Wendy’s”
Tagline 15	“Give a little nibble”
Tagline 16	“The best burgers in the business”
Tagline 17	“The best burgers and a whole lot more”
Tagline 18	“Eat great, even late”
Tagline 19	“The Best Burgers Yet”
Tagline 20	“You can eat great, even late”
Tagline 21	“It’s hamburger bliss”
Tagline 23	“It’s Always Great, Even Late”
Tagline 25	“It’s Good To Be Square”
Tagline 26	“Don’t Compromise. Personalize”
Tagline 30	“It’s waaay better than fast food”
Tagline 31	“It’s waaay better than fast food... It’s Wendy’s.”
Tagline 32	“It’s waaaaaaaaaay delicious. It’s Wendy’s.”

As an example, tagline 1 has a repetition of the vowel /i/. The repetition /i/ lays in the word *quality* /'kwɒləti/, *is* /ɪz/, and *recipe* /'resəpi/. Tagline 15 places the assonance or the vowel /ɪ/ in the words *give* /gɪv/, *little* /'lɪt(ə)l/, and *nibble* /nɪb(ə)l/. Other taglines create the assonance by repeating the vowel followed different consonants.

In due course, the use of assonance creates a rhyme while the tagline is pronounced. The mnemonic effect is *Wendy's* employs the assonance for two reasons. Firstly, it overplays the words inside the taglines. Besides, the employment of the assonance makes the audiences easily remember the words inside the taglines because of its rhyme (Corbett, 1990). Those lead the audiences to the goal of the advertisement which is to buy the product. It is known as the

Assonance

Another rhetorical device from scheme is assonance. In assonance, both Corbett (1990) and Leech (1969) define assonance as the repetition of vowel, but it is followed by different consonants. There are 20 taglines which use assonance as follows.

mnemonic effect. The mnemonic effect happens when the audiences are persuaded to buy the product by the advertisement (Crystal, 2008: 321).

Anaphora

The next rhetorical device is anaphora. Anaphora is about the repetition of a word or group in the beginning of a clause. There are 3 *Wendy's* taglines applying the anaphora as follows: “Where’s the beef? Choose Fresh, choose *Wendy's*” (tagline 14), “It’s waaay better than fast food... It’s *Wendy's*.” (tagline 31), and “It’s waaaaaaaaaay delicious. It’s *Wendy's*.” (tagline 32).

The first tagline published in 1985 is tagline 14. It says “Where’s the beef? Choose

Fresh, choose *Wendy's*". Tagline 14 is formed by two sentences. As analyzed, tagline 14 repeats the similar word in the second sentence. It repeats the word *choose*.

Meanwhile, the next two taglines which are tagline 31 and 32 happen to have the same repetitions. Both of tagline 31 and 32 use the same repetitions, the word *it's*. According to Corbett (1990), the repetitions of the words *choose* and *it's* are used to create rhyme, strengthen the emotion carried, and emphasize the idea.

Thereafter, there are several reasons for applying the anaphora in the taglines. Firstly, the anaphora is to create a rhyme. Another purpose is to strengthen the emotion carried, for example tagline 31. It demonstrates that the fresh beef can be only found in *Wendy's*. Besides, the anaphora can emphasize certain ideas, namely tagline 32. Tagline 32 shows it is only in *Wendy's* whose taste is very delicious.

Epanalepsis

Epanalepsis is another rhetorical device used in *Wendy's* taglines. The epanalepsis is about the repetition of an initial word within a clause or sentence at the end of the clause or sentence. According to Corbett, the use of the epanalepsis is to show the emotional spontaneity (1990). Tagline 11 applies the epanalepsis as follows: "Parts is parts" (tagline 11).

Tagline 11 is one out of 35 *Wendy's* taglines which employs the epanalepsis. Tagline 11 is "Parts is parts" (1983-1984). As it can be seen, tagline 11 repeats the word

parts twice. According to *Longman Active Study Dictionary* (2010: 644), the word *part* means "one of the piece, areas etc. that form the whole of something". However, the word *parts* refers to one of *Wendy's* products which is chicken nugget. The emotional spontaneity is raised by the repetition of the word *parts*.

Homoioleuton

Subsequently, homoioleuton is quite similar to rhyme. The difference is the repetition. Homoioleuton repeats the suffixes (Corbett, 1990). As the taglines are analyzed, there are two taglines using homoioleuton. They are tagline 4 and 11 as follows: "Juicy hamburgers and lots of napkins" (tagline 4), "Parts is parts" (tagline 11).

Tagline 4 says "Juicy hamburgers and lots of napkins" (1978). As tagline 4 is looked over, there is the repetition of suffix {-s}. The suffix {-s} is attached in the noun phrases, namely *juicy hamburgers* and *lots of napkins*. Tagline 11 also uses the repetition of suffix {-s}. Tagline 11 attaches the suffix {-s} in the word *part* in the beginning and the word *part* in the end. Since homoioleuton is quite similar to rhyme, homoioleuton makes the audiences easily memorize the taglines. It is due to the rhyming produced.

Rhyme

Afterwards, the rhetorical device employed is rhyme. Rhyme is the sound at the end of a word within clauses and sentences repeated. It concerns with the spelling rather than the pronunciation (Leech, 1969). Rhyme is employed by 11 out of 35 taglines.

Tagline 1	"Quality is Our Recipe"
Tagline 6	"Wendy's Has the Taste"
Tagline 7	"Wendy's Has the Taste You Crave"
Tagline 8	"Ain't No Reason to Go Anyplace Else"
Tagline 14	"Where's the beef? Choose Fresh, choose Wendy's"
Tagline 15	"Give a little nibble"
Tagline 18	"Eat great, even late"
Tagline 20	"You can eat great, even late"
Tagline 21	"It's hamburger bliss"
Tagline 24	"Do what tastes right"
Tagline 26	"Don't Compromise. Personalize"

The employment of rhyme is often found in the taglines or headlines. Rhyme gives an ease for the audiences remembering the words inside the ad. It obtains and attracts the audiences' attention by producing rhyming taglines (Corbett, 1990). The first tagline is tagline 1, for instance. It lays in the word quality /'kwɒləti/ and recipe /'resəpi/. Other taglines create the rhyme with different sounds.

Free Verbal Repetition

Thereafter, there is free verbal repetition. It is the repetition in the same words, clauses, or sentences which are placed in the next ones (Leech, 1969). The repetition created does not have an exact pattern. As all the taglines are observed, there are 2 taglines using free verbal repetition as follows: "Aren't you hungry... Aren't you hungry?" (tagline 10) and "Parts is parts" (tagline 11).

Firstly, it is tagline 10. Tagline 10 is "Aren't you hungry... Aren't you hungry?" (1983). As it is seen clearly, there is a repetition of the whole sentence in tagline 10. Tagline 10 repeats the sentence *Aren't you hungry* twice. The repetition of the phrase is to show when people are hungry, *Wendy's* can accommodate the hunger.

Likewise, tagline 11 uses the free verbal repetition. Tagline 11 is "Parts is parts". It repeats the word *parts*. According to *Wendy's* advertisement, the word *parts* refers to one of *Wendy's* products which is chicken nugget. *Wendy's* chicken nugget is fused from parts of chicken and then sliced

into parts. The aim of free verbal repetition is to highlight that the chicken nugget served by *Wendy's* is from parts of chicken and into some chops.

Metaphor

Besides, there is metaphor. The metaphor is about comparing two objects which are different but somehow they share similarity (Corbett, 1990). There are three taglines employing the metaphor as follows: "Quality is Our Recipe" (tagline 1),

"*Wendy's* Has the Taste You Crave" (tagline 7), "You're *Wendy's* Kind of People" (tagline 9).

There are some aims of using metaphor. One of them is to give the audiences clear understanding about something. The first tagline is tagline 1. The tagline compares two objects which are quality and recipe. According to *Longman Active Study Dictionary*, the meaning of quality is "a high standard" (2010: 722). Meanwhile, in *Longman Active Study Dictionary*, the meaning of recipe is "a set of instruction that tell how to cook something" (2010: 740). By referring the word *quality* to *recipe*, *Wendy's* attempts to show the audiences that the products served are made by paying attention to the quality of the product. To put it differently, *Wendy's* serves the high quality products.

Another tagline is tagline 7. Tagline 7 says "*Wendy's* Has the Taste You Crave". In tagline 7, the word taste is described as something craved. The word *crave* reflects the feeling of a powerful desire for something. Tagline 7 demonstrates that *Wendy's* product is that everyone would like to taste the most. Meanwhile, tagline 9 also employs the metaphor. Tagline 9 says "You're *Wendy's* Kind of People". The word *you* refers to people who consume *Wendy's* products. Concurrently, the word *Wendy's* modifies the phrase kind of people. The word *Wendy's* is placed as an adjective. The adjective meaning of *Wendy's* can be seen in one *Wendy's* tagline used from the beginning until the present time.

Hyperbole

In due course, there is hyperbole. Hyperbole is about exaggerating. Its purpose is to make something sound more than the reality (Leech, 1969). Some of *Wendy's* taglines use the hyperbole as the rhetorical device as follows.

Tagline 2	"We fix 'em 256 ways"
Tagline 7	"Wendy's Has the Taste You Crave "
Tagline 12	"It's the best time for... Wendy's"
Tagline 15	"Give a littlenibble "
Tagline 16	"The best burgers in the business"
Tagline 17	"The best burgers and a whole lot more"
Tagline 19	"The Best Burgers Yet"
Tagline 21	"It's hamburger bliss "
Tagline 30	"It's waaay better than fast food "
Tagline 31	"It's waaay better than fast food ... It's Wendy's."
Tagline 32	"It's waaaaaaaaaay delicious . It's Wendy's."

Firstly, there are 4 taglines which use an adjective to give the exaggerating sense. They are tagline 12, 16, 17, and 19. All of them employ the hyperbole by using the adjective *best*. It labels *Wendy's* as the fast food with the best in every aspect, for instance tagline 12 implies that every moment is good for *Wendy's*. Afterward, tagline 16 overstates that *Wendy's* burger is the best compared to other burgers.

Another tagline also overstating is tagline 30, 31, and 32. Those taglines use the word *way*. Based on *Longman Active Study Dictionary* (2010: 1005), the word *way* means "a distance or a length of time, especially a long one". Tagline 30 and 31 gain the hyperbole meaning from the phrase *waaaybetter than fast food*. Those taglines imply that *Wendy's* is more than a fast food. In fact, *Wendy's* is categorized as a fast food. Meanwhile, tagline 32 implies that *Wendy's* is very delicious.

Subsequently, tagline 2 applies the hyperbole. Tagline 2 is "We fix 'em 256 ways". It obtains the sense of hyperbole from the use of the phrase *256 ways*. *Wendy's* does not explain exactly the 256 ways. It contains the exaggerating effect. The phrase *256 ways* leads the audiences to directly think that

Wendy's has lot of way to fix things. As it is known, 256 is a huge number which can lead the audiences to relate a huge number or amount of certain thing, in this case ways. Likewise, tagline 7 also shows the similar idea. It implies it by using the phrase *the taste you crave*. *Wendy's* overstates the taste what people feel a powerful desire for. As analyzed, all of those taglines imply that *Wendy's* has

the one and only best product which people must taste and buy.

Litotes

Litotes is also employed in *Wendy's* tagline. In litotes, it uses a negative or weak statement to reveal a good impression (Corbett, 1990). It is employed in two out of *Wendy's* taglines, tagline 8 and 26 as follows: "Ain't No Reason to Go Anyplace Else" (tagline 7), "Don't Compromise. Personalize" (tagline 26).

Firstly, tagline 8 creates the litotes by using the words *ain't* and *no*. The words *ain't* and *no* have the negative or weak meaning. Meanwhile, tagline 26 is "Don't Compromise. Personalize" (2006). Tagline 26 shows the negative or weak statement. The negative or weak statement is indicated from the use of the word *don't*. As it is known, the word *don't* stands for *do not*.

As it is mentioned before, the use of litotes is to impress the audiences. Tagline 8, for instance, uses the weak form *ain't* and *not* to show the audiences that there is no reason to go other fast foods. Further, tagline 26 uses the word *don't* as the weak form. It impresses the audiences by stating *Wendy's* is the place where people can obtain the product exactly how they desire.

Onomatopoeia

In due course, onomatopoeia uses the sound of nature. It mimics the sound, such as boom and purr (Corbett, 1990). *Wendy's* uses the onomatopoeia in one of its taglines. It is tagline 28 as follows: "Uh Huh" (tagline 28).

The sound *uh huh* is familiarly known as an interjection. It shows an agreement. It is included to onomatopoeia because it is a sound naturally produced by human. As mentioned before, onomatopoeia can manipulate the audiences' emotions. The onomatopoeia can manipulate the emotion because it describes things vividly and gives the right ideas about the advertisers intending to mean directly. Tagline 28, for example, plays the audiences' minds to agree with *Wendy's* due to the sound *uh huh* indicating an agreement.

Rhetorical Question

Thereupon, there is rhetorical question. It uses a form of question which does not need an answer. The purpose is to affect and persuade the audiences. Moreover, it often makes audiences introspect due to the question (Corbett, 1990). It is revealed that there are 2 out of 35 *Wendy's* taglines using the rhetorical question as follows: "Aren't you hungry... Aren't you hungry?" (tagline 10), "Where's the beef?" (tagline 13).

Firstly, the rhetorical question is to make the audiences to think or rethink (Corbett, 1990). It does not need an answer. From the structure, tagline 10 is an in interrogative form which directly leads to rhetorical question. Tagline 10 is "Aren't you hungry... Aren't you hungry?" It attempts to make the audiences rethink whether or not they are hungry and to eat at *Wendy's*. As it is discussed before, tagline 13 is also in a form of interrogative sentence. It does not require an answer. The question aims to make the audiences think of *Wendy's* in which they can find the beef.

Periphrasis

Besides, the rhetorical device used is periphrasis. In periphrasis, it substitutes a descriptive word by a proper name. Besides, a proper name assumed to be familiar to the audiences is included in periphrasis (Corbett, 1990). There are six taglines using the periphrasis as follows.

Tagline 6	"Wendy's Has the Taste"
Tagline 7	"Wendy's Has the Taste You Crave"
Tagline 9	"You're Wendy's Kind of People"
Tagline 14	"Where's the beef? Choose Fresh, choose Wendy's"
Tagline 31	"It's waaay better than fast food... It's Wendy's."
Tagline 32	"It's waaaaaaaaaay delicious. It's Wendy's."

Tagline 6, 7, 9, 14, 31, and 32 are clearly using periphrasis because those taglines present the name of the product, namely *Wendy's*. *Wendy's* substitutes a fast food company named *Wendy's Old-Fashioned Hamburgers*. The word *Wendy's* is classified as a proper name. It is that the proper name is assumed familiar to the audiences.

Tagline 6 tries to tell that *Wendy's* is the place where people can find the taste that they want. Tagline 7 attempts to represent *Wendy's* is the only place which serves the must-taste fast food. It is justified by the phrase *the taste people crave*. Further, tagline 9 uses metaphor. It combines metaphor and periphrasis. As it is discussed before, it is also metaphor. The comparison of the word

quality and *recipe* creates the idea that *Wendy's* attempts to show the audiences that the products served are made by paying attention to the quality of the product. To put it differently, *Wendy's* serves the high quality products.

Anthimeria

Meanwhile, anthimeria is used by writers when they do not have any word to describe something. They use words with multi interpretation to describe things (Corbett, 1990). There is only one tagline as follows: "*Wendy's*Has the Taste" (tagline 6).

Firstly, tagline 6 employs the anthimeria. It can be seen from the word *taste*. According

to *Longman Active Study Dictionary* (2010: 917), the word *taste* means “the taste of food or drink is what it is like when you put it in your mouth, for example how sweet or salty it is”. Tagline 6 does not use a specific description about its taste, such as sweet, sour. However, the word *taste* is modified by the article *the*. The phrase *the taste* indicates both of the advertiser and the audiences know how *Wendy’s* taste is. Tagline 6 uses the phrase *the taste* which is to raise the audiences’ curiosity.

Polysemy

Further, homonym or polysemy is about a word carrying two or more meanings. The

meanings carried are also related to each other (O’Grady & Dobrovolsky, 1989). There is only one tagline as follows: “It’s Good To Be Square” (tagline 25).

Tagline 25 shares the similar pattern. Here, the word bringing more than one meaning is the word *square*. The word *square* has seven meanings. Since the word *square* is preceded by *be*, the word *square* is in a form of adjective. *Longman Active Study Dictionary* (2010: 867) defines the word *square* as an adjective means as follows.

The Meaning of Adjective Square
having the shape or approximate shape of a square,
denoting a unit of measurement equal to the area of a square whose side is of the unit specified,
at right angles; perpendicular,
level or parallel,
(of two people) owing nothing to each other,
old-fashioned or boringly conventional,
(of rhythm) simple and straightforward.

From those meanings carried by the word *square*, the most appropriate meaning is old-fashioned or boringly conventional since *Wendy’s* describes the hamburger as the old-fashioned one. It is proven by the main idea of *Wendy’s* about the old fashioned hamburgers.

Pun

Afterward, there is pun as rhetorical device. Pun is about using a word which carries more than one meaning or adopting word whose pronunciation is similar (Corbett, 1990). There is only one tagline using the pun. It is tagline 5 as follows: “Hot-N-Juicy” (tagline 5).

There is the letter *N* between the words *hot* and *juicy*. The letter *N* is the conjunction *and*, but it is shortened. It is shortened because its pronunciation is still the same. The purpose of the pun is to create the sense of humor (Corbett, 1990). Tagline 5, for instance, raises the humor sense by utilizing the word whose sound is similar. Though the

sound of *N* and *and* are similar, they carry different meanings.

In the discussions, there are 22 taglines using more than one rhetorical device. Meanwhile, there are also taglines not using rhetorical device, namely tagline 3, 22, 27, 29, 33, and 34. As the taglines are analyzed, it appears that assonance is the most frequently applied in *Wendy’s* taglines. There are 20 taglines applied the assonance. Those are tagline 1, 4, 7, 8, 9, 12, 14, 15, 16, 17, 18, 19, 20, 21, 23, 26, 30, 31, and 32. Assonance is followed by alliteration and periphrasis as the most frequently used in *Wendy’s* taglines.

The Impression of *Wendy’s* Taglines toward the Audiences

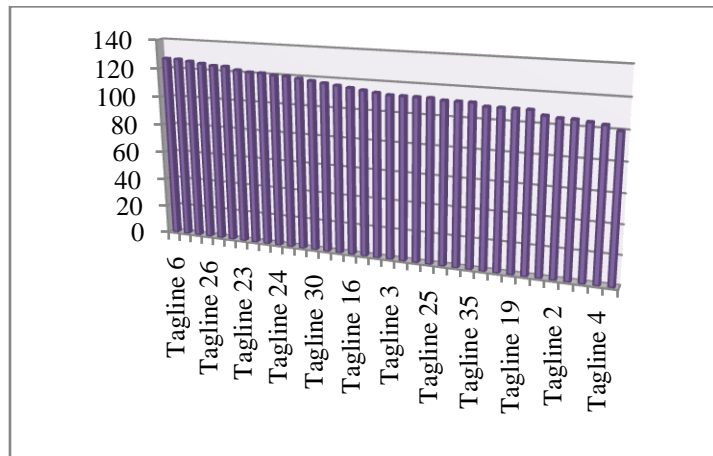
According to Hopkins, a good tagline has two important elements, namely “the fit target and credibility” (Madjadikara, 2004:36). As it is known, *Wendy’s* is one of the most famous fast food brands in the world. The fit target for *Wendy’s* is young people because eating fast food becomes the

trend for young people. Dugan (2013) justifies that young people (aged 18-29) are the audiences eating fast food most often. So, the fit target for *Wendy's* is young people as respondents.

There are 30 respondents. The respondents are people who learn English as second foreign language. They are students. Each respondent observes and then ranks the

level of *Wendy's* taglines' attractiveness. The questionnaires are distributed online. Since the respondents must rank each tagline, there are 6 categories. The scale is from 1-6 which is explained in Table 3.2. The Categories and Scales. After the result of questionnaires is gathered, it is measured again by the total point of each tagline into 1-6 scale. Here is the result of the questionnaires.

Chart 1 The Result of Questionnaires



As it is seen in the chart, the result of the questionnaires reveals that the 35 taglines are categorized into either attractive or rather attractive. There are 9 taglines rated as attractive while the rest of the taglines are rated as rather attractive. The nine taglines rated as attractive are tagline 1, 6, 7, 8, 13, 18, 23, 26, and 31. It appears that tagline 6 “*Wendy's*Has the Taste” and 8 “*Ain't* No Reason to Go Anyplace Else” are the most persuasive taglines. They reach 127 points. Meanwhile, the least tagline is tagline 27 “*That's* right” for 100 points. It is rated as rather attractive.

As the taglines rated as attractive are observed, these taglines share similarity. Most of the taglines rated as attractive use assonance as the rhetorical devices, namely tagline 1, 7, 8, 18, 23, 26, and 31. The findings for the second research question are revealed from the questionnaires, it leads to the interpretation. As it is seen before, the use of rhetorical devices affects the audiences. However, the number of rhetorical devices applied does not really impress the audiences, which happens in tagline 13 and

32. Furthermore, the use of assonance in *Wendy's* taglines impresses the audiences because most of *Wendy's* taglines rated as attractive apply assonance as the rhetorical device. Another rhetorical device also capture the audiences' attentions is rhyme.

There are several aspects why assonance and rhyme become the most impressive rhetorical devices. Firstly, assonance is the repetition of vowel, but it is followed by different consonants (Corbett, 1990 and Leech, 1969). Meanwhile, rhyme is the sound at the end of a word within clauses and sentences which is repeated which concerns with the spelling rather than the pronunciation (Leech, 1969). Both of assonance and rhyme concern with the sounds. The repetition of vowel and sound draws the audiences' attentions to several words. Besides, it also creates the words rhyming and gives the audiences pleasure to read. The extent effect of the rhyming and pleasuring words is that the audiences can memorize them easily.

Conclusion

There are 11 schemes applied in *Wendy's* taglines. Those are aphaeresis, parallelism, asyndeton, alliteration, assonance, anaphora, epanalepsis, homoioteleuton, rhyme, and free verbal repetition. Meanwhile, there are 10 tropes applied in *Wendy's* taglines. Those are irony, metaphor, hyperbole, litotes, onomatopoeia, rhetorical question, periphrasis, anthimeria, polysemy, and pun. So, there are 21 rhetorical devices employed in *Wendy's* taglines from 1969 until the present time.

Most of *Wendy's* taglines apply more than one rhetorical device. Tagline 32, for instance, uses 7 rhetorical devices, namely anaphora, alliteration, periphrasis, hyperbole, rhyme, and assonance. However, it also appears that there are 6 *Wendy's* taglines which apply none of the rhetorical devices. Furthermore, the most frequently rhetorical device employed is assonance. The assonance is applied in 19 taglines. It is followed by hyperbole for 11 taglines and alliteration for 8 taglines.

As it has been discussed and analyzed, it reveals several important points. Firstly, the result of questionnaires shows that the employment of rhetorical devices in the taglines affects the audiences. Even if it affects the audiences, it does not mean that the taglines employing various rhetorical are more persuasive than those employing one rhetorical device. Besides, it also reveals that assonance is considered as the most persuasive rhetorical device because it is applied in most of the taglines rated as attractive. It is followed by rhyme. There are 2 taglines rated as the most attractive. They are tagline 6 "*Wendy's* Has the Taste" and 8 "Ain't No Reason to Go Anyplace Else".

Ultimately, a well-known fast food as *Wendy's* has to be carefully in creating and publishing their product through the taglines. They have to pay attention to every single word because it is a message from *Wendy's* to the audiences. Every single word in the tagline is the representative of *Wendy's*. The messages are created by applying and combining rhetorical devices. It is a

persuasive message, so that the audiences' attentions are captured. Furthermore, the audiences are willing to buy *Wendy's* products.

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Capitalism as an Ideology Criticized through Allegory in Ryūnosuke Akutagawa's *Kappa*

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Abstract

Ryunosuke Akutagawa's novel entitled Kappa (1926) is believed to be the allegory of Japanesestructure of politics and the economy in the 20th century Japan. Yet, none of the study focused on describing the function of this allegorical Kappaland and its society to criticize the system of capitalism in Japan. Thus, the writer finds it important to scrutinize how the author of the story employs the allegory, as a rhetorical device of literary works, to criticize the reign of the dominant class in Japanese systems of politics and economy.

Focusing on the allegorical characters, setting, and significant events, this study seek for, the evidence that Kappa is the representation of Japanese society. Some events are created to signify the real condition of Japan in the early of 20th century, after the Meiji Restoration. The effect of industrial revolution brings several questions, including the role of the State and its apparatuses, to be problematized in this study. In addition, Akutagawa points out some of the lacks and shortcomings of humans through the allegorical characters and events in Kappaland. The settings are employed to show the life-likeness of Kappa and humans and support the wholeness of allegory. Analysis on parallelism of Kappaland and Japan is deemed important to reveal the criticism Akutagawa raises through the characters and the significant events. The setting of the story is pretty similar to what Japan was experienced, for instance the massive industrial production linked to the capitalist mode of production, the accumulation of power and wealth to the small amount of the dominant class. It is observed that Kappa is a disgusting and deformed mirror Akutagawa gives to humans to reflect their life.

Keywords: *capitalism, ideology, Akutagawa*

Introduction

The idea of capitalism grew in Japan during the Meiji period (1868-1912), as the island empire emerged from over two centuries of feudal isolation. Japan realized that the Western countries were far more advanced in the economic and political matter. Then, to be advanced, they had to imitate the way Western countries run their economic affair. It then marked the rise of industrialization in Japan. Many businesses were developed; the chance to export goods to outside countries was widely open.

During the time, the mode of production of Japanese society altered from the feudal to the capitalist mode of production. It was when the production of goods and materials no longer took place in the house of individuals as a home industry. Rather, the production was held in factories which were owned by individuals or groups who paid the people to work in their company. This is what Marx, describes as the system of production in which a number of craftsmen were assembled under one roof. This system had characterized the European industry from about the middle of the sixteenth century to the last third of the eighteenth century (Ike, 1949:186).

A well-known economic historian Takao Tsuchiya in Ike argued that Japanese industry had not been sufficiently advanced to develop into a modern capitalist industry on its own power. He asserted that the shift to modern factory industry had been achieved through the intervention of the Meiji government (1949:186). Many critics argue that the Japanese model of the economy is a state-sponsored capitalism, which means the economic system under the government investment to certain sectors of the economy to stimulate the industries in the private sector. "Industrialization in Japan produced a new economic elite who, as the leaders of modern business enterprise, were responsible for mobilizing the nation's resources and creating economic institutions suitable to an industrial society" (Marshall, 1967:2).

Japan was the only non-Western society to successfully industrialize in the 19th century (Fulcher, 2004:73). However, Japan manages a distinctive capitalism in which the state played a directive role and corporate concentration took the form of industry groups that expanded across the economy. The weakness of labor organization was another distinctive feature Japan had. Because of the growth of the machine, and above mentioned distinctive features were further developed during the postwar period, Japan maintained to grab the position as the second largest economy in the world (Fulcher, 2004:74).

However, even if the state invested in the new or specific industries to stimulate the growth, on the practical level, the greater amount of capital remains privately owned. The capital, including the land and economic production, is not shared fairly for the greater good of every level of society. This case highlights the similar characteristic that is found under any kind of capitalism, the one that is held in the Western countries or in the East. The characteristic is, the working class is treated like commodity since they sell their labor power to the owner of land and capital. They are prone to suffer unemployment when their labor power brings no profit in the transaction.

Within the Marxism discourse, the relation between the bourgeoisie, the dominant class who control and own the means of production, and the proletariat, the subordinate class who do not own and control the means of production, became the key concept to understand what is unfair under the capitalist system and industrial society. The capitalist class accumulates more and more wealth by running companies and taking advantage of the labour power from the working class, while the proletariat is forced by a socio-economic compulsion to sell its labour-power to the capitalist owners of the means of production. Contradictory character of capitalism manifests itself in the accumulation of wealth „at one pole“, and of poverty and misery at the other (Giddens, 1971:58).

Such change in social, political, and economical condition is often recorded by some authors in their literary works as the response of that major alteration. At the end of Taisho period, Ryunosuke Akutagawa finished writing *Kappa*, a novel containing 17 short chapters. Portraying the life of human from Japan who set foot in the land of Kappas, in which their existence is still disputable. Some similarities of Japanese society and events can be seen in the life of Kappas. However the different mentality of Kappas as a gap and the critics of Kappa upon the human condition, especially the political and economic condition, frequently emerge in the story.

It was primarily put in by Taiji as "a distillation of the author's feeling of revulsion from the whole of human life" (Healey in Akutagawa, 2009:40). The novel was firstly published in Japan in March 1927. Kappa, according to Japanese folklore, is a scaly creature about the size of a small child, with a face like a tiger's and a sharply pointed beak (Healey in Akutagawa, 2009:35).

Concerning the relation between literary works and politics Akutagawa points out that literature is not unrelated to politics; it is in fact one of the major characteristics of literature (Yu, 1972:50). His view is similar to what Lukàcs in Eagleton believes that "all great art is socially progressive in the sense

that, whatever the author's conscious political allegiance, it realizes the vital „world-historical“ forces of an epoch which make for change and growth, revealing their unfolding potential in its fullest complexity” (2002:27).

To satirize the life of Japanese society during the rise of capitalism, Akutagawa used the symbol of kappa to portray how this ideology brings a great amount of privilege and power to the owner of the mode of production. Yu (1972:50) in his critical study of Akutagawa stated, “steeped in the tradition of Swift, Voltaire, France, and Shaw, Akutagawa also had an ability to adapt even fairy tales to his satirical purposes.”

In his work, Akutagawa chose the role of capitalists, philosopher, judge, and several kinds of kappas to represent the human world in an exaggerating way. Some values in the human world and in the Kappaland are intentionally collided to make the readers think that there is something wrong with the system working in the society and thus a moral reform is necessary to be pursued. Yu asserted that with Akutagawa's sense of wit and irony and his angle of vision, he was an accomplished satirist (1972:86).

Under the light of Marxist literary criticism, this study concerns with the capitalist mode of production and the class oppression raised by Akutagawa in the novel, which is somewhat similar to the problem in the human world, specifically Japan as the home country of the main character and Akutagawa himself. This thesis focus on figuring out the parallelism used by Akutagawa and answering why he used the kappas as an allegory instead of projecting the problem with the human character.

After proving that the characters in *Kappa* are the allegory of Japanese society, the writer then analyzes how capitalism as an ideology works in both Kappaland and Japanese especially in 1920s. This study is necessary to be taken because the writers want to prove that how the practice of capitalism in Japanese society raised during the 1920s documented in a literary work. Two particular points are going to be closely

examined. The first is how the society of Japan is revealed through the allegory in the novel, and the second is how is capitalism as an ideology criticized through the allegory.

Allegory

Allegory is a form of extended metaphor in which objects, persons, and actions in a narrative, either in prose or verse, are equated with meanings that lie outside the narrative itself (Holman, 1960:11). The outcome of allegory is representing one thing in the guise of another, which forms an abstraction of a concrete image. The characters in the allegory are usually personifications of abstract qualities, the action and the setting representative of the relationships among these abstractions. Holman makes it clear that through the characters, events and setting created by the author, allegory is intended to reveal the meaning beneath the story. Such meaning may be religious, moral, political, personal, or satiric (1960:11).

One might find difficulties in distinguishing allegory and symbol for these two literary devices suggest the other level of meaning. However, allegory differs from symbol in the sense that symbol is “an expression of experience perceived as self-sufficient, completely adequate in itself” (Cowan, 1981:110). While, it is suggested by Holman that “an allegory the objective referent evoked is without value until it is translated into the fixed meanings that it has in its own particular structure of ideas” (1960:436).

Literary allegory has been treated by turns as a genre, a mode, a technique, or a rhetorical device or trope, related to metaphor and sometimes defined as extended or continued metaphor. However, Boyd (1860: 86) argued that even if allegory is generally considered, as a continuation of metaphor, no continuation of metaphor ever becomes an allegory. He explains that there are several essential properties that distinguish allegory and metaphor. The essential features he points out is that allegory presents to immediate view of the secondary object only; metaphor always

presents the primary also. Metaphor always imagines one thing to be another; allegory, never. Everything asserted in the allegory is applied to the secondary object; everything asserted in the metaphor is applied to the principal. In the metaphor there is but one meaning; in the allegory there are two, a literal and a figurative (1860: 86).

As a rhetorical device, which is a means intended to influence people, allegory is suggested as “a paradigmatic instance of rhetoric and rhetorical language, of the sign whose meaning cannot be fixed but is continually deferred, both calling for and resisting interpretation” (Copeland, 2010:10). Additionally, it is argued that allegory, as a sign of deferred or absent meaning, has occupied a critical position, as the tropes of tropes, by its very name (“other-speaking”) announcing itself as the definitive mark of the contingency of language and its referential claims. In relation to this issue, de Man famously suggests that “all reading, all critical practice, is allegoresis, that is allegorical interpretation” (Copeland, 2010:10). Thus, to get the sense of the meaning beyond the story, the readers might apply allegorical reading, a reading with the interest in locating some hidden, another meaning under the surface of a story or any literary works.

To form an allegory, Boyd (1860: 86) proposes that “the mind must look out for a likeness that will correspond in a variety of circumstances, and form an independent whole”. His argument might explain the essential feature allegory employs, which is the likeliness of the story with the situations in the world of the author and the reader. It explains that there is a correspondence between an independent whole story of an allegory with the variety of circumstances happen in the world of human. This feature does not appear when one tries to employ metaphor. Boyd argues to form a metaphor, what writers should do is a slight exertion of imagination, and it requires no study.

Another figure allegory has is that it should have a lively and interesting story as possible. Keeping the distinction between the figurative expression and the literal is

essential. The distinction also functions to introduce nothing unsuitable to the nature, either the thing spoken of, or of the thing mentioned in an indirect way. In other word, the allegory should have its individuality and distinction with the reality of the author and the reader. Between the surface signifier and its hidden referent exists a bond of meaning that is not capricious, but rather essential (Fletcher, 1964:70). The true criterion for allegory Fletcher suggests:

The whole point of the allegory is that it does not need to be read exegetically it often has a literal level that makes good enough sense all by itself. But somehow this literal surface suggests a peculiar doubleness of intention, and while it can, as it were, get along without interpretation, it becomes much richer and more interesting if given interpretation. Even the most deliberate fables, if read naively or carelessly, may seem mere stories, but what counts in our discussion is a structure that lends itself to a secondary reading, or rather, one that becomes stronger when given a secondary meaning as well as a primary reading (1964:7).

An allegory becomes political if it covers a political event or situation by producing a subtle commentary on it using other symbols. The term political allegory can also be applied to the use of fictional characters as direct substitutions for real politicians. However, not all political allegory is intended. Using the objects, characters, figures or colors to represent an abstract idea or concepts, the author might use the allegory as a rhetorical device to criticize or satirize the political condition and the ruling government in their era. This is similar to the notion that allegory can function as “a means of making satire direct and immediate” Leyburn (1948: 329). Edgar Johnson in Leyburn suggests that there is always “the possibility of letting the author step aside from his allegorical structure and affords a detachment infinitely valuable to the satirist”(1948:329).

Theory of Ideology

According to Marx ideology is the system of the ideas and representations which dominate the mind of a man or a social group. There are three major characteristics of ideology when understood through Marxist perspective. The first character is that to be of any value, ideology must reflect the real and practical social conditions within a society. The second, the social conditions in a society that serve as the basis for an ideological framework will reflect the productive forces in that society. The last is that an ideology that reflects productive forces will serve to promote the interest of the dominant social group or class within the relations of production (Spisso, 2006: 83-84).

Ideology, for Althusser, is not a mere concept. It has a material existence, because "an ideology always exists in an apparatus, and its practice, or practices" (1971:112). His concept of Ideological State Apparatus, which is the apparatus of the state which contributes to the reproduction of the relation of production, i.e. of capitalist relations of exploitation, was the realization of ideology (the unity of these different regional ideologies religious, ethical, legal, political, aesthetic— being assured by their subjection to the ruling ideology).

He presents two theses, in order to approach his central thesis on the structure and functioning of ideology. The first concerns the object which is "represented" in the imaginary form of ideology, the second concerns the materiality of ideology. His first thesis is that "ideology represents the imaginary relationship of individuals to their real condition of existence". He argues that so many world outlooks are there in our life, for instance, what we commonly call religious ideology, ethical ideology or political ideology. These world outlooks, he argues, are largely imaginary, i.e. do not „correspond to reality“.

In other words, Althusser said that ideology constitute an illusion. It does make allusion to reality, and that they need only be "interpreted" to discover the reality of the world behind their imaginary representation

of that world. What is reflected in the imaginary representation of the world found in an ideology is the conditions of existence of men, i.e. their real world.

Althusser thesis supposes that "it is not their real conditions of existence, their real world, that „men“ represent to themselves in ideology, but above all it is their relation to those conditions of existence which is represented to them there" (1971:164). What he means by the quotation above is that ideology is not a distorted image of reality, but rather an imaginary distortion of people's relation to reality. He further argues that what is represented in ideology is therefore not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live.

Theory on State Apparatus

1. Repressive State Apparatus

Marxists classics in its theory of State claimed that the state is the repressive State apparatus. Meaning that the State always uses political and military force to control a group of people and restrict their freedom. In his attempt to explain how ideology works, French philosopher, Louis Althusser (1971) notes that this theory of States suggests several theses.

First, state power and state apparatus must be distinguished. Second, the objective of the class struggle concerns State power, and in consequence the use of the State Apparatus by the classes (or alliance of classes or of fractions of classes) holding State power as a function of their class objectives; fourth, the proletariat must seize State power in order to destroy the existing bourgeois State apparatus and, in a first phase, replace it with a quite different, proletarian, State apparatus, then in the later phases set in motion a radical process, that of the destruction of the State (the end of State power, the end of every State apparatus).

Althusser expands the theory of states in which he believes not only the state apparatus and the state power must be

distinguished, the state apparatus also has two different groups that must be set apart. In his essay on Ideology, he proposes the idea of Repressive State Apparatus (RSA) and Ideological State Apparatus (ISA). The definition of Repressive State Apparatus is generally similar to what Marxist theorists propose before him, which is any apparatuses controlling society's behaviour and freedom using the means of repression.

He claims that all the state apparatuses function both by repression and by ideology, with the difference that the Repressive State Apparatus functions massively and predominantly by repression, whereas the Ideological State Apparatuses function massively and predominantly by ideology. The example suggests that "the Army and the Police also function of ideology both to ensure their own cohesion and reproduction, and in the „values“ they propound externally" (Althusser, 1971:145)

This ideological function of RSA works when the academy of Police or Army recruits new members. To alter the civilians of non-apparatuses to become a repressive apparatus they should not be treated by force or repression. Some ideological values should be introduced and internalized as the means of reproduction of the corps. In addition, by functioning through ideology the Repressive State Apparatuses are able to get society's supports for their repressive action.

Insofar as it is a repressive apparatus, the role of Repressive State Apparatus consists essentially in securing by force (physical or otherwise) the political conditions of the reproduction of relations of production which are in last resort relations of exploitation. Not only does the State Apparatus contribute generously to its own reproduction (the capitalist State contains political dynasties, military dynasties, etc.), but also, above all, the State apparatus scores by repression (from the most brutal physical force, via mere administrative commands and interdictions, to open and tacit censorship) the political conditions for the action of the Ideological State Apparatuses.

Repressive State Apparatus also provides „shield“ for the Ideological State Apparatus to secure the reproduction specifically of the relations of production. It is here that the role of the ruling ideology is heavily concentrated, the ideology of the ruling class, which holds State power.

2. Ideological State Apparatus

According to Althusser, ideology has the material condition which is the materialization of ideas into a practice. Althusser suggests that ideology existing in a material ideological apparatus, prescribing material practices governed by a material ritual, which practices governed by a material ritual, which practices exist in the material actions of a subject acting in all consciousness according to his belief. Its material condition is ensured by the existence of Ideological State Apparatuses (ISA).

A relatively large number of ideological State apparatuses were listed by Althusser (1971:143). They are the educational apparatus, the religious apparatus, the family apparatus, the political apparatus, the trade-union apparatus, the communication apparatus, and the „cultural“ apparatus. He proposes that ISA should not be confused with the RSA by saying that "there is *one* Repressive State Apparatus, there is a *plurality* of Ideological State Apparatus" (1971:144).

The unified Repressive State Apparatus belongs entirely to the public domain, which suggests that RSA is under the control of one unit, the State. On the other hand, Ideological State Apparatuses are part of the private domain, namely churches, political parties, trade union, families, some schools, most newspapers, and cultural ventures.

To tackle the arguments which question why above listed agents are regarded as the agent of the State despite of their attachment to the private institution, Althusser (1971:144) argues that "what matters is how they function. Private institutions can perfectly well „function“ as Ideological State Apparatuses". When an agent in the private domain functions massively and

predominantly by the ideology of the ruling class, it serves the function as the Ideological State Apparatus.

The ISAs work as the agent to formulate and materialize the teaching of ideology in a realization of action. This realization in a small part of the apparatus is, for instance the school day, a funeral, a minor match at a sports club or a political party meeting. However, no Ideological State Apparatus is purely ideological, as Althusser proposes:

Ideological State Apparatus functions massively and predominantly by ideology, but they also function secondarily by repression, even if ultimately, but only ultimately, this is very attenuated and concealed, even symbolic. Thus, there is no such thing as a purely ideological apparatus (1971: 145)

Some Ideological State Apparatus might work as the agent of punishment, expulsion and selection. Schools and Churches are the example of ISA which function is to discipline their students and followers.

Marxist Theory on Capitalism

The concept of capitalism denotes a mode of production in which capital in its various forms is the principal means of production. Capital, in the forms of credit or money, is important to buy the labour power and materials of production such as raw materials and machinery. The prominent feature of capitalism as a mode of production is “the private ownership of capital in the hand of a class—the capitalist class as an exclusion of the mass of population” (Bottomore, 1991:71- 72). The investment on capital in the expectation of large profit differentiates the capitalist mode of production from the previous mode of production.

According to Marx, the key to capitalism—or any other mode of production, for that matter—is the organization of production. Under capitalism, labour power becomes a commodity, bought and sold on the market just like any other commodities, and for many people the sale of that labour

power is their only source of livelihood. In contrast to feudalism, capitalism is characterized not by the coercive power or landowners over peasants, but by the sale of labour power on the basis of a wage contract (Howell, 1995:4).

In other words, capitalism as mode of production is a market where labor power—the working class—only means of survival—is bought and sold. The control of the production (labour) process is on the hand of the capitalist or his managerial agent, which covers the power over hiring and firing workers. In addition, the implication also covers the choice of techniques, the output, the work environment and the arrangement for selling the output (Bottomore, 1991:72).

Capitalism developed by destroying the feudal mode of production and replacing it with one based on absolute private property and the market, which made possible far higher levels of productivity (commodity production). In the feudal mode of production, the ownership of the property remains in the hand of the lord, while the serfs are forced to work in the land owned by the landlords. Meanwhile, in the capitalist mode of production, workers who had owned their looms or tools eventually had nothing to sell but their labour. The inherent contradiction is expressed in the conflict of interest between capitalist and worker. The central to the nature of the capitalist mode of production is the private accumulation of capital as the foundation of factory working. The capitalists want to pay the working class labour power as low as possible to generate more profit and accumulate more wealth. In the other hand, the working class struggles to get paid higher than they should be.

Capitalist mode of production began to emerge when individuals who had accumulated the first capital created workshop, that is enterprises where workers labored side by side for a wage and on their employer’s account. These workers had formerly been independent masters of the product of their labor. Yet, because they are deprived of the mode of production, these workers control nothing but their labour power:

The working class consists of those who own nothing but their own labour power. Because workers have no other access to the means of production and have to sell something in order to live they are forced to sell their labour power and cannot make use of its value-creating property themselves. So workers are exploited not by unequal exchange in the labour market, for they sell their labour power at its value, but through class position of having to enter the capitalist production process wherein exploitation actually occurs (Bottomore, 1991:529).

The process of buying and selling labour power in the capitalist mode of production is exploiting in the sense that workers must bargain in the condition of fear to face starvation or losing a home whereas the capitalist bargains under no pressure to employ the workers. Furthermore, as the central exploitation, the owner of the means of production extracts the surplus value, which is the value created by the labour over and above the value of his labor power which is appropriated without payment by the capitalist.

Under the capitalist mode of production, class was a uniquely prominent feature—class itself is a product of the bourgeoisie. Marx in Bottomore argues that

in so far as millions of families live under economic conditions of existence that separate their mode of life, their interests, and their culture from those of the other classes, and put them in hostile opposition to the latter, they form a class (1991).

The invention of automatic machinery made it possible to replace the craft workers with the less skilled and cheaper labour. By hiring the less skilled and cheaper labour, the factory is able to minimize the wage cost apart from holding wage rates down (Fulcher, 2004:6). Keeping the wage cost of workers down is the form of exploitation generates by the capitalists. Additionally, capitalist mode of production fosters exploitation by disciplining the workers. Moreover, capitalists get the profit by exploiting the surplus labor time of workers. What is called

by Marxists theorist as surplus value that is well explained by Bottomore:

Surplus value is the difference between the two, the value produced by the worker which is appropriated by the capitalist without equivalent given in exchange (1991:529)

Review of the Tokugawa – Meiji Periods

A well-known notion pronounces that “where feudalism ends, the capitalist regime commences”. This historical background shows the transformation from feudalism to capitalism from the Tokugawa period (1603-1867) until the Meiji period (1868-1912) in Japan.

The essential character of the new Meiji state was not substantially different from that of the Tokugawa regime and farmers were exploited as severely as they had been hitherto. From this point of view, the Meiji state can be considered as a semi feudal state which is a natural continuation of the Tokugawa regime. However, the type of economy established after the Meiji Revolution was very far from that type of capitalism in which England started to advance.

The central and various local governments operated productive and commercial business either directly (i.e. by using their own samurai for management or work force) or indirectly (i.e. by leaving the business in the hands of their chartered merchants) (Morishima, 1986:18).

Two types of merchants emerged in Japan during Tokugawa regime. The first is in castle towns and the latter in villages. Receiving a number of privileges from the clan government, the former were allowed to form guilds (*kabu-nakama*) which gave them a monopoly of the right to trade in town, whereas in many respects, the town merchants dominated the village merchants. They were capitalists who had a more advantageous position that the merchants in the castle towns, because they were able to

control the industries to earn for themselves the profits from production.

New Western style workshops were established toward the end of the Tokugawa era. As the remnant of the Tokugawa era, the system of clan still be retained. Clans were responsible for districts and areas. For instance, Saga clan, which was asked by the Tokugawa to be responsible for Nagasaki were advantageous compared with other clans of easier access to Western technology. The Satsuma clan started a wool-spinning workshop in 1819 developed their business to produce cannons, guns, medicines and glass in 1846.

After the revolution known as Meiji Revolution, the central government abolished the clans and the caste system within a few years. The government took over many of the factories and other organizations such as school which had been owned by clans. In the early days of the Meiji era, the state owned factories played an important role. The modern factory equipped with completely Western style machines of the Satsuma clan, which was taken over by the new government played an important role in promoting the new Western method of production (Morishima, 1986:21).

In the early 20th century, Japan was acquainted with the sub-division of manufacturing industry, which is categorized into five groups: (1) food and drink, (2) paper, ceramics and chemicals, (3) machinery and tools, (4) dyeing and weaving, and (5) miscellaneous. Each of them can be subdivided into the small, medium-sized and large factory sectors, according to the number of workers of the factory. The small factory employed between 5 and 49 labour, while the medium- sized employed between 50 and 499 labour. The large factory employed more than 500 labour (Morishima, 1986:24).

In Japan, the transformation to capitalism was very much evolutionary, not revolutionary, the political upheaval of the Restoration period notwithstanding. Capitalist production had already begun to emerge in the early nineteenth century Japan,

and the Tokugawa state had already begun to formulate a response—albeit an inadequate one—before it fell in 1868. The succeeding Meiji regime completed its accomodation to capitalism over the remainder of the nineteenth century, with the result that scattered instances of capitalist productive relations gave way to a capitalist mode of production (Howell, 1995:5).

Parallelism between Kappanese and Japanese Society

1. Allegory of Setting

Whenever a guest pays a visit for the main character, Inmate No.23, in the mental hospital, he will tell his story of travelling to Kappaland. It is a place where he lived in several months with the mythological creature, Kappa. Kappaland is the particular physical location in which the story takes place. It thus serves the function as the setting of the story.

Inmate No. 23 fell into the Kappaland because of his curiosity of the mythological creature. One fine summer, he encountered a Kappa when he was hiking to the Mount Hodaka. To catch the Kappa he encountered in Azuza Valley, he ran into the shadow of the Kappa and immediately snatched it. Eventually, it led him slipping into a hole to Kappaland.

Out of the main character's surprise, the Kappas live in a very different kind of life which is commonly portrayed in several mythological books. Some books and folklore records in the world of the narrator describe Kappa as a mythological creature who live in the river or the lake. However, Inmate No. 23 found that they are not living that way.

One might think that Kappa lives in a wild area, just as how the animals live. Supposing that they are mythological creature, the storytellers in the book of mythology would not assume that they have a civilized structure of society. However, what Kappaland is drawn by Inmate No. 23 is different from theirs.

In Kappaland, Kappas live as a well organized society with a developed culture and way of live. Their civilized society is progressing under the rule of government. Kappas own a developed city, housing, even use cars as the mode of transportation. In addition, they live under the State with the parliamentary system, which employs the police and the army as the state apparatuses.

Akutagawa, through Inmate No. 23 describes the setting of Kappaland as follows: “then we went for several hundred yards along a street which, for all I could see, looked just like Ginza, the main street in Tokyo” (Akutagawa, 2009:52).

After some time loosing his consciousness, Inmate No. 23 was awakened in the Kappaland. When Inmate No.23 gained his consciousness, he was aware that he was carried through the throng of Kappas passing a street which resembles Ginza.

It is not too difficult to notice that the setting of Kappaland resembles Japan. Inmate No.23 himself as a human who all of the time lives in Japan notices the similarity between Kappaland and Japan. He says that “it had a similar line of beech trees on each side and a steady stream of cars filled the road between them. In the shade cast by these trees, there were rows of shops; these dealt in everything you could think of and each sported its sunshade” (Akutagawa, 2009:52).

The representation of Japan also appears in the concert hall of Kappaland. Inmate No. 23 once came to a concert with Tok, the Kappa poet. He thinks that “of course, there was hardly any difference between the layout of Kappa concert halls and ours in Japan. Theirs, too, had rows of gradually banked seats, and all the other things I know so well” (Akutagawa, 2009:75).

These similarities might be one of the reasons why Inmate No. 23 was able to adapt and live in Kappaland for several months. In other words, Kappaland can be regarded as a miniature of cultured life of Japan. Ranging from the streets that resembles Ginza, Tokyo; the house arrangement, the concert hall, and the cultural practice of the inhabitants who

love to enjoy and express themselves through art performance. All of this parallelism indicates that the story of Kappa is a correspondence of the Japanese people. There is something that Akutagawa wants to say through such setting. If not, he would rather create a setting such as the life of Kappas on the river or lakes, similar to what the author of mythological books describes about Kappa’s life and civilization.

Allegory of Characters: Gael as the Representation of Japanese Capitalist

Gael is the director of a glass corporation in Kappaland, which is along the story is called capitalist Kappa. Among the other Kappa represented in this story, he is a prominent character who is very often engaged in the discussion with Inmate No. 23 and several Kappas, including Chak, the doctor Kappa, and Pep, the judge. Even if Gael is in the form of Kappa—not a human—he is considered as a character because he represents particular moral, intellectual, and emotional qualities of what a person says and does.

Gael frequently invites his fellow friends to eat in his luxurious house where the whole room, including the tables and chairs, is in Secessionist style, with a thin gold rim on white ground. Inmate No. 23 suggests that “from time to time, I used to go out to Gael’s house for dinner, in the company of either Judge Pep or DrChak” (Akutagawa, 2009: 81).

Inviting the reader to get a closer look at the physical features of Gael, Inmate No. 23 describes Gael. To some extent, Inmate No.23 considers Gael’s appearance disgusting. Inmate No. 23 utters that no one in Kappaland is as disgusting as Gael. He reveals that “not even in this land of fat paunches was there one that sagged and bellied out quite as disgustingly as Gael’s” (Akutagawa, 2009: 81). One should not read this description literally, for Kappa and human’s physical appearance are essentially different. Accordingly, this judgement will make a sense when it is read metaphorically. Gael’s ‘sagged and bellied out fat paunches’ is used by the author to criticize the nature of a capitalist, who, at some point is disgusting as

he accumulates the resources and capital to enrich self. The description associated human's greed.

From time to time, by the accompany of Gael Inmate No. 23, went to Gael's club—where Kappas spend their time listening to the music and dance with other visitors—and spent an extremely delightful evening with him there. This is another indication that Gael lives in an extravagant life. Not all Kappas are lucky or rich enough to own a club. Compared to the fisher Kappa, Bag, Gael lives a very luxurious life. Bag, as described by Inmate No. 23 is living in a cottage. Even if the narrator does not give any further explanation about the life of Bag, the reader may draw a conclusion that the life of Gael and the fisher Kappa are in any way different.

As the director of a huge glass corporation he owns the means of production, such as the land, the factory, and the machines, which serve as the means to ensure the production. The ownership of the means of production distinguishes him from other Kappas who do not possess them. The Marxist view suggests that it is the ownership of the means of production that determine ones' position in the relation of production.

Also, as a capitalist, Gael is not compelled to sell his labour-power in order to survive. Instead, he buys the labour-power to work for him in order to generate profit. In short, his amount of daily life does not belong to someone who buys his labour-power. In one way or another, Gael is connected with the other capitalists, as it is suggested by Inmate No. 23. He asserts that "Gael would often give me introductions for visits to a great variety of factories or plants which were connected in some way either with him or with one of his many friends" (Akutagawa, 2009: 81).

Commodities in which Gael's factory produces are significant to the development of allegory. Glass and coal are the products made by Japanese workers during the Meiji Restoration (1868-1912). Thus, Gael's identity as the owner of glass corporation and the supplier of coal during the war is parallel with the condition of Japan at the beginning of 20th century.

Allegory of Events

1. The Use of Highly Mechanized Tools in Factory

In Kappaland, the highly mechanized tools are used in the factory. The director of a glass corporation, Gael, once introduces Inmates No.23 to one of the factories in Kappaland, the book manufacturing, which Inmate No.23 found fascinating. Inmate No.23 was shown around the factory by a young Kappa engineer. They stopped to look at an enormous contraption driven by hydro-electric power then Inmate No. 23 said to himself, "once more, I found myself astonished by the advance state of mechanization in the industries of Kappaland" (Akutagawa, 2009:82).

The volume of production in the book manufacturing factory reached the region of seven million. This was due to the characteristics of the machines they used. "The ingredients are fed into the machine and, in barely five seconds, they are ejected as octavos, duodecimos, royal octavos and so on" (Akutagawa, 2009:82). Surely, all of the fascinating gesture made by the machine and the rate of production in only several seconds cannot be done by human or Kappas in general.

Meiji Restoration has transformed Japan's economy. Industrial production rose five times and exports soared, and Japan had become a creditor nation by 1920:

Industrial production was almost doubled during the period between 1914 and 1919. The average profit rate for industry, which in the first half of 1914 was 40.8 per cent, rose during the three-year period 1917-1919 to 55,2 per cent. During this time, in areas like shipping, ship-building, and mining, the profit rate even rose as high as 160 to 200 per cent (Kato, 1998: 32)

Extending their interests in all kinds of industrial activity, the *zaibatsu* (cohesive family-controlled groups of monopolistic companies in key economic areas), like Mitsui and Mitsubishi, grew in power.

The portrayal of mechanization in Kappaland industries is in line with the Japan government agenda to promote industrialization and modernization. “The process of Japan’s emergence as a modern state necessarily involved an institutional transition from feudalism to capitalism” Shigeto (2000: 283). Japan adapted imported capital-intensive technology to more effectively utilize labor. Before Japan imported a single cotton-spinning machine or built a single mile of railroad, the state completed a reveratory furnace in 1852, imported a lathe- machine in 1856, and constructed a shipyard for steam-operated warships in 1863 (Shigeto, 2000: 284).

The use of highly mechanized tools is the sign of modernity and efficiency in making goods. More and more tools are produced to support that mode of production. As in the depiction of industrial production, Akutagawa’s *Kappa* suggests that “...in an average month Kappaland sees the invention of as many as seven or eight hundred new devices of this kind” (Akutagawa, 2009:83). Akutagawa portrayed the condition when human realizes that to maximize the quantity of production as well as their profit, they should rely on mechanization and thus produce more powerful and efficient production devices.

Japan was regarded by Ike (1949) as “the most successful (country in Asia) in adopting modern methods of industrial production”. The individuals who had acquired their wealth through commercial operations and the practice of lending money at the very high rates of interest became industrial capitalist. This is one of the origin of Japanese industrialization. In the early 20th century, Japan was acquainted with the sub-division of manufacturing industry, which is categorized into five groups: (1) food and drink, (2) paper, ceramics and chemicals, (3) machinery and tools, (4) dyeing and weaving, and (5) miscellaneous (Morishima, 1986: 24).

2. War with Neighboring Country

Kappaland was at some time after a war when inmate No.23 stayed there. The war waged between Kappa and Otters. Otters are

neighbor to kappa since they are living near Kappaland. Inmate No. 23 knows the fact through Gael, the capitalist. Gael explains that Kappa was engaged in a war with Otter, the constant potential enemy. “Yes, I’m afraid that’s just about it.... But something like that war incident of seven years ago, for instance...” (Akutagawa, 2009:89). The conversation below between Inmate No.23 and Gael, the capitalist, shows that Kappanese happened to experience a war and they managed to win the war:

“Who won the war, then”

“We did, of course! 369,500 Kappas fell nobly in the campaign. But compared with the losses they enemy suffered this was pretty negligible. Practically every piece of fur in this country is Otter” (Akutagawa, 2009:91)

This similar condition happened in Japan during the Taisho period, that they were engaged in war with several countries.

Kappa war with Otters is parallel with the fact that Japan had been in the Sino-Japan War in 1894-1895 and the Russo-Japan War in 1904-1905. Following the lack possession and inadequate natural resources, Japan set a war with her neighboring country, China. The raw materials were needed to supply growing manufacturing industries. This fact motivated them to invade China, causing huge loss in the other side. Growing political rivalry to dominate Korea and Manchuria trigger Japan and Russia to set the war.

Through the war with China in 1894-1895 and with Russia in 1904-1905, Japan experienced a rapid expansion of capitalist industry and the growth of an impoverished proletariat, whose wages were held back by the still proportionately massive peasantry and rural unemployed (Bottomore, 1991: 365).

3. Censorship and Ban on Cultural Products

The vivid image of the State showed up in the form of policemen. During a performance of Krabach, the Kappa

composer, a group of kappa policemen halt the music to be played. It was started with a policeman who sit behind Inmate No. 23 who "lollod back sumptuously in his seat...even more loudly than on the first occasion" (Akutagawa, 2009: 77)

*'Stop the performance!' And then...
An then, all hell broke loose. Shouts and screams echoed and re-echoed across the body of the hall.
'Down with police tyranny!' 'Play on Krabach! Play on!' 'You bloody fool!'
'You filthy bastard!'
'Get out! Get out of here!'
'Dont't let yourself be browbeaten, Krabach. Play on!' (Akutagawa, 2009: 77)*

In the middle of the performance the Kappa policeman shouted to Krabach the composer to stop the performance in an intimidating voice. However, the composer was not at any point willing to stop his performance. Krabach did not want to stop. Instead, he kept playing in the midst of chaos.

The Kappa police as an apparatus of the State, is employed to set the standard in the music. The performance of music with the unclear message will be prohibited and banned. To the extend whenever the live performance of the unaccepted music is held, the police should come and prohibit the performance to be continued.

When Inmate No. 23 asked about what is going on, Mag answers him with: "this you mean? Oh, it's nothing to fuss about: it's always happening here! The essence of painting and writing..." (Akutagawa, 2009: 78). Mag explains to Inmate No. 23 that such action is happening all the time. The State is not only prohibit the music but also the painting and writing. Those cultural products must have clear meaning, so that the readers, or listeners and everyone know the writer or composer's intention and expression behind the products they make. Mag explains that

The essence of painting and writing is that it should be absolutely obvious to anyone and everyone what it is that the artist and the writer aim to give expression to. As a result, this country we have never

practiced anything on the lines of a prohibition on sale or exhibition
Akutagawa (2009: 78)

The censorship on cultural products also happened in Japan. Since the raise of naturalism between 1906-1902, supression became more intense during the years of growing militarism. Not to mention during the war years, Japan's twentieth-century literature, the State and the conservatives saw the literature with individualism, naturalism, modernism, socialism and libertarianism theme as a fall on the moral and behaviour. Thus, it should be prohibited.

Capitalism as an Ideology Criticized through Allegory

1. How Capitalism Works in Kappaland

According to Althusser, ideology is embodied in material practices. He suggests that "an ideology always exists in an apparatus, and its practice, or practices. This existence is material" (1971: 166). He admits that ideology does not correspond to reality. Instead, it creates an illusion. In other words, ideology make allusion to reality. To unfold the reality of the world behind the imaginary representation of that world, ideoloy should be interpreted.

In the story narrated by Inmate No. 23, the author shows how the capitalist mode of production is promoted in Kappaland. The capitalist mode of production is the system of production within a capitalist society, where the ownership of the means of production, such as the raw materials, the factory, the machines and tools are in the hand of the private entity. The means of production are usually held by the owner of capital, while the ones who do not own capital works as wage-laborers. Here are some practices of capitalism in Kappaland as the material existence of capitalist ideology.

First, the private ownership of mode of production. Most of the factories in Kappaland are owned by private entities. One of the examples is the glass corporation that is owned by Gael. As a managing director of the huge glass corporation he has no much

work to do. He does not have the responsibility to engage in the simple manual labour, but specialized into a privilege work. By employing the working class, he can live a prosperous life: ...when he lounged in his easy chair at home, surrounded by his wife (she was, by the way, the image of a litchi) and by his cucumber-shaped children, Gael was the picture of bliss (Akutagawa, 2009: 81).

Second, the mass production and the growing number of machines. During his visit to Kappaland, Inmate No. 23 finds that the mode of production in one of the factories is supported by the use of machines. In his visit to a book factory, he watched all the “different sized books cascading from the machine like a torrent...” (Akutagawa, 2009: 82). The production of the books is no longer supported by the kappa workers. The same sort things occur also in the production of both art and music. This is the indication that the capitalism has grown into a more sophisticated form.

Third, the government law to slaughter the unemployed Kappa. The capitalist ideology is not only working in the mode of production, but also influence the law that the State enact. In the midst of the massive unemployment, the State of Kappaland is not enacting a law to prevent the working class to be laid off. The State does not provide a safety net for the unemployed kappas so that they will not suffer much from the condition. Instead, the State allows the unemployed kappas to be slaughtered. It is revealed when Pep, the judge kappa explain to Inmate No. 23. Pep says “you see, we have a statute covering the butchery of the worker” (Akutagawa, 2009: 84).

From the three examples above, it can be concluded that the factories in Kappaland apply the capitalist mode of production. Not only it is seen from the mode of production, but also the law enacted by the State covering the subordination of the working class. The system of capitalism has been working in Kappaland through the relation of production, i.e. the dominant class subjects the working class. Moreover, it is supported by the government through its law. Thus, it shows that the ideology of capitalism, as the

system of ideas which dominate the mind of a man or social group, is working in the Kappaland.

2. The Role of Government on the Capitalist Mode of Production

As an allegorical story, the author of *Kappa* employs some features to criticize the Japanese people's life by comparing to the behaviour of Kappa in the Kappaland with the people in Japan in the early 20th century. In this section, the writer of this thesis highlights the allegorical setting, which is role of government in Kappaland in promoting the capitalistic ideas. The writer believes that this depiction is intentionally made by the author as one of the criticism toward human's quality.

Kappaland is a capitalistic state, in which the government supports the capitalist socioeconomic system to grow in their country. Before explaining the role of the government in promoting the capitalistic ideas to the kappa civilians, one has to aware that kappaland is the country ruled by government. Kappa has a developed society in which they choose several people to be the representative in the top of governance.

In the story, the State, as the agent which holds the power in Kappaland is proven to favor the dominant class than the working class. The State has a role in letting the capitalist ideology grow. As the proof, in this novel the State is clearly showing its stance on the side of owner of the means of production in the case of retaining condition of the relation of production in Kappaland. The State does not provide any safety net for the proletariat—the wage earner—if in any case they are fired by the owner of the means of production. In short, the State supports the relation of production in the Kappaland, where the dominant class exploits the working class. These two entities are paying taxes to the government, but preference action is given by the State to the dominant class in the society. In the case of industrial unemployment, the State takes the stance on the capitalists.

To be clear, the State passes a regulation that legalizes the act of slaughtering the unemployed Kappas. The term 'slaughtering' in Kappaland contains a literal meaning. In one of the discussions between Inmate No. 23 and the Kappas, Pep the judge, says "what Gael means was that we slaughter any worker who loses his job..." (Akutagawa, 2009: 88). In this story, 'slaughtering' Kappa is not a figurative expression. The expression suggests an action of killing a large number of Kappas in one time for their meat.

This action could happen because of the legalization by the State. Slaughtering Kappas who lose their jobs is an act of double repression. First, the unemployed Kappas lose their sustainable income. They are no longer able to afford a living, including the shelter, the clothes, and most importantly the food.

The State action to slaughter the working class Kappa who are laid off by the companies is an easy way out. By slaughtering the working class Kappa, the government will not be responsible to take care of their lives when they are no longer have sustainable income. Kappas who are fired by the owner of capital will be soon or later suffers from starvation for they cannot afford food. It is suggested that "by such action, the State takes over and saves a man all the bother of suicide or death by starvation" (Akutagawa, 2009: 84).

The law enacted by the State is a clear statement. It shows that the State of Kappaland is the agent of repression who works for the interest of the dominant class. Althusser argues that the State is a repressive apparatus which caters the interest of the ruling class, the bourgeoisie. The State is controlled by the economically dominant class:

The State is a 'machine' of repression, which enables the ruling classes (in the nineteenth century the bourgeois class and the 'class' of big landowners) to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion (i.e. to capitalist exploitation) (Althusser, 1971:137)

The repression comes in many ways, including the visible repressive way and the imperceptible way. The means to ensure the dominance of the ruling class is helped by the Repressive State Apparatus and the Ideological State Apparatus. The Repressive State Apparatus, which functions by violence, contains the Government, the Administration, the Army, the Police, the Courts, the Prisons. The act of repression by the Repressive State Apparatuses might take physical or non-physical forms. The Ideological State Apparatus, is described by Althusser as the system of school, politics, family and communication.

The way Kapanese government passes the law on slaughtering unemployed Kappa as a just action may spread the message to the rest of citizens that it is just and normal to treat the working class as a subordinate civilians. If the workers are no longer productive, they might cause more problems, including the raise on the poverty rate, which force the government to help them by raising the tax or cutting the government expense for other public necessity. That is why the government makes a law to banish the unemployed Kappa from the Kappaland as soon as possible by slaughtering them. In addition, they are able to get the meat of the workers, so the price of the meat decrease.

This working class, in this case, is the victim of the capitalistic way of production. They had sold their labor power, in order to earn money for a living, but they are not treated like humans. Workers tend to be treated as one of the factors of production; not any higher than machines. When they are no longer productive or cannot comply with the target, they are dumped like trash.

The phenomenon of replacing human with machine in a mode of production can be read as a deterioration of humanity. Conditioning human as one of the commodity happens only in a capitalistic mode of production. Human is treated like a commodity, besides raw material, fixed installations (building), and any instruments of production for instance machines to produce goods and services in the capitalistic mode of production.

When the target of production is raised by the capitalists—which is actually unnecessary—in order to gain more profit, the human power will be automatically taken over by the machine. The machine is known as a tool with nearly zero mistakes. It has a prominent ability to produce more goods and services in no time compared to human. The owner of the means of production will tend to argue that that is the time to lay off workers and run the machines instead. The cost of ensuring human to produce the same amount of energy and labor power to present in the factory in the next days will be much higher than the costs to buy and maintain the machines; as in fact machines could do better than human in terms of quantity.

As Althusser (1971) posits in order to reproduce the labor of power, the firm should give the labor material means to reproduce itself, which is the wage capital. The wage capital is in fact not the result of the worker's work in the factory, but the material means to reproduce the "wherewithal to pay for housing, clothing and in short to enable the wage earner to present himself again at the factory gate the next day".

The act of slaughtering Kappas cannot be related with the literal meaning in the Japanese relation of production. When reading this action we should not take it into account. According to Tambling "reading involves choices, deciding, perhaps unconsciously, what should be taken literally, at face value, and what should be taken allegorically" (Tambling, 2010: 15). One of the possible meanings of this surface story suggests is that capitalistic mode of production in Japan results in industrial unemployment. Akutagawa employs the exaggerative way, which is to make something worse than it really is, to highlight the exploitative system of capitalist production.

Capitalism, by its nature, is exploitative. The owner of the means of production exploits the working class to accumulate wealth. This system enables the concentration of capital and the means of production (factories, business, machinery) at the hand of the relatively small amount of

people, the dominant class. Associated with unfair distribution of wealth and power, capitalism also has a tendency toward economic and cultural exploitation.

One of the economic exploitation that capitalism generates is its treatment of labour, which makes labour analogous to all other commodities, namely factories, land, raw materials and machines. Labour power is bought at the minimum price so that the capitalists, the owner of the means of production, able to gain more wealth from the price gap. While the capitalists control all the means of production, the only thing workers can control is their labor power. They are, either with consent or not, exploited by this vicious cycle of selling their labor power at a minimum price and as the return get the wage in order to survive. Workers must allow their labor power to be exploited or face starvation. The exploitation of working class is what Akutagawa criticizes in his allegory of government in Kappaland.

3. The Role of Capitalists, Media and Ruling Party

In this section the writer highlights the relation between capitalist, media and ruling party in the capitalistic State. Capitalism as an ideology cannot stand alone to retain its position in the mind of every civilians of a State. The ideology needs Apparatuses of the States to ensure the dominance of the ruling class and the subordination of the working class. In addition, the ideology is used to ensure the relation of production in the capitalistic mode of production, which requires the workers to be willing to stay subjected.

In *Kappa*, Akutagawa throws a vivid image that in order to prolong its dominance in a State, the capitalists must control some of the key elements in the State, namely media and ruling party. The relation between capitalists, media, and ruling party is powerful to control the mind of citizens. Each of the elements is deemed essential to preserve submissiveness of the working class and control the rest of the State.

The writer of this thesis found some essential roles of media and political party in Kappaland as it is depicted by Akutagawa in *Kappa*. The quotation below might well represent how the power of media is held by the capitalists, the upper class with the tendency to control the head of the lower class “But don’t run away with the idea,” went on Gael, “that this Qui Qui is his own boss. Not a bit of it—there’s yet one more person above and beyond him, none other than Gael you see in front of you” (Akutagawa, 2009: 88)

In the quotation above Gael, the director of glass corporation, mentions that he is a person above and beyond Qui Qui, the owner of PouFou paper, one of the prominent paper in Kappaland.

Gael knows that the media essentially function as the means to spread information, as the ground of society for making decisions, and may lead the public opinion. Through its framing and editorial policy media could inject certain ideology and values intended by the ruling ideology.

The capitalists, are by their very nature, always seek for profit and benefit to reach a certain target and to manipulate the government regulation to support their interest. The dominant class will use their power of controlling media because they are not a social institution which do not seek for their own benefit. Moreover, the media has the power to control the people’s mind through its selective data and news produced in daily basis.

Gael’s control over the PouFou paper is quite surprising for Inmate No. 23 when in fact he knows that this newspaper is the ally of the worker. He feels terrible to imagine that the leader of media, which associates with the working class turns out to be under the capitalist’s control. He speaks through his inner voice that “as I watch Gael, I felt not so much hatred of the man himself, as a deep sympathy for the wretched PouFou reporters,” (Akutagawa, 2009: 88).

Explicitly Gael reveals that without his help, Qui Qui, the owner of the media as well as its reporters will not survive:

“The PouFou reporters, naturally, are all for the working man, as you’d expect. But, well, you’ll agree that they are influenced and controlled by their boss, Qui Qui—and Qui Qui, off course, couldn’t survive without support from me.” (Akutagawa: 2009: 88)

The quotation above shows that there is a mutual relation between Gael and the owner of the media, Qui Qui. Most of the time, the media face the hardship to retain its position as a company. To maintain its existence, the media can not only rely on the newspaper selling profit, but also from the money generates from the advertisement space and other means of partnership. Dualism as a company and as the communication means makes it hard for the media to stay idealist in terms of serving the news for the humanity and the society’s greater good.

Gael, as the owner of capital, benefits from this condition. In return, he hopes that his help to the media will bring more benefit for him. Because capitalists believe that there is no such thing as free lunch. What he gives is not a donation to the media. The benefits that might be gained are first the promotion of the product that his company sells. Every company has to be known by the society thus they need the media to advertise its products and services. Second, from this relation the media will ensure that they will not scrutinize any bad practices of the company. It means they will project the good side of the company. Third, media can be the agent of conditioning the workers for not making any political unrest by normalizing the exploitation they undergo. It is, not to mention, that the media has also planted in the people’s mind the idea that the capitalistic way of production is justifiable and necessary to be followed.

In fact, this media can be regarded as what Althusser suggests, the Ideological State Apparatus, which is the apparatus which is working massively and predominantly by ideology. This ISA operates in a subtle way and avoids repression to internalize values and ideologies to the society. The way it goes through somebody’s mind is not very

noticeable so that they cannot see and reject it.

As an institution, the media owned by Qui Qui is not a government's media. Yet, from Althusser's perspective, this private media is still regarded as an Ideological State Apparatus for it serves the same goal as the government's goal, which is to ensure that the domination of the ruling ideas will last long and contribute generously to the reproduction of relations of production which is the capitalists relations of exploitation. The ISA teaches the modesty, resignation, submissiveness to the domination of the owner of capital. Althusser, on this matter, suggests that "it is unimportant whether the institutions in which they are realized are 'public' or 'private'. What matters is how they function" (1971:144).

The other things criticized by Akutagawa in *Kappa* is Gael's influence to the political party by controlling the head of the political party. Quorax Party, the ruling party in Kappaland at that time, is controlled by the PouFou paper. This PouFou paper is controlled by Gael. In short, the party, including its Quorax Cabinet is also controlled indirectly by this capitalist kappa.

Inmate No. 23 gets the sense that the ruling party, the Quorax Party is not serving the interest of all kappanese, but the dominant class. As a non-Kappa resident, he is told a secret by Gael that Loppe, the head of the party, is controlled by the owner of the PouFou paper. This quotation below shows how this relation works.

"It's Loppe I want to talk about, not his speeches or his lies. Now, Loppe—he's in control of the Quorax Party. But there's someone behind Loppe, and in control of him—and that's Qui Qui, the president of the PouFou newspaper" (Akutagawa, 2009: 87)

Gael's control over PouFou paper and Quorax Party is a significant quality Akutagawa attaches to the allegorical characters. Since, Gael represents the Japanese capitalist, Akutagawa wants to say through his story that this is how the ideology

of capitalism works in Japan. The capitalist can retain its position as the dominant class by overpowering the elements of the State.

By strengthening their influence to the political sphere, those capitalists secure their interest as well as discipline the working class by the implementation of social order through education. Keeping the relation of production in the capitalist mode of production, in which the working class is subjected by the owner of the means of production, is the goal of those capitalists.

How the Allegory can be Regarded as a Criticism

The first problem formulation answered the parallelism between Kappalandsociety with the Japanese. In this sub-chapter, the writer of the thesis attempts to uncover the function of allegory as a means to criticize and how each element of allegory contributes to the critics uttered by Akutagawa to the ruling ideology in Japan. To answer the question of how allegory is employed in criticizing the ruling ideology in Kappaland as well as in Japan, there are some allegorical devices that should be uncovered, namely the allegorical setting, the characters, significant events and some exaggeration used by the author.

As Leyburn (1948) suggests that allegory can function as "a means of making satire direct and immediate". In *Kappa*, Akutagawa employs the mythological creature to present human weakness, such as human's greed, ignorance, even the inhumane and immoral behavior. The form of Kappa as an allegory of human is a kind of direct criticism, which is used to show the weakness and disgusting side of human.

Akutagawa actually presents a true face of human with a deformed mirror by using Kappa as the character. In his story Kappa might be a reflection of human in many ways, including the evil side in human's personality and traits. The mass slaughter of the unemployed Kappas and cannibalism are the representation of Japanese society, who in daily basis, promotes and involves in the capitalistic mode of production either as the

part of the dominant class or the working class.

The capitalist mode of production in Japan is suggested by Fujita in Ike (1949) that "as industrialization proceeded, the communal life in Japan tended to disintegrate, and the role of capital in both agriculture and industry became more important. Moreover, 'feudal labor' was converted into 'de facto wage labor'". The livelihood of working class Japan in the industrialization era depends on the wage as the labor. Under the capitalist mode of production the status of most labor in Japan from 'feudal labor' was converted into 'wage labor'. However, the coercive power of the feudals in the feudal mode of production is essentially similar with the coercion in the capitalist system, which is compelling the working class to sell their labour power to the owner of the capital.

One should discover the meaning beneath the story to get into the sense of Akutagawa criticism. As it is suggested by Tambling:

The other meaning of allegory may conceal a secret significance, in that it may persuade readers to probe for another meaning, it may enrich the meaning that has been given, or it may draw attention to a split between the surface meaning and what is underneath (2010: 28).

The surface story of Akutagawa's Kappa is about the institutionalized mass slaughter of unemployed Kappas and how Kappas are allowed to eat the flesh of working class Kappa who are fired and replaced them by the machines. This story should not be read literally. Rather, it should be understood as an allegory. The mass slaughter might suggest a criticism toward the class relation and the nature of capitalism in Japan during Taisho period. By its very nature, capitalism is exploitative. It enables the subjection of the working class by the owner of the means of production. Additionally, the way capitalists generate their profit by extracting working class' surplus value is a form of exploitation.

Mass unemployment in Kappaland that leads to mass slaughter is an exaggeration used by Akutagawa to show that the working class is subjected by the capitalists. In the capitalistic mode of production, the proletariat are compelled to sell their labour power. In fact, the working class in Japan also happened to face the unemployment in the early 20th century, as Kato suggests:

Needless to say, the 1920s were from the beginning characterized by a large amount of unemployment. Little of the enormous profit from the war reached the working class, who first suffered from low wages, then inflation, and then from the threat of unemployment. They thus had little or no hope of escaping misery in crowded urban industrial areas, and some workers protested, petitioned, went on strike, demonstrated in the streets, and often clashes with police. For the first time in modern Japan, labor conflict became a social problem of importance (1998:32).

However, the mass killing and cannibalism do not take place in Japan. This is the form of exaggeration in the allegory to strengthen the idea that capitalism might kill the working class once their labor power is no longer compelling to be used in the process of production. The unemployed working class is unable to afford the living, including the meal and shelter once their source of income is cut off. Moreover, they are the class who is deprived of the means of production, which is hard to get into the process of production, for the only power they have is the power over their labor power.

The ownership of the means of production is centralized to the capitalists. The capitalist are those who are not engaged in the simple manual labor, but specialized privileged work.

In his story Akutagawa also shows how capitalism positions the labor power of the working class as a commodity, the part of the means of production, while the bourgeoisie are benefited from exploiting the working class. He contests the idea of capitalism by creating an allegorical character who is

attributed with the label of 'capitalist'. The description is shown in Inmate No. 23's comment on Gael's appearance and his nature. Inmate No. 23 says that Gael is "the capitalist to end all capitalist" (Akutagawa, 2009: 81). This capitalist Kappa is used by Akutagawa to show how capitalism works in Kappaland. First, Gael invites the narrator to one of the factories in Kappaland which produces a mass number of books. In the factory, Inmate No. 23 observes the demonstration of how the book production is held and describes it as

In Kappaland, all they do to produce a book is to pour paper, ink and a grey-looking powder into a funnel-mouthed machine. The ingredients are fed into the machine and, in barely five seconds, they are ejected as octavos, duodecimos, royal octavos and so on (Akutagawa, 2009)

The production of books in Kappaland is quick and resulted in very plentiful number. However, the critic lays on the substitution of working class Kappas with the highly mechanized tools. This critic is supported by the setting and characters that Akutagawa employs in the allegory. Gael tells Inmate No. 23 that in an average month Kappaland sees the invention of as many as seven or eight hundred new devices of this kind. This shows how in Kappanese "the process of introducing mass production is going ahead at very rapid pace" (Akutagawa, 2009:83). As a result of this mass production, no less than forty or even fifty thousand Kappas lost their jobs.

The second criticism of the capitalist mode of production is targeted to the role of the State and its apparatuses in supporting the exploitation of the working class. The fact that the mass production in Kappaland sacrifices the occupation of thousands of working class Kappas and the cannibalism is issued by the State as the simple escape mechanism shows that the State is ruled by the capitalist ideology. Pep, Kappa Judge, makes it clear that Kappas "have a statute covering the butchery of the worker" (Akutagawa, 2009: 84).

Moreover, Pep emphasizes that the State does the mass killing as humane as possible

to be seen as the savior of those unemployed Kappas by saying that "by such action, the state takes over and saves a man all the bother of suicide or death by starvation" (Akutagawa, 2009:84). At this point, Akutagawa aims an attack to criticize the nature of the State as it is suggested by Althusser:

The State is a 'machine' of repression, which enables the ruling classes (in the nineteenth century the bourgeois class and the 'class' of big landowners) to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus-value extortion (i.e. to capitalist exploitation) (Althusser, 1971:137).

The reproduction of the relation of production should be ensured by the power of the state. Thus, in this sense, the State and its apparatuses, including the Army, Police, the media and political party are the agent of capitalists to dominate the working class and extort their surplus value.

Conclusion

Starting with analyzing the parallels between the world of Kappa and the real the world of Japan in the early 20th century, this thesis aims to prove that *Kappa* is a social and political representation of the world in which the author, Akutagawa lived. The elements that are scrutinized in the first problem formulation is the allegorical characters, allegorical setting, and allegorical events. Those elements signify the life-likeness of the real Japan.

The rapid industrialization, the war between neighboring countries, the vicious cycle of capitalism and the restriction of establishing union labor as well as halting the strikes aims to accommodate the interest of the working class are highlighted as the surface and beneath of the story. In getting this clear picture of meaning, the writer of this thesis employed the theory of allegory.

The result of the first problem formulation leads to the second problem formulation, which is how this allegory used

to criticize the ideology of capitalism in Japan. The allegorical characters, the setting, and significant events are employed by the author to direct the reader to certain meaning in the story beneath. These elements of allegory are employed to criticize human's lacks and shortcomings, that sometimes they are not aware of.

Kappa, the mythological creature, is deliberately chosen by the author to exploit certain values. By exaggerating its tendency and actions Akutagawa presents a deformed mirror to human. It is to signify that humans are as disgusting as Kappa. Inmate No. 23 becomes the representation of innocent but critical man, the idealization of human in general. This specially protected person in Kappaland, is unaware of its shortcomings and tend to criticize the practice of Kappa. The characters of Kappa are attributed to certain values and characteristics. Gael is attributed with the opportunist, profit-oriented, and capitalist nature. Mag is regarded as a Kappa with the critical thinking and depth analysis, to answer the difference between Kappaland and the human world. In addition, Lap is the Kappa students who guided and accompanied Inmate No. 23 to know the Kappaland better.

In addition, the second problem formulation contains the question of how this allegorical Kappaland criticizes the practices in the human world. The theory of the ideology contributes in explaining how the ideology of capitalism is internalized to ensure the existence of the State with the capitalist mode of production.

Using the theory formulated by the French Marxist philosopher, Louis Althusser, the writer of this thesis found that the Ideological State Apparatus (ISA) works in many channels and ways. It goes along with the system of politics and through the media. Those two essential elements are, in fact, controlled by the Kappa capitalist, Gael. What this fact signifies is that in the real human world, there are apparatuses, the Ideological State Apparatuses, which are hand in hand, reproducing the means of production, and to ensure the relation of production i.e.

domination and exploitation by the ruling class to the working class continues.

At the end of analysis, it is proved that allegory in Akutagawa's *Kappa* is a device to criticize the life of Japanese society in the early 20th century. First, Akutagawa employs the Kappas as the reflection of human in Japan whose mode of production is a capitalistic way. It tends to subject the working class Japanese similar to what Kappanese do to their working class. Second, through the exaggeration, Akutagawa shows that the ideology of capitalism is in its very nature exploitative.

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Problematizing de Beauvoir's Myth of Woman through Gender Relation in David Lehman's "When a Woman Loves a Man"

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Abstract

Gender relation in society is complex and fluid. However, the complexity and fluidity are oversimplified by patriarchal systems in the form of binary oppositions. David Lehman's "When a Woman Loves a Man" is a poem portraying the complexity and fluidity of gender relation. Through several levels of reading the poem, gender relations between woman and man are proven to be dynamic, yet it is still dominated by patriarchal systems. This research attempts to problematize de Beauvoir's myth of woman which represents gender relation between woman and man in binary oppositions. This research applies deconstructive method. The deconstructive method includes close reading and deconstructive reading. It is applied to problematize de Beauvoir's myth of woman through Lehman's "When a Woman Loves a Man".

The first level of reading (close reading) in Lehman's "When a Woman Loves a Man" shows that the findings on the form, diction, word order, point of view, and tone versus the findings on metaphors, imagery, symbols, and allusions are contradictory. The second level of reading (explication) shows that Lehman's "When a Woman Loves a Man" depicts some gender relation. Those are woman-man relation in speaking, never being in the same domain, performing different roles in the same domain, communicating, viewing gender relation, fighting, and considering night and sleep. The last level of reading is deconstructive reading. The first level of deconstructive reading questions the "objectivity" of portraying woman-man relation. The second level reveals the discontinuity of de Beauvoir's myth of woman to construct the gender relation in the poem in binary oppositions. The universalizing context and the absence of woman's voice in de Beauvoir's myth of woman reveal the question of the "objectivity" of the myth and how even though de Beauvoir's myth of woman stereotypes both genders unequally, woman remains the marginalized one.

Keywords: *myth of woman, gender relation, deconstructive reading.*

Introduction

West and Zimmerman define gender as something we are not born with nor have, but it is something we do (quoted in Eckert and McConnell-Ginet, 2003: 10). Sex, on the other hand, is a biological classification based on reproductive potential (Eckert and McConnell-Ginet, 2003: 10). However, the borderline between gender and sex is often overlapping. Therefore, Eckert and

McConnell-Ginet define gender as "the social elaboration of biological sex" (2003: 10).

The complexity of gender has been structured in the form of gender schema in which sex (males or females) determines gender (males as men and females as women) and gender determines gender roles (masculinity for men and femininity for women) (Devor, 1998: 27). Through the medium of language, moreover, the idea of gender identity is conceptualized as binary and permanent (Devor, 1998: 23). Therefore,

cross gender behaviors are considered as “inappropriate gender role behaviors” (Devor, 1998: 29). Nonetheless, some persons challenge the binary oppositions of gender roles by performing “gender roles” which are not “appropriate” for their genders; in other words, they blur the gender dividing line (Devor, 1989: 29). To simply determine gender representation, identity, and relation as binary, therefore, is not appropriate. Moreover, Devor suggests that masculine and feminine aspects are not the cause of status inequalities; rather it is the result (Devor, 1998: 29).

David Lehman’s “When a Woman Loves a Man” is a good example of a literary work to show complexity of gender relation. It shows how through several levels of reading, the gender relation between woman and man is “dynamic”, yet in more critical readings, it is still dominated by the dominant patriarchal discourse. On the first level of reading, Lehman’s “When a Woman Loves a Man” “seems” to portray gender relation between woman and man “objectively”. Moreover, the poem “seems” to take side on woman’s struggle for equality. Nevertheless, on the next (critical) level of readings, it betrays its first impression. As a result, gender relation in patriarchal society as reflected in Lehman’s “When a Woman Loves a Man”, instead, tends to embrace gender patriarchal discourse in the form of de Beauvoir’s myth of woman.

Gender relation in society, in fact, is very complex and fluid, but patriarchal discourse puts gender relation merely in its simple binary oppositions. This complexity versus simplicity of gender relation is the case displayed by Lehman’s poem. Therefore, it is necessary to question the gender relation in Lehman’s “When a Woman Loves a Man”. Devor suggests that it is possible to refer to “multitudinous exceptions to, and variations on” gender roles due to the neither complete nor uniform training to gender roles (1998: 32). Therefore, the major theme to discuss in this research is problematizing de Beauvoir’s myth of woman through the complexity and fluidity of gender relation revealed through different levels of reading in Lehman’s “When a Woman Loves a Man”.

The main problems discussed throughout this research are: (1) what gender relation does Lehman’s “When a Woman Loves a Man” display on different levels of reading?; and, (2) how does the gender relation in Lehman’s poem contribute to the problematization of de Beauvoir’s myth of woman? This research applies feminist poststructuralism as the approach of the study. Feminist poststructuralism, not just poststructuralism, is chosen as the approach of the study because it concerns with gender issues and subjectivity (Humm, 1994: 138). The approach, therefore, agrees with Lehman’s “When a Woman Loves a Man”, the object of the study which concerns with gender issues and subjectivity.

In this research, feminist poststructuralism approach is applied to view the findings on close reading and deconstructive reading of Lehman’s “When a Woman Loves a Man” and correlate the findings to gender issues. Furthermore, the feminist poststructuralism approach is applied to extend the findings to problematize de Beauvoir’s myth of woman.

According to Kennedy and Gioia (2002: 630), close reading is the key method of formalist criticism used to unfold a poem. Close reading is conducted by analyzing a poem carefully step-by-step and exemplifying it (Kennedy and Gioia, 2002: 630). The purpose is to show how the combination of various elements in a literary work affects readers (Kennedy and Gioia, 2002: 630). As stated by Kennedy and Gioia (2002: 630), formalist criticism believes that various stylistic elements influence thematic elements, and vice versa; therefore, form and content cannot be separated because it will destroy meaning.

Gender Studies

According to Eckert and McConnell-Ginet (2003: 10), sex is a biological classification based on reproductive potential. Meanwhile, gender is the social construction of elaborating biological sex (Eckert and McConnell-Ginet, 2003: 10). Gender is fluid since it is social, but since it is developed from biological sex, it often exaggerates the

biological sex difference (Eckert and McConnell-Ginet, 2003: 10).

Gender is divided into two domains: masculinity and femininity. Masculinity is the accepted gender identity for males, whereas femininity is the accepted one for females. The identities are often worked as “mirror images” in which masculinity is celebrated by dominance and aggression, whereas femininity is identified by passivity and submission (Devor, 1998: 28).

Society tends to demand the different gender performances from males and females which leads to reward, tolerate, or punish each individual for conforming or violating from the “accepted social norms” (Devor, 1998: 23). Those who violate the accepted gender norms are considered as “blurring the gender dividing lines” (Devor, 1998: 29). Consequently, as suggested by Devor (1998: 29), masculine and feminine aspects are the result, rather than the cause.

Gender identities and roles, therefore, are likely to refer to “multitudinous exceptions” and variations, for gender is neither complete nor uniform (Devor, 1998: 32); it is social and fluid (Eckert and McConnell-Ginet, 2003: 10).

Feminist Poststructuralism

Feminist poststructuralism is a blend of two studies: feminism and poststructuralism. Poststructuralism is a form of rebellion against structuralism, for poststructuralists believe that structuralists are not consistent on viewing language on which their system is rooted (Barry, 1995: 61). Poststructuralists agree with structuralists in terms of their view about language: “that language doesn’t just reflect or record the world: rather, it shapes it, so that *how* we see is *what* we see” (Barry, 1995: 61). Although they agree on their view about language which shapes the way we see something, they come into completely different conclusion. According to Barry (1995: 61), because of this view, poststructuralists agree that we enter a world of complete uncertainty since we depend completely on linguistic processing to

perceive everything; there is no certain standard to measure.

Poststructuralism, according to Humm, focuses on “how literature and its languages work within particular cultural and educational framework” (1994: 134). As a result, we enter a “decentred universe” (Barry, 1995: 62). In a decentred universe, poststructuralism “deconstructs” structuralism’s belief in isolating systems from the authority and power structures that are responsible in controlling the systems (Humm, 1994: 134). Since this poststructuralism is combined with feminism, the study of feminist poststructuralism, therefore, focuses on issues of gender and subjectivity (Humm, 1994: 138).

Feminist poststructuralist applies the same tool as poststructuralist to debunk the “construction”. It is deconstruction. Jacques Derrida, a French philosopher acknowledged by American and French feminists for his ideas, is the one who initiated deconstruction (Humm, 1994: 146). According to Humm, deconstruction is

the belief that universal concepts and the conventional boundaries between opposed concepts or binary opposites such as Black/white, man/woman, culture/nature must be taken apart, or deconstructed, in order for us to understand the (political) processes such terms represent (Humm, 1994: 146).

Deconstruction deals with tearing apart production processes which make the oppositions seem natural (Humm, 1994: 146). Deconstruction is to see that the oppositions in literary products are unstable and debatable; they can go beyond their binary limits (Humm, 1994: 146-147). It is to uncover the ideological patterns that “hide” behind the aesthetic forms (Humm, 147). Since language is the media through which women are “deauthorised”, deconstruction is used as a tool to question how language produces male and female oppositions and how women are presented by the negative or supplementary term (Humm, 147-148).

Simone de Beauvoir's Myth of Woman

According to de Beauvoir (1989: 248), woman is seen as flesh through the great collective myths. Woman is associated with nature: she is immanence; she reveals peace and harmony (de Beauvoir, 1989: 248). She often comes up as "the privileged Other" through whom man (the subject) conforms himself (de Beauvoir, 1989: 248). De Beauvoir divides the myth of woman into five categories. She takes the myth from five authors (Motherlant, Lawrence, Claudel, Breton, and Stendhal), which she considers to reflect the great collective myth of woman.

The first myth is depicted by Motherlant. As argued by de Beauvoir, in Motherlant, man is the transcendent, whereas woman is the immanent (de Beauvoir, 1989: 248-249). There is a distance to separate man from woman; he is in the sky, she is on earth (de Beauvoir, 1989: 248). Man takes woman by taking her up and throws her back, but he never lowers himself (de Beauvoir, 1989: 248-249).

The second myth is presented by Lawrence. Lawrence, according to de Beauvoir (1989: 249), considers the immanence presented by woman is absolutely necessary to support the life and power of phallus. Woman, therefore, is "a warm spring", the "deep richness", but woman should surrender her personal transcendence to suit herself to male (de Beauvoir, 1989: 249).

The third myth is portrayed by Claudel. Woman, for Claudel, should maintain life (passivity), but man should extend it through his activities (activity) (de Beauvoir, 1989: 249). However, in Claudel, God is the only transcendence, while man and woman are equally immanence (de Beauvoir, 1989: 249). It is up to each to exceed his/her earthly state; it, consequently, needs salvation (de Beauvoir, 1989: 249).

The fourth myth is represented by Breton. Breton is somehow the opposite of Motherland (de Beauvoir, 1989: 249). Breton views transcendence as the trigger of "war, stupidity, bureaucracy, the negation

of anything human", whereas immanence is "pure, dark presence of the real" (de Beauvoir, 1989: 249). For Breton, true transcendence is achieved by returning to immanence; therefore, woman is seen as revelation because "she tears him out of this subjectivity" (de Beauvoir, 1989: 249).

The last myth is delivered by Stendhal. For Stendhal, woman is seen the way man is seen: she is a transcendent, a free being (de Beauvoir, 1989: 249). Man and woman in Stendhal, as de Beauvoir argues (1989: 249), are related to each other in "reciprocal relations". Woman is simply seen as the Other who is celebrated to give "a pungent saltiness" to it (de Beauvoir, 1989: 249).

The myth of woman in five authors summed up by de Beauvoir varies from Motherlant to Stendhal in terms of the way they see woman. However, de Beauvoir (1989: 251) claims that they are all the same in terms of seeing the ideal woman as "she who incarnates most exactly the Other capable of revealing him to himself". The myth is presented based on its benefits to man (de Beauvoir, 1989: 260). Patriarchal society uses the myth of woman as self-justification through which society implements laws and customs (de Beauvoir, 1989: 260). Motherlant looks for "animality" in woman; Lawrence asks woman to generally sum up the feminine sex; Claudel considers woman as "a soul-sister"; Breton pins hope on "the woman-child"; Stendhal wants woman to be "an equal": intelligent, cultivated, free in spirit and behavior (de Beauvoir, 1989: 251). According to de Beauvoir (1989: 251), the idea of woman, as presented in five different authors, will always lead to the same conclusions: the only possible destiny reserved for woman is always man.

Close Reading of Lehman's "When a Woman Loves a Man"

Lehman's poem is entitled "When a Woman Loves a Man". "Love" is associated with romance. Therefore, Lehman's poem presents a romance between a woman and a man. Lehman's poem also employs "woman" and "man" as its diction. Consequently, it is

also associated with gender relation. Additionally, the title shows that “woman” is placed as the subject, the lover or the one who loves her beloved; therefore, the woman in Lehman’s poem is the active one. Thus, the focus in Lehman’s “When a Woman Loves a Man” is the woman, instead of the man.

Based on the aforementioned title analysis, Lehman’s “When a Woman Loves a Man” draws its root from love poem tradition with love as its theme. However, it is also different from traditional love poems that usually depict man as the lover and woman as the beloved. Thus, Lehman’s poem exposes different gender relation between a woman and a man in expressing love from woman’s perspective.

Besides, Lehman’s “When a Woman Loves a Man” is a free verse or an open form poem since it is composed based on free conventional rime and meter (Kennedy and Gioia, 2002: 239). Kennedy and Gioia suggest that “writing in open form, a poet seeks to discover a fresh and individual arrangement for words in every poem” (2002: 238). Therefore, Lehman’s “When a Woman Loves a Man” presents a fresh and free idea because the poem does not follow conventional verse rule.

Although Lehman’s poem takes a free verse form, it employs many repetitions as seen in the following lines (“When she says... / When a woman loves a man / When a man loves a woman”). As Kennedy and Gioia (2002: 241) argue that repetition creates memorable rhythms, Lehman’s poem, therefore, intends to make readers easily memorize the message(s) implied in the repetition. Moreover, in poetic aspects, repetition is not simply a repetition with its random use, but it serves as a poetic vehicle to express its aesthetic as well as ideological values. Since the repetition in Lehman’s poem always concerns about gender relation, it strengthens the voice of its gender relation, the key message that Lehman’s poem attempts to convey.

In addition to the theme and form, the diction or choice of words as concrete words in Lehman’s “When a Woman Loves a Man” is

significant. Concrete words point to things or particular individuals which can be perceived with senses, whereas abstract words refer to concepts or ideas (Kennedy and Gioia, 2002: 56). The fact that the concrete words employed in Lehman’s “When a Woman Loves a Man” are used to present abstract ideas (woman-man love and relation) makes the abstract ideas presented more detailed and specific. Stanza 2 “When a man loves a woman he is in New York and she is in Virginia” (“When Woman Loves a Man” 1) is a good example to explain.

Lehman’s “When a Woman Loves a Man” borrows New York and Virginia to present gender relation. New York and Virginia are concrete words, but there is an allusion behind these two states about the history of slavery in the United States. New York, the northern state, was a state which abolished slavery (free), while Virginia, the southern state, was a state which permitted slavery (enslaved) (Cusack, 1991: 2). Therefore, Lehman’s “When a Woman Loves a Man” suggests gender relation (an abstract idea) using New York and Virginia (concrete words) to present the relation in terms of the man being free and the woman being enslaved.

The abstract ideas in Lehman’s poem (love and gender relation) are presented using concrete words which makes it “keep returning to earth” and “makes us aware of things” (Kennedy and Gioia, 2002: 56). In other words, the use of concrete words to present abstract ideas in Lehman’s poem is to make it more detailed and “humble” (returning to earth).

Besides the diction in Lehman’s “When a Woman Loves a Man”, to observe the word order employed is also essential. Kennedy and Gioia suggest that due to the rigidity of English word order, a poet tends to invert the order to resist it and attain unusual effects (2002: 70). On the contrary, Lehman’s “When a Woman Loves a Man” keeps the rigidity of English word order. There is no inversion found in Lehman’s “When a Woman Loves a Man”. The effect, therefore, makes Lehman’s “When a Woman Loves a Man” less complicated. Consequently, it is easier or

more “humble” to grasp. The word order and diction work together to suggest “humbleness” to Lehman’s “When a Woman Loves a Man”.

Furthermore, the tone in Lehman’s poem also highlights the “certainty” and “humbleness” in the poem. It is certain as the diction chosen is concrete words, rather than abstract words. Compared to abstract words, concrete words directly address things able to perceive with senses (Kennedy and Gioia, 2002: 56). Therefore, it reduces misperception since concrete words point out something “real”. It is “humble” because of the diction, light complexity, and word order that make the poem more “grounded”. Furthermore, the poem employs third person’s point of view as its speaker, which makes the poem more “objective”.

Lehman’s “When a Woman Loves a Man” also employs many metaphors to compare the woman and man’s relation in the poem. Stanza three is an example of metaphors in Lehman’s poem.

*When a man loves a woman he is in New York and she is in Virginia
or he is in Boston, writing, and she is in New York, reading,
or she is wearing a sweater and sunglasses in Balboa Park and he
is raking leaves in Ithaca; (Lehman, 2005, stanza 3, lines 1-4)*

In stanza 3 lines 1-4, the way the man loves the woman in Lehman’s “When a Woman Loves a Man” is directly compared to various associations.

Stanza 3 in Lehman’s “When a Woman Loves a Man” portrays the woman and man’s relation in three metaphors. The first one is to New York (man) and Virginia (woman). The second one is to Boston-writing (man) and New York- reading (woman). The third one is wearing a sweater and sunglasses- Balboa Park (woman) and raking leaves- Ithaca (man).

Metaphor is different from simile because it has multiple associations since it does not refer to merely a characteristic

shared by two things compared (Kennedy and Gioia, 2002: 123). Lehman’s “When a Woman Loves a Man” is dominated by the use of metaphors. Therefore, it implies that many multiple meanings underlying the poem. The metaphors employed in Lehman’s “When a Woman Loves a Man” are further discussed in part B.

Besides metaphors, Lehman’s “When a Woman Loves a Man” employs imagery. The imagery employed in Lehman’s poem is visual and auditory imagery. The last stanza (stanza 13) in Lehman’s “When a Woman Loves a Man” presents an example of both visual and auditory imagery employed by the poem.

When a man loves a woman, he **watches** her sleep, thinking:

*as midnight to the moon is sleep to the beloved.
A thousand fireflies wink at him.
The frogs **sound** like the string section
of the orchestra warming up.
The stars dangle down like earrings the
shape of grapes;
(Lehman, 2005, stanza 13, lines 1-6)*

Imagery is an attempt “to render the abstract in concrete terms”; it is the tool used to “see the mind of the poet more truly revealed than in whatever the poet explicitly claims to believe” (Kennedy and Gioia, 2002: 97). Even though this research omits to look for the “true” meaning of Lehman’s “When a Woman Loves a Man” from the author’s (Lehman’s) perspective, the analysis of imagery is helpful to further analyze the underlying meanings of Lehman’s poem rather than what it “claims to believe”. The extended analysis of the imagery employed in Lehman’s poem is discussed in part B.

Furthermore, allusion is also employed in Lehman’s “When a Woman Loves a Man”. Historical and biblical allusions are the allusions employed in Lehman’s poem. The use of New York and Virginia in stanza 3 “When a man loves a woman he is in New York and she is in Virginia” (“When a Woman Loves a Man” 1) alludes the history of slavery in the United States happened in those states.

Moreover, the imagery and symbols applied in stanza 6 work together as a biblical allusion to allude the Fall.

*When a woman loves a man, they have gone
to swim naked in the stream
on a glorious July day
with the sound of the waterfall like a chuckle
of water rushing over smooth rocks,
and there is nothing alien in the universe.;*
(Lehman, 2005, stanza 6, lines 1-6)

Allusions are applied to enrich a poem's meaning (Kennedy and Gioia, 2002: 62). Therefore, by applying allusions, Lehman's poem employs more multiple meanings than what it "seems" to offer.

Additionally, symbols are also employed in Lehman's "When a Woman Loves a Man". Apples in stanza 7 "ripe apples fall about them" (1), seven and nine in stanza 10 "seven times and threatened to do it another nine times." (1-2), and refrigerator in stanza 11 "and there's nothing in the refrigerator" (5) are the examples of the symbols employed by Lehman's "When a Woman Loves a Man". Although the symbols (apples, seven, nine, refrigerator, etc.) applied can refer to many associations, the meaning of the symbols in Lehman's poem is restricted due to context, but mostly related to biblical context.

Based on the analysis on the intrinsic elements in Lehman's "When a Woman Loves a Man", the poem "seems" to deal with gender relation with more concerns about woman since the title puts woman as the subject. Therefore, the title "seems" to focus on woman than man. By analyzing other devices (form, diction, word order, point of view, and tone) in Lehman's "When a Woman Loves a Man", the "objectivity" and "humbleness" of portraying the gender relation offered in the poem is indeed highlighted. However, by observing the metaphors, imagery, symbols, and allusions in the poem, Lehman's "When a Woman Loves a Man" attempts to relate and extend the gender relation in the poem to the gender relation outside the poem, or gender relation in general. Moreover, the metaphor, imagery, symbols, and allusions in Lehman's

"When a Woman Loves a Man" suggest that Lehman's "When a Woman Loves a Man" employs multiple underlying meanings which are contradictory from the "objectivity" and "humbleness" presented by the other devices (form, diction, word order, point of view, and tone) observed in Lehman's "When a Woman Loves a Man".

Explication of Lehman's "When a Woman Loves a Man"

Following the previous finding on theme in the first part of close reading, the keywords "woman", "love", and "man" in Lehman's "When a Woman Loves a Man" are associated with romance (love) and gender relation (woman and man). Accordingly, the title "When a Woman Loves a Man" suggests woman's perspective in seeing gender relation between a woman and a man in expressing love.

Viewed from its intrinsic elements, Lehman's "When a Woman Loves a Man" is divided into thirteen stanzas in which each stanza has different length. Stanza 1 consists of 5 lines. These 5 lines employ three repetitions of saying something, but meaning another.

*When she says **Margarita** she means **Daiquiri**.
When she says **quixotic** she means **mercurial**.
And when she says, "**I'll never speak to you again**,"
she means, "**Put your arms around me from behind**
as I stand disconsolate at the window.";*
(Lehman, 2005, stanza 1, lines 1-5).

The first repetition is saying Margarita, instead of Daiquiri. The second one is saying quixotic, instead of mercurial. The last one is saying "I'll never speak to you again", instead of "Put your arms around me from behind as I stand disconsolate at the window". "Say" indicates that stanza 1 is related to manners of speaking. The woman, therefore, is portrayed as unable to speak directly as she mentions one thing, but actually refers to another.

The woman's manner of speaking is repeated three times. The repetitions give strong emphasis resulted in suggesting that the woman is unable to speak directly. Therefore, by repeated three times, stanza 1 gives strong emphasis on how the woman's inability to have direct speech is a part of the woman's characteristics.

Stanza 2 in Lehman's "When a Woman Loves a Man" only consists of one line: "He's supposed to know that." (1). Written as one line, stanza 2 directly focuses on merely one particular issue. It, therefore, presents a strong cynical tone. Furthermore, stanza 2 switches its perspective from the woman's perspective in stanza 1 (she) into the man's perspective (he).

Apostrophe 's' in stanza 2 "He's supposed" ("When a Woman Loves a Man" 1) can stand for is, was, or has; however, following the tenses employed by Lehman's "When a Woman Loves a Man", which is present tense, the most essential "to be" to replace the apostrophe 's' is "is". Thus, stanza 2 "He's supposed to know that." ("When a Woman Loves a Man" 1) is best paraphrased as "He is supposed to know that."

Additionally, according to Longman Dictionary of Contemporary English, "is supposed to" is "used to say what was or is expected or intended to happen, especially when it did not happen" ("be supposed to do/be something"). The word "that", refers to the previous stanza (stanza 1), so "that" in stanza 2 refers to the woman's inability to speak directly. Stanza 2, therefore, suggests that the man in Lehman's poem is expected to know the woman's inability of speaking directly, but the fact is the man does not know.

The use of present tense itself is also important in terms that it is employed to state general statements of fact, timeless truths, or habitual/everyday activities (Azar, 1999: 13). Therefore, stanza 2 in Lehman's "When a Woman Loves a Man" strongly states that it is a fact, truth, or habit that the man does not understand the woman. It is a general fact/truth/habit that the man does not know the woman's inability to have direct

speech even though it has become a part of the woman's characteristics.

Stanza 3 in Lehman's "When a Woman Loves a Man" consists of 8 lines and it starts with "When a man loves a woman" (1). The use of "man" as the subject shows that stanza 3 employs the man's perspective. Additionally, stanza 3 employs many metaphors to compare the relation between the woman and man in Lehman's poem.

*When a man loves a woman he is in **New York** and she is in **Virginia**
or he is in **Boston, writing**, and she is in **New York, reading**,
or she is **wearing a sweater and sunglasses in Balboa Park** and
he is **raking leaves in Ithaca**
or he is **driving to East Hampton** and she is **standing disconsolate**
at the window overlooking the bay
where a regatta of many-colored sails is going on
while he is stuck in traffic on the Long Island Expressway;
(Lehman, 2005, stanza 3, lines 1-8).*

The first metaphor to compare the woman and man in Lehman's poem is New York and Virginia. The association of New York and Virginia with man and woman recalls the memory of slavery in the United States. In the history of slavery in United States, New York belonged to northern states, the "free" states of slavery (Cusack, 1991: 2). On the other hand, Virginia, a plantation-economy-based region in the South, depended itself on slaves (Cusack, 1991: 2). Thus, the association of New York and Virginia with the man and woman's relation in Lehman's poem is that the man is presented as a free human being, whereas the woman is enslaved.

The history of slavery in the United States where northern states were considered "free" and became the "destination" for black slaves to be free (Cusack, 1991: 2) is linked to the metaphor of the woman in Virginia who needs to be "saved" and "freed" by the man who is in New York. The woman needs the man to be free and safe. As New York can be symbolized as

the shelter, refuge, and hope for black slaves in Virginia, the man is presented as having a role to be the hope, shelter, and refuge for the woman.

Moreover, New York has the Statue of Liberty. According to Sacks (1995: 457), the Statue of Liberty was the symbol of hopes and cherished aspirations which greeted immigrants once arriving in New York Harbor. Therefore, the metaphor of New York in Lehman's poem highlights the idea that the man, who is in New York, represents the symbol of freedom, hopes, and aspirations. It is a symbol of independence (man) and dependence (woman).

The second metaphor to compare man and woman in Lehman's poem stanza 3 is Boston, writing and New York, reading. Whereas the woman moves to the place where the man is used to be (New York), the man has already been in a different place (Boston). The second metaphor, therefore, highlights how the woman and man keep being in different places.

Furthermore, the activities they perform are different: writing (man) and reading (woman). Viewed from academic's perspective, writing is considered as one step higher than reading, for writing is producing, while reading is consuming. Writing is an "active" activity, whereas reading is the "passive" one. The man, therefore, is seen as the one who is active and productive, while the woman is seen as passive and consumptive.

The third metaphor is wearing a sweater and sunglasses in Balboa Park (woman) and raking leaves in Ithaca (man). The woman, pictured as wearing a sweater and sunglasses in Balboa Park, the largest urban cultural park in the United States which has 15 major museums, performing arts venues, beautiful gardens, and the San Diego Zoo in it (<http://www.balboapark.org/info>) is portrayed to connect with enjoyment. On the other hand, the man, raking leaves in Ithaca, is portrayed to work hard. Since stanza 3 employs the man's perspective, the man in Lehman's "When a Woman Loves a Man" adjusts himself in seeing the woman-man

relation in which he is the Breadwinner: man makes money, whereas woman spends it (Gerzon, 1998: 539).

The last metaphor in stanza 3 is driving to East Hampton, stuck in traffic on the Long Island Expressway (man) and standing disconsolate at the window overlooking the bay where a regatta of many-colored sails is going on (woman). The man is portrayed to mingle with mobility (driving), whereas the woman is portrayed to mingle with stillness (standing disconsolate). Moreover, regatta, according to Cambridge, is "a sports event consisting of boat races" ("regatta"). Sport is closely associated with man, a signifier of "masculinity" (Kidd, 1998: 299). Therefore, regatta represents masculinity.

Looking at masculine world, the woman stands disconsolate at the window overlooking the bay where this "masculine activity" runs. According to Cambridge Advanced Learner's Dictionary, disconsolate is "extremely sad and disappointed" ("disconsolate"). The woman is pictured as standing (passive), very sad and disappointed. Besides, she does not watch the regatta directly. In fact, she watches it in a distance (overlooking), she watches it through the window. Window, consequently, creates a distance/gap between woman and regatta (masculine world). The last metaphor, therefore, asserts how the man in Lehman's "When a Woman Loves a Man" believes that woman and man live in different domains in which he sees himself as connecting to the world (masculine world), while the woman disconnects from it. This disconnection, pictured by the last metaphor, makes her disconsolate, but powerless.

Stanza 4 in Lehman's "When a Woman Loves a Man" consists of 5 lines. Stanza 4 has a specific setting of place: a house. Compared to the previous stanza (stanza 3) in which the woman and man in Lehman's poem are portrayed to never be in the same place, stanza 4 sets the woman and man in the same place: house. However, the woman and man, even in the same place, are portrayed to perform different activities.

Starting from the beginning of stanza 4, the woman is pictured to sleep and remain asleep. Sleeping represents passivity. The man, on the other hand, is pictured to perform an activity: watching sport.

*When a woman loves a man it is one-ten
in the morning,
she is **asleep** he is **watching the ball
scores and eating pretzels
drinking lemonade**
and two hours later he wakes up and
staggers into bed
where she **remains asleep** and very
warm;
(Lehman, 2005, stanza 4, lines 1-5)*

Additionally, the man in stanza 4 is pictured as engaging with sport as he follows the scores and enjoys the game with pretzels and lemonade. The man's "engagement" with sport is pictured significantly different with the woman's attitude toward it as shown in stanza 3, "or he is driving to East Hampton and she is standing disconsolate / at the window overlooking the bay / where a regatta of many-colored sails is going on" ("When a Woman Loves a Man" 5-7). While the woman is pictured as disconnecting from sport, the man is pictured as engaging with it even only through a television. Sport itself stands for the idea of masculinity (Kidd, 1998: 299). Therefore, the woman is pictured as disconnected from masculinity (stanza 3), whereas the man is pictured as closely connected to it. Thus, in Lehman's poem, sport is masculine; sport is the man's world.

Moreover, by placing woman and man in the same place (house), stanza 4, therefore, emphasizes how woman and man keeps performing different activities or roles within the same domain. Stanza 4 employs the woman's perspective in Lehman's poem, whereas stanza 3 employs the man's perspective. Consequently, through stanza 4, woman and man are pictured to have the same perspective over gender roles: that woman and man perform different roles.

Stanza 5 in Lehman's "When a Woman Loves a Man" consists of 4 lines. Stanza 5 employs the woman's point of view. The words "says" and "talking" in stanza 5 are the

keywords about the theme of gender relation employed by this stanza: verbal act (communication).

*When she **says** tomorrow she means in
three or four weeks.
When she **says**, "We're **talking** about me
now,"
he stops **talking**. Her best friend comes
over and says,
"Did somebody die?";
(Lehman, 2005, stanza 5, lines 1-4)*

In lines 2-3, stanza 5 portrays that woman and man starts to talk. Then, it discontinues. Instead, stanza 5 depicts that the woman's best friend comes over. The presence of the woman's best friend and her presupposition that somebody died, which is in fact not, suggests that the communication between the woman and man portrayed previously fails. The woman's best friend presupposition that somebody died presumably is caused by the woman's hard crying. Therefore, the focus of stanza 5 in Lehman's "When a Woman Loves a Man" is the failure in communication between the woman and man.

Tannen mentions the communication of woman and man as cross-cultural communication (1998: 114). It means that woman and man communicate differently. The man's silence as mentioned in stanza 5 line 3: "he stops talking" is presumably misinterpreted by the woman as Tannen suggests that woman perceives "silent attention as no attention at all" (1998: 116).

Additionally, woman also uses talking as a means to have intimacy in relationships (between girls); therefore, she hopes that her husband can be her best friend by talking to each other as a way to have closeness due to the life shared (Tannen, 1998: 114). Man, on the other hand, acquires bonds (between boys) by doing things together (Tannen, 1998: 114). Therefore, the presence of the woman's best friend highlights the fact that the communication between the woman and man fails that the woman needs the presence of her best friend (who understands her), instead of the man.

Stanza 6 in Lehman's "When a Woman Loves a Man" consists of 6 lines. It employs the woman's perspective, but the pronoun employed in the stanza is neither she nor he. Instead, it employs "they" as the pronoun used. The significance of "they" is that the woman and man are considered as one union as mentioned in "When a woman loves a man, they have gone / to swim naked in the stream" ("When a Woman Loves a Man" 1-2).

In stanza 6, woman and man (they) are pictured to swim naked in the stream. Nakedness refers to a biblical allusion: the Fall. According to Christian tradition in Dictionary of Symbols, nakedness represents "the consequence of Original Sin and of the Fall of Adam and Eve" ("nakedness"). Therefore, the woman's perspective employed in this stanza is also significant since Eve (woman) is the tempter to Adam (man). However, although the perspective borrowed is the woman, the next pronoun employed is they. The pronoun, consequently, is crucial to allude the Fall since Eve is the tempter, but Adam also eats the forbidden fruit. They both fall. In addition, by referring to the Fall of Adam and Eve in the Garden of Eden, nakedness also represents purity and innocence as the state of Adam and Eve before the Fall.

Stanza 6 line 3 contributes to give the setting of time to this stanza: "on a glorious July day" ("When a Woman Loves a Man" 3). Glorious July day alludes the independence day of the United States: 4 July. Independence represents freedom. Therefore, although the nakedness represents the Fall, the failure of keeping the "purity" and "innocence", it also represents freedom. Failing but achieving freedom.

The next metaphor in Lehman's "When a Woman Loves a Man" stanza 6 moves into the description of the sound of waterfall which resembles a chuckle of water rushing over smooth rocks: "with the sound of the waterfall like a chuckle / of water rushing over smooth rocks" (4-5). Longman Dictionary of Contemporary English denotes chuckle as to laugh quietly ("chuckle"). Since it is a laugh, it signifies happiness. However, the sound of chuckling which is in a higher

pitch than a laugh sounds more like temptation. It presents the idea of the temptation initiated by snake to Eve which results in the Fall. Snake is the tempter to Eve (woman) as Eve is the tempter to Adam (man).

Additionally, nothing alien mentioned in the last line contributes to allude to the condition of Adam and Eve after the Fall: "and there is nothing alien in the universe" ("When a Woman Loves a Man" 6). The Fall "opens" their eyes and they know the good and evil (King James Version, Gen. 3. 5).

The relation of the woman and man in Lehman's poem, therefore, is depicted as the relation of Adam and Eve in the Fall. The woman and man are pictured as pure and innocent beings who fall for being tempted. As Eve is portrayed as the tempter to Adam, Lehman's poem also follows the Fall by employing the woman's perspective to affirm it. However, the falling results in achieving freedom to know good and evil.

Stanza 7 consists of 2 lines. Stanza 7 in Lehman's "When a Woman Loves a Man" also discusses the Fall: "ripe apples fall about them. / What else can they do but eat?" (1-2). Therefore, stanza 7 continues the Biblical flow of stanza 6. According to Dictionary of Symbols, apples, as mentioned in line 1, signify the forbidden fruit of the Tree of the Knowledge of Good and Evil which initiates the Fall ("apple"). Apples, therefore, is the temptation. Referring to A Dictionary of Literary Symbols, in Hebrew and classical tradition, apples also symbolizes "sexual love, which Adam and Eve discover, in some interpretations, after eating it" ("apple"). The temptation, therefore, is more specified as the temptation of sexual love. The diction of ripe also plays a significant role. Ripe apples in stanza 7 contribute to give an idea that the apples are ready to eat: "Ripe apples fall about them / What else can they do but eat?" (1-2).

The next line highlights the idea of how powerless woman and man against the temptation. The extended imagery in stanza 7 is that the ripe apples fall about woman and man. Consequently, it is hardly possible to

resist the temptation as the ones who fall right in the eyes are the ripe ones, ready to eat.

Stanzas 6 and 7 depict the relation of the woman and man in Lehman's poem by following the biblical narrative of the Fall. The woman and man in Lehman's poem are pictured as pure and innocent beings who fall into temptation of sexual love which free them. The temptation is difficult to resist as ripe apples which fall about them. As the Fall is considered as a great ancient narrative, the relation of sexual love between the woman and man in Lehman's poem is as ancient as biblical narrative the Fall.

Stanza 8 in Lehman's "When a Woman Loves a Man" consists of three lines. It employs the man's perspective. It starts with the man saying "Ours is a transitional era." Presumably, it continues the flow of the previous stanzas (stanza 6 and 7) about gender relation from biblical perspective. However, the man in stanza 8 is portrayed to have a different view on gender relation.

Stanza 6 and 7 portrays gender relation as ancient and great as Eve and Adam in the Fall. Woman is seen as a tempter as Eve is the tempter. Woman and man are pictured as innocent beings falling into the temptation of sexual love which actually frees them. Moreover, the main point highlighted in stanza 7 is that woman and man are powerless as ripe apples which fall about them. These are the woman's perspectives over gender relation. However, the man's perspective differs from the woman's.

The man in stanza 8 points out that "Ours (the woman and man) is a transitional era." ("When a Woman Loves a Man" 1). Transition means a process of change. Presumably, the man offers a different view over gender relation from the woman's as mentioned in stanzas 6 and 7. Whereas stanzas 6 and 7 assert the powerlessness of woman and man to resist the sexual love temptation (from the woman's perspective), stanza 8 (from the man's perspective) opposing the woman's perspective implies that they (the woman and man) have power to change the gender relation. Power

itself is closely related to masculine power. Therefore, this view is delivered by the man's perspective. The man presumably does not want to be viewed as powerless because the woman's perspective in stanzas 6 and 7 assert that as biblical narrative the Fall, they also are powerless against temptation.

Stanza 8 line 2 mentions the woman's reply to the man's perspective about gender relation. The woman in stanza 8 replies the man by saying cynically (dry as Martini) that "That's very original of you." ("When a Woman Loves a Man" 2). It asserts that the woman does not believe in him. Her diction "original" is also significant. Original refers to genuineness. Apparently, the woman's reply is based on her experience(s) with the man that he does not keep his words.

Stanza 9 in Lehman's "When a Woman Loves a Man" consists of ten lines. Viewed by its poetic form, stanza 9 is the longest stanza in Lehman's "When a Woman Loves a Man". Stanza 9 also employs different perspective compared to the other stanzas. It does not employ either woman or man's perspective. Instead, it employs "they" started from the beginning of the poem.

The word "fight" in stanza 9 suggests the underlying theme in this stanza: the fight between the woman and man.

*They fight all the time
It's fun
What do I owe you?
Let's start with an apology
Ok, I'm sorry, you dickhead.
A sign is held up saying "Laughter."
It's a silent picture.
"I've been fucked without a kiss," she says,
"and you can quote me on that,"
which sounds great in an English accent;
(Lehman, 2005, stanza 9, lines 1-10)*

Referring back to the previous stanzas (stanzas 1-8) which picture woman and man as two beings who have different manners of speaking (stanzas 1-2), always be in the different places (stanza 3), perform different roles even if in the same domain (stanza 4), undergo miscommunication (stanza 5), and have different opinions about gender relation

(stanzas 6-8), stanza 9 is considered as the “climax” or “crash” between the woman and man. The fight between woman and man depicted in stanza 9 in Lehman’s “When a Woman Loves a Man” also involves rude words like “dickhead” (5) and “fucked without a kiss” (8), which are said by the woman.

A fight is usually dominated by anger, but stanza 9 portrays the fight between woman and man differently. The words “fun” (2) and “laughter” (6) in stanza 9 in Lehman’s “When a Woman Loves a Man” asserts that even a fight occurring between the woman and man (because of their differences) is viewed as an enjoyment in the relation. It is not seen as a big deal.

Stanza 9 in Lehman’s “When a Woman Loves a Man” does not really mention the cause of the fight. Presumably, as mentioned in two previous paragraphs, it is because the differences between the woman and man, which have been explicated previously. However, even there is no evidence to find out the “cause” of the fight, the woman in stanza 9 is the first one who apologizes. The woman in fight as portrayed in stanza 9 in Lehman’s “When a Woman Loves a Man” is presented as understanding: she is less offensive, ready to apologize and negotiate.

Besides portrayed as being understanding, less offensive, ready to apologize and negotiate, the woman in stanza 9 is presented as refusing to be silent despite the fight: “‘I’ve been fucked without a kiss,’ she says, / ‘and you can quote me on that,’ / which sounds great in an English accent.” (“When a Woman Loves a Man” 8-10). She is the one who apologizes to the man in the fight. However, she dares to speak up her mind. It is spoken with a vulnerable tone as stanza 9 shows that she is “fucked without a kiss” (“When a Woman Loves a Man” 8); she is the one who is harmed. Yet, she challenges the man, and presumably the world that the man (and the world) can have her words that she is the “victim”.

Stanza 10 in Lehman’s “When a Woman Loves a Man” consists of two lines in one sentence: “One year they broke up seven

times and threatened to do it/ another nine times.” (1-2). It is the continuation of stanza 9: the woman and man’s relation in terms of dealing with the fight. Stanza 10 stands for one sentence in two lines which is in fact is still the continuation of stanza 10. Therefore, viewed from its poetic form, stanza 10 must have stood for a significant idea.

Breaking up is the main theme discussed in stanza 10. The fight as the climax in dealing with difference between the woman and man in Lehman’s “When a Woman Loves a Man” results in breaking up. However, the breaking up is surely not a break-up since stanza 10 asserts that it continues into seven, then into nine, and apparently will continue.

In addition, seven and nine are significant symbols. Following the biblical flow in previous stanzas (stanzas 6-7), the significance of number seven and nine in this research is also associated with biblical symbols. Seven is a significant symbol in the Bible presenting forgiveness as Jesus commands to forgive our brothers (and sisters) seventy times seven (Mat. 18.22). Moreover, nine presents divine completeness as Christ died at 3 p.m., the 9th hour of the day, to open the way to salvation (www.biblestudy.org). These numbers, therefore, represent the interdependence between the woman and man in Lehman’s “When a Woman Loves a Man” which means that although in the “journey” of their relation they break up, but they will not really break up as they need each other to be complete (full, whole).

Stanza 11 in Lehman’s “When a Woman Loves a Man” consists of 5 lines. Stanza 11 employs a different “form” compared to other stanzas. Stanza 11 employs two perspectives, woman (line 1) and man (line 3) within one stanza.

*When a woman loves a man, she wants
him to meet her at the
airport in a foreign country with a jeep.
When a man loves a woman he's there.
He doesn't complain that
she's two hours late
and there's nothing in the refrigerator;
(Lehman, 2005, stanza 11, line 1-5)*

The word “there” in line 3 also suggests a reference to the previous place mentioned by the previous line (at the airport in a foreign country). By placing the woman and man’s perspectives within one stanza, Lehman’s poem, therefore, puts both woman and man’s perspectives on a particular issue.

Stanza 11 in Lehman’s “When a Woman Loves a Man” starts with the woman’s perspective, and it continues into line 2 as one sentence employing herperspective: “When a woman loves a man, she wants him to meet her at the / airport in a foreign country with a jeep.” (1-2). Based on Longman Dictionary of Contemporary English, the verb “want” is used to say that you need something or ask someone firmly to do something for you (“want”). Thus, stanza 11 line 1 asserts that the woman needs man, for she demands his presence. Moreover, stanza 11 lines 1-2 do not stop only in portraying that the woman needs the man. By including some details like “at the airport”, “in a foreign country”, and “with a jeep”, the woman in stanza 11 is portrayed as not only asking for man’s presence to be with her, but also saying it in demanding tone.

Stanza 11 lines 3-5 portray the man’s perspectives. The word “there” in line 3 links these lines into the previous lines. Thus, lines 3-5 discuss the same issue as the previous one, with the same setting of place as its reference: at the airport in a foreign country.

Stanza 11 line 3 starts with a response given to the woman’s “demand” in the previous lines from the man’s perspective: the man is there. Compared with the word “want” attributed to the woman in stanza 11 line 1, the man is attributed with the use of present tense. According to Longman Dictionary of Contemporary English, the word “want” can also denote desire (“want”). Desire is a wish, which means that it may not happen. Nevertheless, present tense offers an idea that something is a fact or habit (Azar, 1999: 13). Therefore, the woman and man in Lehman’s poem are “attributed” differently. The woman with her desire is pictured as demanding and unrealistic. On the other hand, man, attributed with the use of present

tense, is pictured as more grounded and realistic.

Stanza 11 in Lehman’s “When a Woman Loves a Man” also pictures that the man does not complain about the fact that the woman is late for two hours: “When a man loves a woman he’s there. He doesn’t complain that / she’s two hours late” (3-4). The fact that man does not complain about the woman’s unrealistic demand and the fact that he has to wait because the woman is late shows that the man is dependable.

Moreover, stanza 11 in Lehman’s “When a Woman Loves a Man” strongly suggests how dependable a man is: “and there’s nothing in the refrigerator.” (5). Refrigerator is a thing used to keep food. “Nothing in the refrigerator” suggests a fact that one is lack of food. Food itself is a basic need for a human being. Refrigerator, a place for keeping food, is closely related to woman’s domestic role: nurturance. Portraying “nothing in the refrigerator” implicitly shows that the woman neglects her domestic role to nurture.

The woman in stanza 11 is portrayed as having unrealistic demand as airport, foreign country, and jeep represent secondary needs. Refrigerator, a place for keeping food, represents primary needs. The woman, having unrealistic demand while neglecting basic needs, and the man, not minding to have his basic needs neglected, represent how dependable and understanding man is. The woman, nonetheless, is portrayed as demanding, dependent, and less realistic.

Stanza 12 consists of 3 lines. It employs the woman’s perspective. The keywords “stay awake”, “nightfall”, and “the day to end” assert that stanza 12 in Lehman’s “When a Woman Loves a Man” employs night as its specific setting of time: “When a woman loves a man, she wants to **stay awake**. She’s like a child crying / at **nightfall** because she didn’t want **the day to end**.” (1-3).

According to Dictionary of Symbols, night can be used to represent sleep, nightmares, monsters, and black thoughts (“night”). The representation of night in Dictionary of Symbols is justified in Lehman’s

poem by the woman's attitude: "wants to stay awake", "like a child crying", and "didn't want the day to end". Therefore, stanza 12, which employs the woman's perspective, represents a negative view of night. It is to say that the woman in stanza 12 dislikes night.

The specific setting of time: night in Lehman's poem stanza 12 is also closely related to sleep. It is because night is the time in which most people take a rest after working at day. De Beauvoir argues that "she (woman) hates his sleep (man)" (1989: 657). The reason is that sleeping, which mostly takes time at night, isolates or creates a distance from her lover (de Beauvoir, 1989: 657). Woman views that "the absence of her lover is always torture" (de Beauvoir, 1989: 657). The attitude of the woman in Lehman's "When a Woman Loves a Man" stanza 12 justifies de Beauvoir's argument. Therefore, it is reasonable that the woman is pictured as having a negative view about night since night means "parting" with her lover. She is abandoned.

The last stanza in Lehman's "When a Woman Loves a Man" is stanza 13. Stanza 13 consists of 6 lines. Stanza 13 employs the same setting of time as the previous stanza. It is seen from the use of the words "night" (stanza 12) and "midnight" (stanza 13) in Lehman's "When a Woman Loves a Man": "When a man loves a woman, he watches her **sleep**, thinking: / as **midnight** to the moon is sleep to the beloved." (1-2). Stanza 13 sets the man's perspective about night and sleep. Stanza 13, consequently, compares woman and man's perspective about the same issues: night and sleep.

Stanza 13 line 1 portrays the man's perspective about the woman's sleep. The man's perspective about woman's sleep is presented as a metaphor to compare woman's sleep with midnight and moon. Midnight is compared with sleep, whereas moon is compared to beloved.

According to Dictionary of Symbols, moon does not have its own light; and it only reflects the light of the Sun ("moon"). Only if night comes does the moon shine. Lehman's poem pictures moon as the symbol of the

beloved. Dictionary of Symbols also regards moon as having closely links with female deity in myth, legend, folklore, folktale, and poetry ("moon"). It, consequently, highlights how the diction of "moon" relates closely to represent the woman in Lehman's poem.

Lehman's poem stanza 13 makes analogy between midnight-sleep and moon-beloved. The meaning of sleep to woman, thus, is portrayed to have the same meaning as midnight to the moon. The woman and man are portrayed to have different views on sleep in Lehman's poem (compared to stanza 12). De Beauvoir suggests that "the loved woman, when sleep restores the disarmed of childhood, belongs to no one: that certitude is enough" (1989: 657). Whereas the woman feels abandoned when her lover sleeps, the man feels secured, for it is enough for him to be assured that she is his. The man sees his beloved's sleep as a means to reveal her childhood side: "belongs to no one" (de Beauvoir, 1989: 657).

Therefore, as moon "shines" in night, the man views that the woman "shines" in passivity of sleeping as his reflection and extension.

The rest and extended lines (lines 3-6) of stanza 13 portray the contribution of the nature (fireflies, frogs sound, and stars) to the man who is watching his beloved sleeping at night. Lines 3-6 show how the man gives meaning to night and his sleeping beloved.

*A thousand **fireflies** wink at him.
The **frogs sound** like the string section
of the orchestra warming up.
The **stars** dangle down like earrings the
shape of grapes;
(Lehman, 2005, stanza 13, lines 3-6)*

The setting in stanza 13 is clear: night. Whereas the woman in stanza 12 focuses herself in seeing night as darkness and nightmares, the man views the beauty of night. Fireflies are animals which shine in the dark. "A thousand fireflies wink" (1) in stanza 13 in Lehman's "When a Woman Loves a Man" means that it is not only light that they give, but it is sparkling light since they wink. While the woman merely views night as

darkness, the man is able to find light, enjoyment in the darkness.

Besides, the man also finds the beauty of night from the frogs sound. Frogs sound are usually heard on rainy days at night. Stanza 13 lines 4-5 suggest how the man is able to give meaning to the natural frogs sound as musical instruments: string, a harmonious sound of culture.

In addition to fireflies and frogs sound, the man also sees the beauty of night through the stars. Night is the time at which people are able to see countless stars shine. Stanza 13 line 6 shows how the man sees the stars not merely as stars, but for him, they resemble earrings whose shape is like grapes.

Compared to stanza 12 in which the woman views night cynically, the man seems to view it in a completely different way. Whereas the woman regards night as the parting time with her beloved and abandonment, the man regards it as the time to see his sleeping beloved in her beautiful passivity like the moon which shines in midnight. Moreover, whereas the woman in stanza 12 focuses only in seeing night as darkness and nightmares, the man is able to find his enlightenment at night. His ability to find nature as enlightenment is something that the woman fails to notice.

Summarizing the explication of Lehman's "When a Woman Loves a Man", the next discussion attempts to review the findings of the gender relation in more compact means. The explication of Lehman's "When a Woman Loves a Man" shows that gender relation portrayed in the poem strongly speaks about differences in woman and man that contribute to their relation. The differences are about woman and man seeing particular issues and their differences in perceiving how woman-man relation should be.

The perspective employed by the poem is a third person. Additionally, the poem does not mention a specific name for the "characters" in the poem, rather generalizes them as a woman and a man. Therefore, although the above explication of Lehman's "When a Woman Loves a Man" employs

definite article "the" to refer to the characters inside the poem, the poem, since it leaves the characters nameless, refers to portray woman and man in general.

The next discussion is the summary of the differences between woman and man found in Lehman's "When a Woman Loves a Man" and their contribution to gender relation. The first gender relation between woman and man found in Lehman's "When a Woman Loves a Man" is about manners of speaking. Stanza 1 portrays how woman is unable to have direct speech. In addition, stanza 2 shows how man does not understand this disability. Stanzas 1 and 2, therefore, show how man fails to notice woman's manners of speaking which often results in misunderstanding.

The second gender relation in Lehman's "When a Woman Loves a Man" is about never being in the same place. Whereas the previous relation about manners of speaking is taken from woman's side, the second gender relation is taken from man's side. Stanza 3 suggests how man considers that woman and man should not be in the same place (domain).

Furthermore, it also includes the different way man seeing himself to woman. Stanza 3 suggests how man sees himself as the independent, active, and productive being as the breadwinner who connects to patriarchal world (Gerzon, 1998: 539). Woman, on the other hand, is seen as the dependent, passive, and consumptive being who stands still and disconnects from patriarchal world.

The third gender relation in Lehman's "When a Woman Loves a Man" is about being in the same place, but performing different roles. It is seen through stanza 4. The third gender relation is almost the same as the previous one, but it employs a different perspective: woman's perspective. Whereas man views woman and man to be in different places, woman views woman and man to be in the same place, but perform different roles.

The fourth gender relation between woman and man found in Lehman's "When a

“Woman Loves a Man” repeats the first one: misunderstanding in communication. Stanza 5 shows that the communication between man and woman results in failure. The presence of woman’s best friend shows how woman’s expectation to communicate with man does not work. It is because the communication between woman and man are cross-cultural communication (Tannen, 1998: 114). It means that they communicate differently and the difference results in involving woman and man in miscommunication and misunderstanding.

The fifth gender relation between woman and man found in Lehman’s “When a Woman Loves a Man” is about the way woman and man seeing their relation. Stanzas 6 and 7 employ woman’s perspective in seeing gender relation. Woman considers gender relation as the continuation of Eve and Adam in the Fall in which they are portrayed as powerless beings to temptation. On the other hand, man, as seen through stanza 8, disagrees with woman in terms that they have power to not refer to Eve and Adam in seeing gender relation.

The differences between woman and man, as portrayed in stanzas 1-8, result in woman-man fight, which is shown through stanza 9. The fight includes inappropriate words; ironically, woman and man view it not as a big deal since they consider it as fun.

Stanza 10 extends the enjoyment found in woman-man’s fight by showing that the fight results in breaking up, but woman and man make their relation altogether again. Furthermore, by employing numbers seven and nine, stanza 10 asserts the interdependence between woman and man. However, when involving in a fight, woman, as shown in stanza 9, is the one who apologizes first. Woman is pictured as understanding, for she is less defensive, ready to apologize and negotiate. Yet, she refuses to be silent. She speaks up her mind.

After the differences portrayed by stanzas 1-8 which result in a fight portrayed by stanzas 9-10, the gender relation between woman and man in Lehman’s “When a Woman Love a Man” still continues. Whereas

stanza 9 portrays woman as understanding when involving in a fight with her beloved, stanza 11 portrays the opposite. Stanza 11 portrays man as the one who is understanding and dependable to cope with woman’s unrealistic demand.

The last gender relation between woman and man in Lehman’s “When a Woman Loves a Man” is portrayed in stanzas 12 and 13. The difference is about woman and man’s view on night and sleep. Woman, as mentioned in stanza 12, views night as darkness and nightmares. Night is seen as abandonment, parting from her beloved. Nonetheless, man, as mentioned in stanza 13, views night and sleep differently. Man views his sleeping beloved as innocent; she shines in the passivity of sleeping at night. Moreover, man acquires enlightenment through night at which he is able to give meaning to nature. Since stanza 13 employs man’s perspective, his achievement in giving new meaning to night is considered as something which woman fails to notice.

Deconstructive Reading of Lehman’s “When a Woman Loves a Man” and Its Contribution to Question de Beauvoir’s Myth of Woman

As mentioned in the title, Lehman’s “When a Woman Loves a Man” sets a ground on exposing woman’s perspective in viewing gender relation in expressing love. The form is free verse, indicating that the poem attempts to “discover a fresh and individual arrangement for words in every poem” (Kennedy and Gioia, 2002: 238). Lehman’s poem does not follow conventional verse rule; instead, it presents a fresh and free idea about a woman loving a man, a rare idea of viewing gender relation in expressing love from woman’s perspective. The repetitions employed throughout the poem also emphasize the focus on gender relation in expressing love as seen in Lehman’s “When a Woman Loves a Man”.

In addition to the theme and focus in Lehman’s “When a Woman Loves a Man”, analyzing the intrinsic elements in the poem in form of the diction, word order (complexity), point of view, and tone

construct the idea of how the poem present the gender relation. The diction is concrete words, meaning that the poem minds the details. Even though the concrete words employed refer to abstract ideas, but they results in more detailed and "grounded". Additionally, the word order (complexity) is also more understandable and "humble" since the poem omits the tendency to invert the word order and make it more complex in order to accomplish remarkable effects (Kennedy and Gioia, 2002: 70). Moreover, the point of view employed is a third person's perspective which marks that the poem attempts to be "objective" in presenting gender relation in Lehman's "When a Woman Loves a Man". Thus, the diction, word order, point of view in Lehman's "When a Woman Loves a Man" suggests "objective" and "humble" tones in Lehman's "When a Woman Loves a Man".

By stopping the discussion in this point, Lehman's "When a Woman Loves a Man" presents a first impression attempting to present gender relation in the poem with "objectivity" and "humbleness". However, by continuing the discussion on the other intrinsic elements employed by the poem, the discussion results in finding a niche which proves that instead of cohering the poem into a single stable meaning, the elements in Lehman's "When a Woman Loves a Man" refuse to do that, and instead, break the single stable meaning into multiple meanings. Therefore, the next discussion attempts to find the discontinuities in Lehman's "When a Woman Loves a Man" which betrays its first impression.

Lehman's "When a Woman Loves a Man" puts the discussion of gender relation in its metaphors, imagery, allusions, and symbols. In discussing gender relation, Lehman's "When a Woman Loves a Man" compares woman and man in form of metaphors, imagery, allusions, and symbols. Since metaphors (compared to simile) refer to multiple associations (Kennedy and Gioia, 2002: 123), the use of metaphors indicates that the gender relation discussed in the poem also refers to multiple meanings. Moreover, the use of imagery to present gender relation in the poem suggests that the

poem seeks to look what is often overlooked (Kennedy and Gioia, 2002: 97). Therefore, it indicates that what the poem offers in its first impression is capable of being broken. Additionally, the use of allusions and symbols suggest that the words employed in the poem goes beyond what they state. Thus, the first impression of Lehman's "When a Woman Loves a Man" to portray that the gender relation in the poem is "objective" and "humble" is broken down by its other elements (metaphors, imagery, allusions, and symbols) which indicates that the poem refers to multiple meanings; it does not merely refer to a single stable meaning.

Additionally, metaphors, imagery, allusions, and symbols depend on context to make meanings. Therefore, Lehman's "When a Woman Loves a Man" also depends on context to make meanings. Since context depends on each reader's background, it is impossible to achieve a single stable meaning.

The form, diction, word order, point of view, and tone in Lehman's "When a Woman Loves a Man" suggest that the poem attempts to present gender relation in the poem "objectively". However, the metaphors, imagery, allusions, and symbols employed in the poem suggest that gender relation presented in Lehman's "When a Woman Loves a Man" is contextual: it depends on context since the association between the metaphors, imagery, allusions, and symbols employed in the poem and their significance relies on the way the reader gives them meaning. Therefore, the attempt to present the gender relation in Lehman's "When a Woman Loves a Man" through the form, diction, word order, point of view, and tone in the poem are discontinued by the metaphors, imagery, allusions, and symbols governing the poem. The paradox within the intrinsic elements employed by Lehman's poem shows the poem's inconsistency of presenting the gender relation "objectively". Furthermore, the paradox emerges in the same level of reading. It is self-contradictory. Thus, it highlights the disunity of Lehman's "When a Woman Loves a Man".

Additionally, the use of the third person point of view in Lehman's "When a Woman

Loves a Man” suggests that the poem employs an “omniscient” persona. However, this “omniscient” persona in Lehman’s “When a Woman Loves a Man” is called into question because in the poem, the “omniscient” persona shifts from one perspective (taking side on woman) to the other perspective (taking side on man). The shifting proves that the “omniscient” persona fails to present the gender relation in the poem merely in one stable perspective. Therefore, the “objectivity” in Lehman’s “When a Woman Loves a Man” is also called into question. The paradox shows the poem’s inconsistency to present the gender relation “objectively”.

Besides, de Beauvoir categorizes the relation between woman and man in the form of the myth of woman. De Beauvoir’s myth of woman is categorized into five myths based on five authors (Motherlant, Lawrence, Claudel, Breton, and Stendhal). De Beauvoir’s myth of woman presents gender relation between woman and man in binary oppositions. Hence, the multiple references presented through the metaphors, imagery, allusions, and symbols in Lehman’s “When a Woman Loves a Man” problematize de Beauvoir’s myth of woman in which the five authors construct the gender relation in binary oppositions. The multiple references in gender relation as seen in Lehman’s “When a Woman Loves a Man” prove that it is not sufficient to divide gender relation merely into two clusters.

After applying deconstructive reading on the first level of reading of Lehman’s “When a Woman Loves a Man”, this research continues the deconstructive reading on the second level of reading of the poem. The next discussion attempts to seek the relation between the gender relation in Lehman’s “When a Woman Loves a Man” and the gender relation portrayed through de Beauvoir’s myth of woman. The deconstructive reading starts by portraying the gender relation in de Beauvoir’s myth of woman and seeking the contribution of the poem in justifying the myth.

The first myth of woman categorized by de Beauvoir comes from Motherlant.

Motherlant puts woman in different places in which man is the transcendent, while woman is the immanent (de Beauvoir, 1989: 248-249). Stanza 3 in Lehman’s “When a Woman Loves a Man” employing man’s perspective also puts woman and man in different places. Stanza 3 line 1 first portrays that man is in New York and woman in Virginia. Then, Lehman’s “When a Woman Loves a Man” continues putting woman and man in different place: man in Boston, Ithaca, East Hampton, and Long Island Expressway; meanwhile, woman is put in New York, Balbo Park, and even portrayed to stand disconsolate.

Additionally, stanza 3 in Lehman’s “When a Woman Loves a Man” portrays that woman already achieves man’s place (New York); however, man has moved to another place (Boston): “When a man loves a woman he is in New York and she is in Virginia / or he is in Boston, writing, and she is in New York, reading,” (1-2). As a result, stanza 3 portrays how woman is always left behind man. Woman moves forward to man’s stage (New York), while man keeps on moving to the next stage (Boston). He never goes backward. Moreover, woman and man are portrayed to not only be in different places, but also perform different activities.

Stanza 3 in Lehman’s “When a Woman Loves a Man”, therefore, justifies de Beauvoir’s myth of woman from Motherlant. Stanza 3 justifies the myth of woman in keeping woman and man in different places. Furthermore, stanza 3 justifies the myth by presenting how man never lowers himself (de Beauvoir, 1989: 249).

The second myth of woman categorized by de Beauvoir comes from Lawrence. Lawrence considers woman’s immanence is necessary to support patriarchal systems and he expects woman to give up her transcendence to suit herself to male (de Beauvoir, 1989: 249). Stanza 4 in Lehman’s “When a Woman Loves a Man” employing woman’s perspective justifies de Beauvoir’s myth of woman from Lawrence. Woman in stanza 4 puts woman and man in the same domain, but remains performing different roles. Stanza 4 employing woman’s

perspective and stanza 3 employing man's perspective convey related idea. By agreeing that woman and man perform different roles although they are in the same domain, woman willingly accepts her gender role, the submissive one. Therefore, her acceptance of gender role supports patriarchal systems which put woman and man in the same domain (patriarchy) with different roles.

Additionally, stanza 9 in Lehman's "When a Woman Loves a Man" shows that woman and man are involved in a fight. Even though the stanza does not provide the reason and the party to blame in the fight, woman is obliged to apologize first. It shows how woman is expected to maintain man's pride. Hence, stanza 9 shows how woman surrenders her power and willingly accepts her submissive role which results in supporting patriarchal systems.

The third myth of woman categorized by de Beauvoir comes from Claudel. Claudel is tenderer in defining gender relation compared to Motherlant and Lawrence. Claudel puts God as the only transcendence, while woman and man are immanence (de Beauvoir, 1989: 249). However, Claudel puts different roles on woman and man. Man extends life (leads), while woman maintains it (nurtures) (de Beauvoir, 1989: 1989: 249). Stanza 3 portrays man as independent, active, and productive. Those characteristics reflected through man are closely related to the characteristics needed to lead and extend life. On the other hand, stanza 3 portrays woman as dependent, passive, and consumptive. Although those characteristics are not strongly necessary to consider as the characteristics to maintain life (nurture), they obviously do not belong to characteristics needed to extend life (lead). Additionally, the portrayal of man as a leader is also reflected through the same stanza in which man is portrayed to be one step higher than woman.

Additionally, stanzas 6-8 portraying woman and man's view on gender relation justify the myth from Claudel. In seeing gender relation, woman believes that gender relation refers to Eve-Adam relation with the great ancient biblical narrative: the Fall. Referring to the narrative, woman considers

woman and man powerless to change the gender relation shaped since the Fall. Man, on the other hand, considers man and woman have power to change the gender relation. Stanzas 6-8 show how woman remains keeping the belief inherited since the great ancient biblical narrative the Fall and man extends the belief by arguing that they live in a transitional era which means that they do not need to follow the belief. Woman "nurtures" the ancient belief of gender relation, while man challenges and extends the ancient belief.

In addition to stanzas 6-8, stanzas 12-13 also justify the myth of woman from Claudel. Whereas stanzas 6-8 portray the justification of the myth from woman and man's view on gender relation, stanzas 12-13 portray the justification of the myth from woman and man's view on night and sleep. Woman maintains the view of night and sleep merely as nightmares and abandonment. On the other hand, man extends the view of night into enlightenment from nature.

The fact that woman's role as maintaining life (nurturing) and man's role as extending life (leading) as portrayed in Lehman's "When a Woman Loves a Man" stanzas 6-8 and 12-13 support the myth of woman from Lawrence. Woman's role as maintaining life (nurturing) like what Claudel pictures is essentially similar to giving woman's power of extending life to man. In fact, by accepting the role to merely maintain life (nurture), woman also supports patriarchal systems. Consequently, although Claudel seems to portray gender relation in tenderer way, he also justifies the myth of woman from Lawrence.

The fourth myth of woman categorized by de Beauvoir comes from Breton. Breton believes that true transcendence is returning to immanence because transcendence is the trigger of non-humanity (de Beauvoir, 1989: 249). Stanza 11 portraying man as understanding and dependable to deal with woman's unrealistic demand shows his respect toward woman. It asserts his belief in achieving transcendence by returning to immanence since he respects woman (the

immanent), the one who is in charge of his achieving transcendence.

Furthermore, stanza 13 also portrays how man considers woman's sleep as the revelation to childhood. Childhood is related to not only belong to no one, but also be innocent. Stanza 13 shows how man considers woman with her passivity is stunning as midnight to the moon. He shows his reflection in woman's passivity.

The fifth myth of woman categorized by de Beauvoir comes from Stendhal. Stendhal considers that woman is also a transcendent; woman and man are in "reciprocal relations" (de Beauvoir, 1989: 249). Stanzas 9-10 in Lehman's "When a Woman Loves a Man" show that although woman and man fight and even break up to seven to nine times, they remain together. Despite differences, woman and man are interdependent.

The five myths of woman categorized by de Beauvoir from the five authors (Motherlant, Lawrence, Claudel, Breton, and Stendhal) are indeed justified by Lehman's "When a Woman Loves a Man". However, stanzas 1-2, stanza 5, and woman's refusal to be silent in stanza 9 suit none of the myths. Stanzas 1-2 and 5 are about the differences in the ways woman and man speak and communicate which result in miscommunication and misunderstanding. Stanza 9 is about woman's refusal to be silent when she is harmed. The absence of portraying the misunderstanding in speaking and communicating, and woman's refusal to be silent in Lehman's "When a Woman Loves a Man" proves that de Beauvoir's myth of woman fails to accommodate all gender relation portrayed in the poem.

Furthermore, although the gender relation from the five authors in form of de Beauvoir's myth of woman is justified in Lehman's "When a Woman Loves a Man", each myth is incapable of portraying all gender relation depicted in the poem. Motherlant's perspective on gender relation that man is transcendent, whereas woman is immanent (de Beauvoir, 1989: 248-249) merely covers stanza 3 which employs man's perspective. Therefore, as stanza 3 in

Lehman's "When a Woman Loves a Man" employs man's perspective, Motherlant's view on gender relation is only justified from man's side, not both sides (man and woman). Woman's perspective is absent from Motherlant's myth of woman presented in Lehman's "When a Woman Loves a Man".

In addition to Motherlant, Lawrence's view on portraying gender relation that woman (the immanent) should surrender her personal transcendence to support patriarchal systems (man, the transcendent) (de Beauvoir, 1989: 249) fails to reflect all gender relation found in the poem. Lawrence's perspective on gender relation merely covers stanzas 4 and 9. Stanza 4 employs woman's perspective, whereas stanza 9 employs more neutral perspective as it does not mention the party it represents. Lawrence's view on gender relation in Lehman's "When a Woman Loves a Man" omits man's perspective and it fails to cover all gender relation in the poem.

Similar to Motherlant and Lawrence, Claudel's perspective also fails to include all gender relation found in Lehman's "When a Woman Loves a Man". Claudel's perspective on categorizing man's role as extending life (leading) and woman as maintaining it (nurturing) (de Beauvoir, 1989: 249) merely covers stanzas 3, 6-8, and 12-13. Differing from the previous myths, Claudel's perspective in seeing gender relation in Lehman's "When a Woman Loves a Man" includes both woman and man's perspectives. However, it still fails to cover all. Furthermore, the division on woman and man's characteristics and their contribution to extend (lead) or maintain life (nurture) in stanza 3 discontinues being constructed as binary.

Besides Motherlant, Lawrence, and Claudel, Breton's view on gender relation is not able to cover all gender relation found in Lehman's "When a Woman Loves a Man". Breton views true transcendence as returning to immanence (de Beauvoir, 1989: 249). Breton's perspective on gender relation is justified only by stanza 11 in Lehman's "When a Woman Loves a Man". It includes

both woman and man's perspective, but still fails to cover all.

The last myth of woman by Stendhal portrays that woman and man are in "reciprocal relations" (de Beauvoir, 1989: 249). Stendhal's view on gender relation merely covers stanzas 9 and 10. Similar to the four authors, Stendhal's perspective on gender relation fails to embrace all gender relation reflected in Lehman's "When a Woman Loves a Man" although it includes both woman and man's perspectives.

The gap found in de Beauvoir's myth of woman proves that to construct gender relation in binary oppositions is unattainable. Lehman's "When a Woman Loves a Man" shows that gender relation is complex and fluid that to construct it in binary oppositions is oversimplified. None of the myths is able to continually reflect the gender reflection from the first to the last stanza in Lehman's "When a Woman Loves a Man". Therefore, the attempt to suggest universal values on gender relation in de Beauvoir's myth of woman is debunked by Lehman's "When a Woman Loves a Man". Hence, the discontinuity of de Beauvoir's myth of woman to portray gender relation between woman and man problematizes the "validity" of the myth to "objectively" depict gender relation.

The myths are indeed justified by Lehman's "When a Woman Loves a Man", but it shifts from one to another. It indicates how context is vital. The gender relation in Lehman's "When a Woman Loves a Man" does justify the myths. However, the myth justified relies on the context. On the other hand, De Beauvoir's myth of woman universalizes context. Therefore, to construct and stereotype gender relation in binary oppositions by universalizing context is indeed oversimplified. It does not mean that the myth is incapable to portray gender relation. However, by universalizing context, the myth results in generalizing and stereotyping woman and man.

Besides the justification of de Beauvoir's myth of woman and its gaps in Lehman's "When a Woman Loves a Man", the poem

challenges de Beauvoir's myth of woman. As aforementioned discussion suggests, de Beauvoir's myth of woman fails to accommodate all gender relation presented in Lehman's "When a Woman Loves a Man". The ways woman and man speak and communicate and woman's refusal to be silent are absent from de Beauvoir's myth of woman. This omission is crucial to challenge the myth of woman because stanzas 1-2, 5, and 9 present how woman does not merely accept her gender role. Instead, she speaks her voice.

Stanzas 1-2 and 5 portray the ways woman and man speak and communicate which result in misunderstanding and miscommunication. Stanza 1 portrays woman's incapability in speaking directly. She shifts from one to another. Stanza 2, on the other hand, implies that man has different manners of speaking, for he is accused as not understanding woman's manners of speaking. Hence, stanza 2 challenges de Beauvoir's myth of woman. Stanza 2 breaks the disunity of the myth of woman which portrays that man is transcendent. In fact, he lacks of knowing and understanding woman's manners of speaking.

Additionally, stanza 5 portrays the misunderstanding and miscommunication between woman and man differently. Stanza 5 portrays woman's incapability to interpret man's silence. For woman, silence means no attention; however, it is a fact that in silence, man actually listens (Tannen, 1998: 116). Nevertheless, man fails to understand that intimacy in relationships through sharing is important for woman; therefore, she wants them as best friends (Tannen 1998: 114). The different manners of communicating result in misunderstanding and miscommunication. Since it is misunderstanding and miscommunication, it is crucial to note that no one to blame because they are just different.

Stanzas 1-2 and 5 prove that woman and man employ different manners of speaking and communicating. Since they are different, it exaggerates to say that one (man) is superior to the other (woman). Therefore, it is unnecessary to compare woman and man

because they are just different. It means that nothing is shared in common, so it exaggerates to compare and find who is superior to the other. By then, stanzas 1-2 and 5 in Lehman's "When a Woman Loves a Man" discontinue the construction of de Beauvoir's myth of woman which portrays that man is the transcendent, the superior (Motherlant, Lawrence, Claudel).

In addition to stanzas 1-2 and 5, stanza 9 depicts woman's refusal to be silent. Stanza 9 pictures a fight between woman and man. Stanza 9 shows how woman is obliged to apologize firstly though the trigger of the fight or who in charge of fighting are not clear. Woman "seems" to accept her role to be understanding, less offensive, and ready to apologize and negotiate. She keeps man's pride to never lower himself; hence, by accepting her role, she supports patriarchal systems. By this point, woman justifies de Beauvoir's myth of woman from Motherlant and Lawrence. However, stanza 9 is ended by woman's refusal to be silent even though she accepts her role. She speaks up her voice. She asserts in a vulnerable tone how she is victimized. Woman's refusal to be silent breaks the discontinuity of de Beauvoir's myth of woman which constructs woman as immanent and willingly accepting her role (Motherlant, Lawrence). Woman indeed is incapable of refusing and changing her role, but she speaks her voice and shows how she is treated unfairly.

Besides the justification and challenges of de Beauvoir's myth of woman in Lehman's "When a Woman Loves a Man" along with the gaps found, the nameless characters (a man and a woman) in Lehman's poem is crucial to problematize de Beauvoir's myth of woman. The nameless and generalized characters indicate that Lehman's "When a Woman Loves a Man" represents woman and man in general. Therefore, the contribution of the poem in problematizing de Beauvoir's myth of woman also applies to woman and man in general. The paradoxes found in the attempt to construct gender relation "objectively" in binary oppositions as Lehman's "When a Woman Loves a Man" presents are called into question.

Moreover, Lehman's "When a Woman Loves a Man" consisting of 13 stanzas is only able to reflect some context in gender relation. In fact, none of them succeeds to portray the gender relation in speaking and communicating and woman's refusal to silently accept her role. Since the gender relation context in real life is more fluid and complicated, the myth of woman by the five authors as categorized by de Beauvoir is surely not applicable to portray gender relation in real life. The construction of gender relation in binary oppositions by the five authors is called into question.

Additionally, the myth of woman is initiated by five authors who are men. Hence, it is necessary to question the "objectivity" of the myth since it omits the other gender's perspective: woman. Woman's voice is absent from the myth of woman. The myth attempts to depict woman, but it is derived from man's perspective. Therefore, although Claudel, Breton, and Stendhal portray the gender relation tenderly than Motherlant and Lawrence, they remain presenting gender relation in form of the myth of woman in how woman suits man (de Beauvoir, 1989: 251).

Finally, although the myth of woman stereotypes both genders unequally, woman still becomes the marginalized party. It is because the myth of woman is initiated by men. Woman's voice is absent and the myth of woman always depicts how man is superior to woman that the myth keeps portraying gender relation by presenting how woman supports patriarchal systems.

Additionally, Lehman's "When a Woman Loves a Man" loses its voice in taking side on woman. The theme asserts that Lehman's "When a Woman Loves a Woman" attempts to show woman's perspective in expressing love between woman and man. However, the need of employing man's perspective proves how unattainable it is to portray woman's perspective without seeking the relation between both genders. Woman and man are proven to be interdependent. Their relation is like "mirror images"; one sees her/his reflection in the other (Devor, 1998: 28). Since they are interdependent, it is obviously

exaggerating to claim that one is superior than the other.

Besides showing the interdependency between woman and man, the need of employing man's perspective shows how woman still lives under patriarchy's reflection. Lehman's "When a Woman Loves a Man", therefore, not only problematizes de Beauvoir's myth of woman, but also reflects how in attempting to pursue gender equality, woman remains the marginalized one.

Concluding Remarks

The first level of reading conducted in this research is close reading commenting on the intrinsic elements of Lehman's "When a Woman Loves a Man". The findings on the form, diction, word order (complexity), point of view, and tone in Lehman's "When a Woman Loves a Man" suggest that the poem attempts to portray gender relation "objectively". However, the findings on the metaphors, imagery, symbols, and allusions in Lehman's "When a Woman Loves a Man" contradict the findings on the aforementioned intrinsic elements, for the findings suggest that the poem employs multiple underlying meanings.

The second level of reading conducted in this research is close reading focusing on explicating Lehman's "When a Woman Loves a Woman". The findings on the second level of reading in Lehman's "When a Woman Loves a Man" show that Lehman's poem depicts some gender relation underlying the poem. The gender relation represented in the poem is woman-man relation in speaking, never being in the same place (domain), performing different roles in the same place (domain), communicating, viewing gender relation, fighting, and considering night and sleep. Woman and man are proved to have different views on the relation portrayed by Lehman's "When a Woman Loves a Man".

The aforementioned findings are the answers to the first problem formulation about how Lehman's "When a Woman Loves a Man" depicts gender relation on different levels of reading. In addition to the aforementioned findings, the next findings

are the deconstructive reading findings on Lehman's "When a Woman Loves a Man" and the gaps found in the poem along with how the gaps problematize de Beauvoir's myth of woman. The findings on the deconstructive reading are the answer to the second problem formulation conducted in this research.

The deconstructive reading on the first level of reading conducted in Lehman's "When a Woman Loves a Man" reveals that the intrinsic elements in the poem are fluid and paradoxical. Therefore, the fluid and paradoxical intrinsic elements problematize the "objectivity" of portraying gender relation that Lehman's poem attempts to show. Additionally, the deconstructive reading on the second level of reading reveals the discontinuity of de Beauvoir's myth of woman to construct the gender relation in the poem in binary oppositions. Besides, the universalizing context and the absence of woman's voice in de Beauvoir's myth of woman reveal the question of the "objectivity" of the myth and how even though de Beauvoir's myth of woman stereotypes both gender unequally, woman remains the marginalized one.

A literary work is a reflection of what happens in society. Therefore, the complexity and fluidity of gender relation as exposed by Lehman's "When a Woman Loves a Man" is also the reflection of today's society. Yet, as de Beauvoir's myth of woman constructs gender relation in binary oppositions, society oversimplifies the fluid gender relation into binary oppositions: woman and man along with each different role. The unequal binary oppositions result in stereotyping and generalizing woman-man relation along with gender roles. This results in punishing, and in the worst case alienating whoever deviates the roles. However, woman keeps being marginalized because she lives in patriarchal society in which man has the power and authority.

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Notes

Unpublished: title is written in quotation marks;

Published: title written in *italic*.

Write the descriptive label: Dissertation or Thesis.

7. An Article/Document from a Website

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