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Contents

<i>I Dewa Putu Wijana</i>	On Ethnic Jokes in Indonesia	103
<i>Joan Sanita</i>	Deviation of Enhancing Stereotypes through Lexicalization and Songs in <i>Mulan</i>	111
<i>Maria Vincentia Eka Mulatsih</i>	The Meaning of Green Light in <i>The Great Gatsby</i> Based on Consumerism Perspective: Umberto Eco's Semiotic Study	117
<i>Adria Indah Putranti</i>	The Use of Second Person Pronouns in Shakespeare's <i>Tragedy of Hamlet</i> and <i>Macbeth</i>	124
<i>Lany Kristono</i>	A Deconstructive Reading of the Trauma in Martin Aleida's " <i>Tanpa Pelayat dan Mawar Duka</i> "	130
<i>Fransisca Kristanti</i>	Comparative Forms of Adjectives: the Semantic Classes and Syntactic Functions	137
<i>F.X. Risang Baskara</i>	Facilitating Second Language Acquisition through Digital Storytelling	148
<i>Antonius Herujiyanto</i>	Politeness Strategies through Language Power and Style-Based Communication	153
<i>Patricia Angelina Lasut</i>	Word Stress Contribution in Second Language Acquisition	163
<i>Adventina Putranti</i>	Synonymy: A Translation Procedure to Overcome Problems of SL and TL Cultural Differences	168
<i>Suryo Sudiro</i>	Learning Valuable Things from Words of Poverty in V.S. Naipaul's <i>Miguel Street</i>	173

On Ethnic Jokes in Indonesia

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Abstract

This paper aims to describe various scripts opposed in ethnic jokes found among diverse ethnic groups in Indonesia. By examining carefully the humorous discourses extracted from humor collection, English lesson, linguistics text books, and jocular discourses ever heard as well, it is found that several scripts which are often opposed by the joking creators are language distortion, dumbness, stinginess and deceitfulness, and cunningness script. Ethnic jokes found amid various Indonesian ethnic groups essentially constitute a wealthy source to promote a harmonious multicultural society in Indonesia

Key words: *joke, humor, ethnic, discourse*

Introduction

In any society joking activities play an important role because of its function to release human beings from various tensions that they face with in conducting their daily activities. Without jokes, people are trapped in boring routines that tend to bring many kinds of suppression in human life. In spite of its amusing characteristics, humors that appear in various genres are effective tolls to develop collective consciousness among groups of people, as implicated by the following quotation:

Laughter can be used to express an unending variety of emotions. It is based on guilt-free release of aggression, and any release make us perhaps a little better and more capable of understanding one another, our self and life (Grotjahn, 1957: VIII-IX, see also Raskin, 1984: 9).

Indonesia is a state populated with various ethnic groups that do not share common backgrounds. They are separated by various cultural identities, such as religion, language, race, belief, etc. Accordingly, to build mutual solidarities, trusts, and understandings among those ethnic groups is

considered indispensable. The Indonesian state and nation must be developed and strongly stand on the basis of multicultural spirit. The spirit of multiculturalism can be evoked by many different ways. One of which is by deep understanding of the life, attitudes and behaviors of those ethnic groups together with their own specific characteristics. Because everything that concerns human cultures are reflected in linguistic practices, investigations on many kinds of humorous discourse can be used to achieve this purpose. Based on this assumption, this brief paper will try to analyze types of ethnic jokes found in many regions in Indonesia. To gain better understanding, comparisons are carried out by using discourses of the same types found in various foreign ethnic groups.

Although discourses, either oral or written, containing ethnic jokes can easily be found in the use of Indonesian and local languages in Indonesia, the linguistic studies on such materials are considered rare. Most of the studies related to jocular discourses in Indonesia focus their study on play on words (puns) exploited by their creators to arouse comic effects. Among those are studies done by Wijana (1995), Wijana & Rohmadi (2006: 55-76). Unlike those previous studies, this

paper will approach types of ethnic jokes found in Indonesian societies by using script based theory pioneered by Raskin (1984: 99) and applied by Noerhadi (1989: 189), Soedjatmiko (1991: 5-12) and Wijana (2015: 1-16) to analyze other types of discourses, Indonesian cartoons and American literature, Indonesian political humors respectively.

Theoretical Framework

Script based opposition theory departs from the main hypothesis that a text can be characterized as a single-joke carrying text if both of the following conditions are satisfied:

- a. The text is compatible, fully or in part with two different scripts.
- b. The two scripts with which the text is compatible are opposite in a special sense. (Raskin, 1984: 99)

A text in this matter can be sufficiently defined as the most complete and abstract linguistic unit of either oral and written (Kridalaksana, 1993: 212). Meanwhile, Brown and Yule (1989: 6) define a text as a technical term to refer to the verbal record of a communicative act (see also Wijana, 2014: 296), which means that script is all semantic information that is attached to the word or that are possibly evoked by it. Any script is a representation of the native speaker's knowledge about the world in which he lives and interacts with others. Accordingly every speaker internalizes such a kind of common sense by which he can understand certain routines, standard procedures, or basic situations which occur every day in his society. Beyond the common sense, he also has individual scripts determined by his subjective experiences and restricted scripts that he shares with his family, neighbors, play mates, colleagues, but not with the whole speech community members (Raskin, 1984: 81). By this description, a script is essentially not different from "context" outlined by Sperber & Wilson (1986: 15-16) which is used by the speakers of any language to interpret utterances. For example to understand the following ethnic Jokes (translated from Santoso, 2009: 44) a speaker should know a lot of things instead of just understanding the language structure:

- (1) *Stereotypes of People from Minang, Jogja, and Bali. It is said that these three Indonesian ethnics tend to lose in every marathon competition. First, people from Minang will make a moment stop at every intersection and strategic places because marathon is also used to conduct a survey and feasible study to open Padang Restaurant. Second, the Javanese marathon runners will run very slowly every time they pass a crowd of people because they must bow while saying 'kula nuwun' --'excuse me', and shaking hand with the people on the sides of the road. Third, the Balinese runners will stop when they pass through every spooky places and big trees to pray.*
- (2) *There was once a Sundanese Gajah Mada University student who wanted to go to a toilet. Unfortunately the toilet door was locked because there was already someone inside. Because of the urgent need, he could not stand any longer, and loudly shouted 'Atos?' --'finished?' However, the person inside who was from Jogja was forced to answer it with embarrassment, 'Ora, empuk kok' --'No, it is soft'. The other students who watched the incident were burst to laughter because they understood that 'atos' in Sundanese means 'it's finished/it's done', but, in Javanese, it means 'hard'.*

To fully comprehend (1) and (2), anyone should not merely know the meaning of words and phrases, and types of sentences which construct the discourses, but more importantly they must also be familiar with the attitudes and behaviors of those ethnic groups in interacting with each other in Indonesian social life. By proper comprehension, then someone can identify the scripts that want to be opposed by the joke creators. In (1) the creator intends to oppose the script of Minang people business instinct, Javanese politeness, and Balinese religiousness and the behavior of Indonesian people in general that will not do such kinds of behavior in the marathon competitive situation. In (2), the creator wants to expose a language distortion script between a Javanese and a Sundanese as a reflection of Indonesian multilingual situation in which the two ethnics often laugh at each other when the

lexical units of those languages are contrasted. In the contrasted version of (2), a Sundanese are told to ask a Javanese to take a stone or any kind of a hard object by saying 'Cokot!' that means 'Take it!', and objected by the Javanese because that expression means 'Bite it!' in his/her native language.

Using a large sample of ethnic humor discourses taken from various ethnic group, Raskin (1984: 181-221) finds many kinds of scripts exploited by the creators to make humorous texts, such as script of language distortion, script of dumbness, script of stinginess, and script of cunningness. Without denying some particularities, there must be universals in joking practices. As such, it can be assumed that those kinds of scripts also exist in Indonesian ethnic jokes.

Methods of Investigation

All data presented in this paper are extracted from humor collection written in Indonesian or found in English lesson books and ethnic jokes that the writer has ever heard up to now. The selection begins with a process of sorting to get ethnic script humorous discourses, and setting them aside from the non-ethnic ones. However, the classification is often not easy to carry out because of the slight differences among the joke scripts. The ethnic jokes are then translated into English. Indonesian and local language elements, such as words, phrases, and longer linguistic expressions which are considered very important in arising humorous situation are sometimes deliberately not translated. Further, the ethnic joke discourses are classified according to the scripts used as the basis of their joking creation. As a comparison, the description is completed with foreign ethnic jokes extracted from humor linguistic text books.

Research Findings

A careful investigation towards the data collection finds several scripts commonly exploited to create ethnic joke discourses. Those scripts are analyzed in 1 to 4 below:

1. Language Distortion Script

Language distortion jokes are generally based on differences of linguistic performance between two or among ethnic groups in a society. The majority of the ethnics consider that the minority groups perform a strange linguistic behavior. The linguistic features of the minority are considered less prestigious than the forms used by the majority. Usually this types of joke play upon phonological variations of dialects that belong to the same mutually intelligible language or lexical confusions between two languages, such as shown in (2) above. For example in Indonesian society, Balinese and Acehnese are two ethnics that cannot pronounce voiceless dental or alveolar stop /t/. They usually pronounce this sound as voiceless palatal stop /t̚/. For the majority Javanese, the Balinese and Acehnese strange linguistic performance can be the target of their joking creativities. The following (3) is a humorous discourse based on this language impediment:

- (3) + *What is the different between /t/ of the Balinese and the Acehnese?*
 - *The Balinese /t/ is tourists, but The Acehnese /t/ is terrorist.*

Javanese living in Bali also often becomes a joking target because of their inability to pronounce voiced stop consonants, such as /b/, /d/, and /g/ occurring in the word finals either when they speak Balinese, Javanese, or Indonesian as well. They tend to pronounce these sound as /p/, /t/, and /k/ respectively. The Javanese speaking Banyumas dialect can pronounce words end with /b/, /d/, /g/. However the Banyumas Javanese also becomes a joking target for their incapability to pronounce /O/ (unround lower middle back vowel) because this sound is pronounced /a/ in Banyumas Dialect. People from Madura often become a target of language distortion joke because of reduplication and repetition system of their language. This ethnic expresses 'tong-potong' 'cut repeatedly', 'tu-satu' 'one by one', 'ju-baju' 'shirts', while the Indonesian majority say 'memotong-motong', 'satu-satu', 'baju-baju'. Indonesian people insult the Maduranese as improper people to choose as march leaders

because they will give command 'tu-satu', 'wa-duwa', 'ga-tiga', 'one...one, two...two, three...three' instead of the standard command 'satu-satu', 'dua-dua', and 'tiga-tiga'. The Indonesian and the Javanese pronounce /u/ as [U] when this sound occurs in the final closed syllable, such as 'atUr' 'order, regulate', while the Maduranese realize it as /O/, 'atOr'. 'Ra diatUr' 'is not ordered' in Javanese corresponds to 'ra diatOr' in Maduranese. Therefore, 'mangan ra diatur' 'do not eat regularly' correspond to 'mangan ra diator' that phonetically coincides with 'to eat a radiator'. Indonesian people who come from Batak (North Sumatera) are often laughed at by other Indonesians because of their less proficiency in pronouncing unrounded central middle vowel /ə/. They always pronounce this vowel as unrounded front central vowel /e/. Meanwhile, Holmes (1992: 134) exemplifies the following anecdote to explain the difference between British English and New Zealand English in which the pronunciation of 'dad' 'father' is similar to 'died' 'passed away':

- (4) *A British visitor to New Zealand decided while he was in Auckland he would look up an old friend from his war days. He found the address, walked up the path and knocked on the door. 'Giddy, said the young man who opened the door, 'What can I do for you' 'I've called to see me old mate Don Stone', said the visitor. 'Oh he's dead now mate' said the young man. The visitor was about to express condolences when he was thumped on the back by Don Stone himself. The young man had said 'here's dad now mate, as his father came in the gate.*

2. Dumbness Script

Dumbness script jokes are created on the basis of accusation of some ethnics of being stupid, less educated, and less intelligent, etc. The people belonging to the accused group are often told to behave strangely from the view point of the accusers because they do not perform such a stupid behavior in the same situation. In Indonesian

society, people from Madura are considered less intelligent than other ethnics. Accordingly, people who belong to this ethnic group are used to become a figure of jocular discourse developed on this kind of script, as shown by (5) below

- (5) *A Maduranese man was asked to measure the height of a flag pole. All people watching how the Maduranese did the job were very surprised because he measured it by climbing the pole without first lying down it. This was totally different from what common people usually did. The reasons was because he wanted to measure the height of the pole instead of its length.*

People from Ambon are also often alluded to and stigmatized as less intelligent people. In discourse (6) they do not know that the film title "Ten Commandments" (a colossal film starred by Charlton Heston) cannot be changed into "Two commandments" to make its playing time shorter because he does not have a lot of time to watch. This is told by Warkop, a popular comedian group in the middle of the seventies, about an Ambonese male in front of ticket counter with his strong accented Indonesian.

- (6) *"Eei... sepuluh perintah terlalu lama, beta mau 2 perintah saja" (oh..ten commandments are too long, so I want to buy two commandments only).*

Among Russian ethnic groups, Ukrainians are considered stupid minority, and often to be a target of dumbness based script humorous discourse, as shown by (7) extracted from (Raskin, 1984: 186):

- (7) + *How many Ukrainians does it take to charge a light bulb?*
- *Five. One to stand on the table and put the bulb in and four to turn the table.*

Jewish are always scripted clever or genius, but Polish are described stupid and dumb for they never use their brain, as seen in (8) taken from Raskin (1984: 187):

- (8) *A patient in hospital is offered a choice of two kinds of brains for his brain transplant. "We have Jewish brains," he is*

told at \$ 5,000 and Polish brain at \$ 10,000." How come the Polish brains are twice as much as the Jewish brains?" he asks in amazement. "Well, sir, the Polish brains are brand new. They have never been used."

3. Stinginess and Deceitfulness Script

Jokes belong to scripts of this type are created from the facts that several ethnic groups have a specific trait of being more economical or more generous compared to others. Arabs are often to be the joking target as people with such characters. Meanwhile, because of their profession or livelihood as traders, Chinese are often insulted as people who are full of deceitfulness. Consider (8), (9) and (10) below. Discourse (8) and (10) are translated from their Indonesian version found in Jamboel (2012: 73-74) and (9) are precisely extracted from Priyasudiarja and Purwaningsih (2011: 27) without any modification. In (8) the stinginess is represented by only one out of three requests fulfilled by the genie. This discourse entrusts that treating a woman is much more difficult than constructing a building on the mountain top. In (9) the stinginess is combined with the play on idiomatic and literal meaning of *take* and *give*. In (10) the stinginess script, is presented together with many kinds of script own by other races.

(8) *An Archaeologist and a Magic Lamp Genie.*

An archaeologist was digging the ruin of an old civilization around an archeological sites. When he found a magic lamp, he directly rubbed the lamp, and suddenly appeared a genie. "Bless you, you have freed me, and as a return you may ask for one request." "Oh, where are the other two? Because, there used to be three requests to demand, right?" said the archeologist. "Oh, no, you must be watching television too much. I will just grant you one request, and you can object it in case it is very difficult to realize.

"Now, say what you want," said the genie confidently.

"Hmm, up to now I just want to reach the top of Semeru, but I am not strong enough to walk up there. So, please help me make

an escalator that goes up and down from the bottom to the top." the archaeologist replied.

"What?!!!!", the genie shouted loudly. "Your request is absolutely impossible. It will cost for trillions rupiah, for millions of cement sacks, hundred thousands of workers, and years of constructing time. Damn you, make another option!" The archaeologist felt very disappointed because the genie could not realize what he had asked for. Then he thought a while, and finally said.

"All right then. This is very simple request. I just want to understand a woman felling, make her happy, and especially make her obedient to me. Now, the genie turned very confused, and with very pity looking, he finally said,

"What color of holder do you want for your escalator, red or blue?"

(9) *A Stingy Rich Man*

There was a rich man in Nasreddin's village. Even though he was rich, nobody really liked him because he was very stingy. One afternoon, he went to a river bank for a walk. While walking, he was playing with his coins just to kill the time. Losing concentration, he dropped the coin into the river. He got so disturbed and tried hard to get the coin back. He didn't manage to keep his balance, so he fell into the river. Since he didn't know how to swim, he was about to get drown. The villagers gathered around the river bank, trying to save him.

"Give your hand! Give your hand!" the people shouted. Miraculously, the man didn't want to extend his hands. At that time Nasreddin happened to pass by.

"Nasreddin, you should do something. Hasan, the rich, has fallen into the river. He is going to get drown, but he doesn't let us save him," one of them told Nasreddin.

"Let me try," Nasreddin replied. He went to the bank of the big river immediately and rolled up his sleeves. Hasan, Hasan, take my hand! Nasreddin shouted to the drowning man. To this the man immediately extended his hand and grabbed Nasreddin's arm. Now Nasreddin and the others were able to pull the man out of the water.

"How could you make it, Nasreddin?" one of the villagers asked.

"It's easy. He is quite stingy, right? He is not used to giving to others. He is better at taking than giving. So use the word 'take' not 'give'. Nasreddin replied calmly. The people nodded their heads, indicating that they understood. They know that the stingy person never give but take something.

(10) Ten Commandments.

It was said that the 10 commandments were not for the Israelis, but for other people as well. However, just other people rejected them. This is the story...

An angel went to Italia.

Angel: Hey, you are Italians. Do you want a God commandment or not?

Italians: What is the commandment?

Angel: Do not kill!

Italians: Oh, sorry we are mafia, killing is our activities.

Then the angel flew to Russia.

Angel: Hey, you are Russians, do you want God commandment?

Russians: What is it about?

Angel: Pray to your God!

Russians: Sorry, we are atheists. We do not believe in your God.

Angel: Hey, you are Chinese people, do all of you need a God commandment?

Chinese people: What is that about?

Angel: Never tell a lie.

Chinese peoples: Sorry, we are traders. So, we must cheat.

The angel became very frustrated, and finally flew to Israel who were stubborn. Who knows, they would accept it.

Angel: Hey, you are Israelis, Do you want a God commandment?

Israeli: Do we have to pay for it?

Angel: No, it is free.

Israeli: Ok, we take 10.

4. Cunningness Script

Although Maduranese people in many cases are regarded as people who are full of dumbness, in some jocular discourses this ethnic group is alluded to people whose cunningness can solve various of problems of their daily life in their own unique and tricky

ways. Other ethnic groups usually do not take such ways in case of facing with such situations. The following (11) extracted from Buchari (2006: 10) shows how a Maduranese orange seller answers the complaining costumer about the sour taste of oranges she has bought. In this discourse homonymic Javanese word 'pentil' 'pinch' is clashed with 'pentil' 'nipple'.

(11) Abunawas sold Oranges

Following his friends invitations, Abunawas sold oranges in Tanah Merah Bangkalan Market, Madura. Early in the morning, Abunawas had got to that busy market. And not long after, his merchandises were crowded around by costumers.

Costumers: How much is this orange a kilogram?

Abunawas: Five thousands.

Costumers: How come these very little oranges cost that high?

Abunawas: It is not bad, Ma'am. It is better that my orange is as big as a pinch (pentil) than the nipple (penthil) is as big as an orange.

Having heard Abunawas' answer, the female costumer was gone. She did not buy Abunawas' orange. Afterwards another female costumer came.

Costumer: Are these oranges sweet?

Abunawas: Sure, Ma'am. These oranges are from Madura.

Costumer: Give me two kilograms. Can I get a lower price?

Abunawas: Sorry Ma'am, this is fixed price. Even though you buy one hundred kilograms, the price will be the same.

The costumer bought two kilograms and then she was gone. However, two hours later she came back, and protested Abunawas with an angry voice.

Costumer: You said that these oranges were sweet? And, why are they sour? You Cheated me.

Abunawas: Oh Ma'am, I do not live inside the oranges. So I cannot differentiate them one by one. Which orange is sweet and which orange is sour?

Costumer: I am protesting it. I am very disappointed buying two kilograms.

Abunawas: You just bought two kilograms. I bought 1 truck, but never make a protest.

Among the world ethnics, Jewish people are well known of their cunningness. The following (12) and (13) are humorous discourses taken from Raskin (1984: 192-193) which represent how cunning and tricky the Jew is:

(12) *A Jew and a Gentile have an automobile accident: their cars collided at an intersection. They call the police and wait for them to arrive. Neither is injured but both are shaken. The Jew takes out a flask with vodka and offers it to the other. The man gladly accepts and takes a sip. Then he returns the flask to the Jew with thanks and says, "Now help yourself." "Oh no," says the Jew. "I'd better wait for the police to establish now who is the guilty party."*

(13) *There was a Jew in town whose favorite occupation was betting. Once he insisted on an audience with the governor because he had some very important news to report. The governor was incredulous but decided to see him. "Your Excellency", said the Jew. "I am afraid I have bad news for you. You are developing a huge boil on your behind, and has to be taken care of immediately." "This is ridiculous," respond the governor. I have nothing of the kind. "I will bet you 5 rubles that you do." "Well," said the governor, just to punish you for your imbecility." He lower his trousers, and sure enough that no boil in his behind. "Wait a second!" said the Jew. "I don't understand. I know that you do have a boil there. May be it is very small. Come to the window -There is more light there. No, you are right, there is no boil." And he paid the Governor the 5 rubles. "Now, what do you do this thing for?" asked the governor indignantly. Why do you waste money like that?" "Oh no Your Excellency," said the Jew. "I never waste money." "But this stupid bet! You just threw away 5 rubles." "No, Your Excellency, I just made 5 rubles. "What do you mean?" I bet somebody on the street that he would see the governor bare ass in this window.*

Conclusion

Any humorous discourse which concerns ethnic jokes is commonly created on the basis of scripts oppositions. The universal scripts that are used to oppose are language distortion, dumbness, stinginess or deceitfulness, and cunningness. In humor creation, one kind of script is often and easily mixed with the other. In language distortion script, the languages of the minority groups are treated as less prestigious or not standard than those used by the majority ones. At the same time the minorities are also alluded to behaving more stupidly, more economically, dishonestly, more trickily, etc. because the majority will not perform such behaviors if they face the same situations.

In order to be able to live in harmony, every ethnic group should have good understanding about every ethnic group's behavior because every behavior has its own strength and weakness. Each ethnic group must be able to corporate in synergetic ways. Accordingly, all ethnic groups should accept those differences with tolerance. For this matter, ethnic jokes discourses constitute a wealthy source which can broadly inform ethnic behavioral differences which in turn will become an important instrument to develop Indonesia as a harmonious multicultural society.

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Deviation of Enhancing Stereotypes through Lexicalization and Songs in *Mulan*

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Abstract

This paper investigates the deviation of enhancing stereotypes that takes place in Disney film Mulan. It attempts to reveal the stereotypes that arise from the film in terms of lexicalization and the songs. Also, this study examines the implication of watching this type of movie as it is classified as family genre. The analysis is based on S. Jager and F. Mayer (2009) film analysis on Foucauldian approach of discourse analysis. It connects linguistic discursive practice, non-linguistic discursive practice, and materialization (object). Because of the limitation of the space in presenting the data, this paper focuses only on the linguistic discursive practice in terms of lexicalization and four songs represented in the film. The result shows that in terms of lexicalization, the use of word 'girl' compared 'man' has an implied deal with the case of stereotypes. Likewise, the symbol of 'girl' as a doll and 'man' as a sword symbolized in the film also bring the effect on the stereotypes which are characterized by the female and male characters. Then, in terms of songs, the four songs that are sung in the film also convey the stereotypes which can be denoted by the film.

Keywords: deviation, stereotypes, film

Introduction

Mulan was one of Disney movies that acquired good reception at the time of its release. This film raises the tale from the other countries, that is, a legendary female figure from China. The story tells about the battle of Mulan, a Chinese woman who has lots of limitedness in gaining her freedom. Here, Mulan is described as a rebellious daughter who always confronts problems in the family. As an impact, she is not able and permitted to do things that she thinks right and proper.

As its category is a family movie, most people will tend to say that this film is suitable to be watched by all ages (general audiences). Likewise, the type of the film which is made as an animation will make parents to become less aware of the contents of the movie. They will presume that animated film is intended for children or teenagers like the animated films in general.

Moreover, Disney, which is known as creator and producer for many children's cartoons and animations, has a very big impact on the globalization on its films world-wide. The films such as *Cinderella*, *Sleeping Beauty*, *Snow White*, and *Aladdin*, are inevitably popular among people of leveled generation and ages around the world.

The problem will be tightening when we really pay attention deeply into the story. That is, the implication that is offered by Disney through its story and its feasibility to be watched by young generation during this time. The story, which derived from the other culture from the other country, is in fact can lead to different meaning and perceptions. Furthermore, the impact of the story perhaps will be misguided or misunderstood by its viewers, especially for the young ages. Thus, it is considered important to seek deeper to the implied consequences resulted from the point of view of language, non-discursive, and objectification that is advocated from this

movie: what is implicated from the movies in terms of enhancing stereotypes and how far can we tolerate this kind of films to be viewed by the young ages.

Stereotypes

Stereotypes can be defined as an authorized issue in enabling the maintenance of discrimination over time and across different segments of experience and social-life (Cook and Cusack, 2011: 37). This occurrence also can be dissimilar according to the culture, the perception, and the reception of people individually or collectively.

Most stereotypes are argued to take place firstly by stating to the visual or physical appearance. Ethnical, racial, group, individual, men, women, the elderly, and the young are all the factors that may emerge the stereotypes (Zebrowitz, 1996 :79). Then, it may be followed by the difference in sounds (language, including accent, vocabulary, etc), behaviors, habits, as well as relating with religion and political interest.

In this paper, there are at least two stereotypes that are observed. They are cultural and gender stereotypes. Cultural stereotypes deal with specific physical or facial features, judge in (personal) beliefs, norms, customs, and low/ high prejudice to certain culture (Moskowitz, 2005: 506). Meanwhile, gender stereotypes are in line with the social and cultural construction of men and women. That is, to make a judgment in the extent of their distinctive physical, biological, sexual and social functions (Cook and Cussack, 2011: 20). They basically affect and endorse to each other in social-life construction.

The worrisome thing about these stereotypes is that when they already enter to children's psyche or the so-called 'children's trajectory', with certain internalization that affects them as they were getting older (Schneider, 2005: 353). Since children watch the movie, any exposure may have a tendency to bring them in misguided role of understanding. Therefore, they should be monitored continuously dealing with the

input and contact that they live in daily experience. Here, the power of media (in this case is movie) is argued as the biggest 'ills' for promoting stereotypes among people, not to mention, children as well.

Lexicalization in the Film

In this film, there is one marked lexicalization that is done by the characters. That is, the use of lexeme a "girl" in the whole of story. It can be observed that all conversations which take place in the movie use this word consistently throughout the film. It can indicate the estimation of a girl as a powerless human being that has negative connotation. Significantly, the word *girl* is always used to call or name Mulan. There is only one big time when she was called as "woman". That is, this name is given to her when her disguise is revealed by the Royal Guard. In fact, this calling is also not containing a good sense at all since it is used as a connotative idea followed by the metaphors *treacherous snake*.

This lexeme can be compared directly to the use of word to represent male characters in the film. The word "man" is used to represent the entire male figures in the story. If we compared these two words, "a girl" and "a man", they definitely bring different sense to the viewer. The word "girl" has the features of young, immature, perhaps also powerless, reckless and innocent. Whereas, the word "man" has the features of adult, mature, powerful, and full grown-up. If they are compared mutually from the film, these two lexicalizations offer an obvious idea of gender stereotype.

Moreover, if we look through the film, there are two objects used frequently in the film and can be stated as the representative symbols of the female and male characters in the film. In this extent, the objects signify the imagery of the story as it uses a symbol to underline some idea of the story. The first is related to the two objects that are presented and compared in the story. They are "the doll" versus "the sword". In this story, the doll signifies Mulan where the sword represents men.



A doll is usually an image of fragile, young, innocent, and playful thing that essentially deals with a girl or a young woman. Likewise, in the song, it is also stated that a woman is like a *porcelain doll* that represents beauty and fragility. Meanwhile, a sword is a symbol of power, dignity, greatness and skill. In this film, the presence of the doll is compared to the sword which characteristically reflects two disparate things as the significance of women and men in the story.

Songs as the Implied Message of the Stereotypes

The other interesting knowledge can be gained from the songs which are represented in *Mulan* film. The lyrics of the song are the depiction of the character's mind and also can be stated as the significant part of the story. That is, it covers up the idea of the story in a whole. There are *four songs* which are sung by various characters in the film. The first song is when Mulan is prepared to meet the matchmaker, entitled *Honor to Us All* (min 00.06). In this song, it can be inferred that women should be pretty, beautiful, innocent, calm, obedient, and the like. The extract of the song can be seen below.

.....
 -With good fortune
 -And a great hairdo
 You'll bring honor to us all [Maid]

Men want girls with good taste
 -Calm -Obedient
 Who work fast-paced
 -With good breeding
 -And a tiny waist

We all must serve our Emperor
 Who guards us from the Huns
 The men by bearing arms
 A girl by bearing sons [Maids together]

When we're through you can't fail

Ancestors, hear my plea
 Help me not to make a fool of me
 And to not uproot my family tree
 Keep my father standing tall [Mulan]

Scarier than the undertaker
 We are meeting our matchmaker [Girls]

.....
 Please look kindly on these cultured
 pearls
 Each a perfect porcelain doll [Parents]

This extract of song describes perfectly how to be a woman in Chinese culture. This song represents the “dos” and “don’ts” to be a Chinese woman as well as the demands of the society to be the perfect girl in civilization. There are some criteria to be a perfect girl, such as doing a great hairdo, having a good taste, calm, obedient, work fast-paced, giving a good breeding, and having a tiny waist. It is also mentioned that women should serve the Emperor by “bearing sons”, compared to men who do it by “bearing arms”. This is somewhat a kind of different culture that happens to men and women in the state of being. From the last lyric, it is also shown how Mulan is hopeless and frightened to be failed. She is not confident to prove herself as her family wanted.

The second song is when Mulan fails to impress the matchmaker and shames her family in the song *Reflection* (min 12.15). In this song, Mulan describes her thoughts in a stressful way. She seems reckless and feels so bad for herself and her family. She states firstly, that if she reveals her true self to the others, it will only break her family's heart and dignity. She does not want to let her family down but the indeed she did it. She

bears her feelings through this song. Here are some lines of the song.

[Mulan sings]
Now I see
That if I were truly to be myself
I would break my family's heart

Who is that girl I see
Staring straight
Back at me?

Why is my reflection
Someone I don't know?
Somehow I cannot hide
Who I am

Though I've tried
When will my reflection show
Who I am inside?

When will my reflection show
Who I am
Inside?

The third song is presented when Mulan and the soldiers are trained for the army (*I'll Make a Man Out of You* min 38.04). This song reveals the exact way of how hard Mulan tries to be able to finish the training and try her best to act as a man. It is noted from the lyric that to 'be a man' is the thing related to strength, power, endurance, and toughness. In this song, it is also shown how the soldier must follow every single order that is dictated by the captain. Here, the expectancy of men's obedience in the hierarchical system is also shown through this extract line of the song.

[Shang]
.....
Did they send me daughters
When I asked for sons?
.....
Mister, I'll make a man
Out of you
.....
You're a spineless, pale, pathetic lot
And you haven't got a clue
Somehow I'll make a man
Out of you
.....
[Shang]

-With all the strength of a raging fire
.....
Time is racing toward us
Till the Huns arrive
Heed my every order
And you might survive

You're unsuited for the rage of war
So pack up, go home, you're through
How could I make a man
Out of you?

-Be a man [the soldiers]
-We must be swift as a coursing river
[Shang]

-Be a man [the soldiers]
-With all the force of a great typhoon
[Shang]

-Be a man [the soldiers]
-With all the strength of a raging fire
[Shang]

Related to women's stereotype, the song *A Girl Worth Fighting For* (min. 47.37) describes overtly how men perceive women and how they want women to be look like or behave. When the soldiers debate of the girls, Mulan seems to offer different opinion of a woman that she thinks worth to fight for. However, none of the men agrees with her. The criteria of a worth girl seems to discard all the things that are related to cleverness, power, voice, and the like. The significant lines of the song are presented as below.

[Ling]
That's what I said. A girl worth fighting
for
I want her paler than the moon with eyes
that shine like stars

My girl will marvel at my strength, Adore
my battle scars [Yao]

[Chien Po]
I couldn't care less what she'll wear or
what she looks like
It all depends on what she cooks like
"Beef, pork, chicken. Hmm"

.....
My girl will think I have no faults [Yao]
That I'm a major find [Chien Po]

[Mulan]
How 'bout a girl who's got a brain
Who always speaks her mind?
My manly ways and turn of phrase are
sure to thrill her [Ling]

The Impact of the Film Related to Stereotypes

It is proposed that Mulan's ideological messages are *freedom, right of passage, intolerance, choice, greed, and the brutalities of men chauvinism*. It is also argued that Mulan, as the lead character of the film, challenges these stereotypes, especially on women (Giroux, 1999: 111&117). However, the fact is that, from the findings that have been presented, the issue of stereotypes is not heavily much disproved from the film.

From the time duration of 87 minutes, around 70 minutes of the film tells the all kinds of act and language behavior that somewhat enhancing the stereotypes to women and Chinese culture. It is only the last 17 minutes of the film where there is a phase of realization of the role of Mulan as a heroine. But, again, it is only a little portion of the film compared to the whole narrative which is presented. Similarly, if we dig up deeper to the essence of the story, there are some female figures who are presented in the story, such as Mulan's mother, grandmother, and the maids. However, until the end of the story, the viewpoint and the treating of them are still the same from the beginning. It can be seen extensively at the end of the story when Mulan's grandmother met Captain Shang at the yard. She said "*Sign me up for the next war.*" It implies how much women are still amazed to men's stuff and felt it affordable to be chased.

Likewise, it is clearly shown from the story that Mulan is actually neglected and even is underestimated by Shang after her disguise uncovered. She is treated so badly and her attempt to explain the reason why she did it is not heard at all. Even when she was dumped by the royal guard, Shang did nothing. Her effort to tell Shang that the Huns are still alive is also in vain until she makes

her own effort to save the emperor. However, at the end of the story, Mulan still expects him as her lover. She seems thoughtless and does not consider of what he has done to her before. It shows implicitly how women are still weak in the story and Mulan, eventually, is still innocent to realize the happening. She cannot prove herself or get recognition as well.

If we observe further, this happening is really a big deal for the viewers, particularly the young people who usually watch Disney films. Their films, which are popular or even being the favorite of the children, are in reality does not convey a proper heading of them. They can make generalization of what is good or bad based on the film which can be misleading. Nonetheless, parents typically do not really notice about it since they assert that Disney films are safe and indeed intended for children. This presumption makes Disney film, in this case is *Mulan* becomes the potential recklessness of its delicate viewers.

Conclusion

In conclusion, *Mulan* contains some stereotypes related to gender and culture. These indication can be confirmed from the film analysis based on Jager and Maier (2009). On the findings, there are at least some important points to be stressed from Disney film *Mulan*.

The lexicalization of saying a girl rather than a woman is also significant in implying how females are seen and treated in the film. Subsequently, the four songs that are sung by the characters in the film also show the general perception related to women and also men. This is considerably important in showing the tendency to stereotype of the film.

In entailing these all things with the impact of the film, it can be stated that Mulan somehow conveys the deviation of its viewer to subconsciously permit the stereotypes related to women and culture. This occurrence becomes more disturbing when Disney film is mostly being the favorite of the young ages as its viewers. Parents also

typically neglect this issue as they did not realize how much the impact of this tendency in constructing the troublesome compensation that the children will experience in dealing with real life.

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The Meaning of Green Light in *The Great Gatsby* Based on Consumerism Perspective: Umberto Eco's Semiotic Study

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Abstract

One of recent problems in our country is the habit of being consumerist – buying things which are not needed to update the trend. Some people think that it is not a big problem, but some do not. Avoiding its negative effect is the answer to this problem. This can be done through learning past experiences in the literary works, in this case Fitzgerald's novel. The Great Gatsby depicts not only love but also consumerism. Through analyzing the sign of green light using Umberto Eco's semiotic theory, we can see the bad effect of consumerism in the past and anticipate it for our future by applying its oppositional structure. The sign of green light is not merely an orgiastic feature. It is a tool for Fitzgerald to 'fight' consumerism effect.

Keywords: *green light, opposition, consumerism*

Introduction

The Great Gatsby is a literary work which is able to represent the change of American way of thinking in the twentieth century (Cady, 1956: 531). In that century, after World War I, industrialization led to the great consumption. A lot of companies had its surplus and it forced the companies to sell products soon. Their advertisement expanded its wing to credit system. Finally, American bought things which were not actually needed. This was the beginning of great mass consumption which tended to consumerism (William, 1996: 159). Applying Eco's theory, this consumerism is the context to gain the meaning of green light. Eco states that a chair will have its meaning when it is put in a room (Eco, 1976: 72). "Chair" is the green light as the object of the study and "room" is consumerism as the environment or concept of the object.

The concept of consumerism is defined by several experts (Buskirk, Turner, Pendergast, Miles, etc). Miles' definition is appropriate in this study. He states that consumerism itself is a broader study than the process of purchasing and consuming some goods or service. It is full of complexities that lie behind the act of consumption. Consumerism is a way of life while consumption is an act (Miles, 1998: 4). This study disucuss the value that lies behind the act of consumption as its complexity of consumerism.

First, the act of consumption as the context of green light. There are several things to be consumed: drink, jewelry, clothes, and cars. The characters in this novel used to drink a lot of liquor and to fulfill their need, some provided a juice machine:

We drank in long, greedy swallows
(Fitzgerald, 1925: 118).

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb (Fitzgerald, 1925: 39).

Not only drink, clothes and jewelry were over consumed too. Clothes were provided not only for one season but for three seasons. A piece of women clothes cost for two hundred and sixty-five dollars (Fitzgerald, 1925: 172). The ornaments such as jewelry cost three hundred and fifty thousand dollars. The interesting part, however, is the characters' pride of having expensive clothes and jewelry.

He took out a pile of shirts and began throwing them, one by one, before us, shirts of sheer linen and thick silk and fine flannel, which lost their folds as they fell and covered the table in many-colored disarray. While we admired he brought more and the soft rich heap mounted higher—shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of Indian blue. Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily.

"They're such beautiful shirts," she sobbed, her voice muffled in the thick folds. "It makes me sad because I've never seen such—such beautiful shirts before." (Fitzgerald, 1925: 93-94)

"My dear," she cried, "I'm going to give you this dress as soon as I'm through with it. I've got to get another one tomorrow. I'm going to make a list of all the things I've got to get. A massage and a wave, and a collar for the dog, and one of those cute little ash-trays where you touch a spring, and a wreath with a black silk bow for mother's grave that'll last all summer. I got to write down a list so I won't forget all the things I got to do" (Fitzgerald, 1925: 37).

Then he went into the jewelry store to buy a pearl necklace—or perhaps only a pair of cuff buttons—rid of my provincial squeamishness forever (Fitzgerald, 1925: 181).

Having luxurious goods became the basic need of high class people. Besides that, the characters in this novel also bought very expensive cars or wagons. Cars and yachts, however, were not used as transportation means. They were bought for the characters' prestige.

I'd seen it. Everybody had seen it. It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and super-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town (Fitzgerald, 1925: 64).

"I adore it," exclaimed Daisy. "The pompadour! You never told me you had a pompadour—or a yacht." (Fitzgerald, 1925: 95)

American life style was described as extravagant. Conducting and having great parties was enjoyable for characters. Parties were a place where people met and showed their pride or their houses. Therefore, good preparation was necessary and it meant spending large amount of money.

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums, The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on

the spot, and enthusiastic meetings between women who never knew each other's name (Fitzgerald, 1925: 40). On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and like a brisk yellow bug to meet all trains. And on Mondays eights servants, including an extra gardener, toiled all day with mops and scrubbing brushes and hammers and garden-shears, repairing the ravages of the night before (Fitzgerald, 1925: 39).

Across the courtesy bay the white palaces of fashionable East Egg glittered along the water (Fitzgerald, 1925: 5).

Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay (Fitzgerald, 1925: 6).

He came down with a hundred people in four private cars, and hired a whole floor of the Seelbach Hotel (Fitzgerald, 1925: 77).

Buying luxurious goods was the habit of rich people in *The Great Gatsby*. There were polo ponies, stable, gold pencil, gold toilet set for some characters.

They had spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together (Fitzgerald, 1925: 6).

He'd brought down a string of polo ponies from Lake Forest. It was hard to realize that a man in my own generation was wealthy enough to do that (Fitzgerald, 1925: 6).

"I've heard of making a garage out of a stable," Tom was saying to Gatsby," but I'm the first man who ever made a stable out of a garage" (Fitzgerald, 1925: 119).

His bedroom was the simplest room of all—except where the dresser was garnished with a toilet set of pure dull gold. Daisy took the brush with delight, and smoothed her hair, whereupon

Gatsby sat down and shaded his eyes and began to laugh (Fitzgerald, 1925: 93).

"Go ahead," answered Daisy genially, "and if you want to take down any addresses here's my little gold pencil." (Fitzgerald, 1925: 107)

All the data above reveal the depth of consumption. Each character's act of over consumption leads to consumerism although the aims which underlies their consumerism are different. Applying Eco's semiotic method to reveal the different value of each character is useful to know the oppositional group. Eco isolated fourteen structures from popular work *James Bond*:

Fourteen such structures: four point to oppositions between four characters (Bond-M; Bond-Villain; Villain-Woman; Woman-Bond); the others constitute oppositions between values that find their personification in the four different characters (Free World-Soviet Union; Great Britain-Non Anglo Saxon Countries; Duty-Sacrifice; Cupidity-Ideals; Love-Death; Chance-Planning; Luxury-Discomfort; Excess-Moderation; Perversion-Innocence; Loyalty-Disloyalty) (Bondanella, 1997: 62-63).

The structures above are based on the positional and oppositional relations. Eco himself states that code system is a structure (i) which every value on it is decided from its position and difference and (ii) which appears when different phenomena do not reverse to the same relation system (Eco, 1976: 275). Because of that, it is important to know the position, opposition, and difference in the same internal system. Furthermore, value is defined based on how it is put in contrast with other elements.

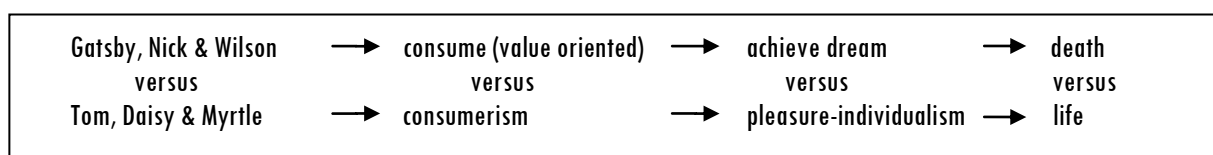
Oppositional Value behind Consumerism

There are two main parallel groups in a relation between characters based on the value which is believed by characters. The first group consists of Nick, Gatsby and Wilson who were consumerists to achieve their own dream. The second group consists

of Tom, Daisy and Myrtle. They consumed all luxurious goods for their pleasure and joy. Between those groups there is an oppositional relation. Although the characters in the first group also consumed, the act of consumption was not only for themselves. Meanwhile, the characters in the second group tended to consume in a large number, very expensive and exaggerated things for only their own pleasure, joy, and happiness.

The big opposition between Nick – Gatsby and Tom – Daisy is based on the motif.

Figure 1. Oppositions in the structure



The last opposition between Gatsby’s group and Tom’s is life and death. In this case, the general description was consumerism and individualism which developed fast and became the goal of the majority in the 1920’s. The development of consumerism and individualism in this novel could defeat the characters which did not follow the main stream of consumerism and individualism. Gatsby and Tom had their own idealism and their own way of thinking that represented two strongholds in that era. Gatsby represented the minority group which opposed to consumerism value for individual comfort. The majority was represented by Tom. The death of Gatsby-Wilson and the life of Tom-Daisy mean the fight of both groups that results in the defeat of the minority which did not value individualism and materialism in that era.

Another proof of the decadency of moral value and the decrease of individualism in *The Great Gatsby* can be seen in the followings:

Gatsby consumed because of his love to Daisy; Tom consumed for the sake of his individuality. The death of Gatsby is the defeat of the consumerism system that bet Gatsby. This was caused by his inability to be corrupt like others and it made Gatsby a member of the minority. It is clear that consumerism was generally done by the American wealthy society in 1920s and it led to individualism and materialism which was the opposition of the poor which in this novel was described as a class that prioritized morality.

It was all very careless and confused. They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made.... (Fitzgerald, 1925: 180-181)

“Well, the fact is—the truth of the matter is that I’m staying with some people up here in Greenwich, and they rather expect me to be with them tomorrow. In fact, there’s a sort of picnic or something.” (Fitzgerald, 1925: 170)

“Let us learn to show our friendship for a man when he is alive and not after he is dead.” (Fitzgerald, 1925: 173)

The first quotation shows Nick’s point of view toward Tom and Daisy, that they are clumsy and money oriented. The second and the third quotations are the comments about Gatsby’s death. In this novel everyone except Nick did not pay attention to Gatsby’s funeral. They only prioritized their own business.

The poor can represent the empathy as described in the character of Gatsby’s father:

It was Gatsby’s father, a solemn old man, very helpless and dismayed, bundled up in a long cheap luster against the warm

September day (Fitzgerald, 1925: 167-168).

Gatsby's father was so simple a man, but he knew Gatsby, his ambition, and his way to achieve his dream well. The moral value in Gatsby's father opposed individualism. This is analogous with the rich versus the poor, which implies individualism versus moral orientation.

Through extravagant description, we can discover deep meaning beyond the narration. This is clarified by Nick's personality change. Nick in the beginning of story always pays attention to his own appearance. Then he changes into someone who does not pay attention to someone else's appearance, but pays full attention to someone's personality. He pays more attention to someone's point of view on spending their life time. Nick also said that Gatsby did not realize that his dream was far away behind him when the darkness of America occurred:

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night (Fitzgerald, 1925: 182).

There are three things: green light, blue lawn, and the dark fields of the republic. Green light which is known by Gatsby and Nick can not be associated to Daisy any more. It can represent the view of Gatsby and Nick. Blue lawn can represent high class society, which Gatsby wants to enter, and which is full of consumerism, individualism and materialism. The dark fields of republic signify the large area of America covered by the darkness. If we trace back to the era before *The Great Gatsby*, we will come to the era before World War I when industrialization – individualism took place.

Through Gatsby and characters, Fitzgerald tried to deliver his thought of

fighting the main stream. He traced back to the previous era but unfortunately could not avoid the present era which tended to individuality and consumerism:

Gatsby believed in the green light. The orgiastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther.... And one fine morning---(Fitzgerald, 1925: 182).

One new generation will return to the past and decrease the bad effect of industrialization, which are individualism, consumerism, and materialism. They beat the main stream: *So we beat on, boats against the current, borne back ceaselessly into the past* (Fitzgerald, 1925: 182).

The combination between green light and the phrase "boats against the current" explains the view of better situation before industrialization, individualism, consumerism, and materialism emerged, in which Nick believed. Although Gatsby was dead, the spirit of fighting consumerism and individualism still existed. America should not reach American Dream by ignoring humanity at that time.

Consumerism cannot be separated from the aim of each character to consume. The difference in the aims makes the difference in the core value of consumerism. There is a strong tendency of the society to consume. This leads to high life style and moral degradation: to be more materialistic and individualistic. The priority of most characters in this novel was the achievement of physical (not mental) pleasure by consuming luxurious goods. This was proven by Blake when he compared it to European people who were socialists:

Hoover compared the flourishing American economy with its faltering European counterpart and attributed American success to "the American system of rugged individualism" as contrasted with "a European philosophy of diametrically opposed doctrine-doctrines of paternalism and state socialism." (Blake, 1963: 484)

Fitzgerald seemed to predict the degradation of moral value, the tendency to physical things for joy, and the individualism which scraped America. Blake also stated that the development of industrialization increased individualism and peaked to Great Depression:

But this noble dream was shattered under the savage assaults of the Great Depression. By 1932, the voters had lost their faith that the nation could be saved through the magic of rugged individualism (Blake, 1963: 484).

The degradation as a cause of consumerism is also stated by Pendergast. He argues that materialism gave contribution to the decrease of cultural life and social customs in prelapsarian past. Consumption has bread materialism and it should have been viewed as a negative component of the growth of capitalist prosperity (1998: 25).

Apart from Scrimgeour's opinion (1966: 76) that criticizes the objectivity of Nick Carraway as the narrator, it is clear that there is similarity between the main character Gatsby and Nick. It strengthens the point that Fitzgerald used Gatsby and Nick to deliver his point of view toward consumerism that led to individualism. The green light is viewed as a past perspective against the bad effect of consumerism.

Conclusion

The act of consuming things, which should actually be done based on primary need, was described exaggeratedly in this novel. Most characters prepared for their best appearance, ignore others' presence, and underestimated others. One was not recognized because of one's personality or achievement, but because of one's appearance.

The competitiveness among characters were also obvious. Characters were forced to be individualists and egoists. The orientation was not the values but the material things. of consumerism. The worst effect of consumerism in this novel was that all characters except Nick sacrificed Gatsby. Although he had sacrificed all his belongings

to others including Daisy, other characters ignored him. On his funeral, no one was there except Nick and his father.

From the discussion on the meaning of green light, we can see that there was a movement to criticize consumerism (although the main character could not avoid it). He consumed based on the value of love that he believed. Appearance is not the most important thing. It is only a way to achieve valuable things. It does mean that to associate the green light with American Dream is not less worthy as stated in the book of Rule (2009: 1).

Finding out the meaning of green light can be related to recent problems, as Eco said that we could take one of the branches of the compositional meaning tree to find out what we need. Additional information is taken from Burnman (1952: 7), that green light is a representative of 'go ahead'. The symbol of green light can have different meaning due to its branch of compositional tree. Based on the explanation above, Green light is an opposition toward the current of consumerism.

From this, we learn that we do not need to consume very expensive things only to get people's attention. It is better to appreciate one's positive side, and to prioritize humanity. Avoiding the main stream which we is not good for us will lead us to great thing.

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The Use of Second Person Pronouns in Shakespeare's *Tragedy of Hamlet and Macbeth*

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Abstract

This article concerns on the use of second person pronouns thou and you in Shakespeare's Tragedy of Hamlet and Macbeth. Throughout the history of English language, second person pronouns have undergone many changes until they become only one form you. In the earlier period, the distinction between thou and ye was in a matter of the number of people being addressed. However, in early modern English, the use of second person pronouns did not depend only on the number of people, but also on the power and solidarity relations. Dealing with its changes, the use of second person pronouns thou and you in Shakespeare's plays is interpreted in this article. Results show that Shakespeare's plays provide a different view of the use of these pronominal forms. Nevertheless, Shakespeare actually follows the rule of pronominal forms dictated by society, yet some cases show inconsistency. The inconsistency refers to the switching between thou and you. It indicates that something emotionally happens among the characters which can be observed through their conversations.

Keywords: *second person pronouns, thou, you, Tragedy of Hamlet, Macbeth*

Introduction

Society has built up variations for address toward certain people in certain circumstance. One significant variation is the preference of using pronominal form of second person pronoun *you*. People are dictated by society to use variations of addressing *you* depending on with whom they are speaking and where they are holding the conversation. The variations in conversation can reveal the social relationship of the addresser and addressee. Many European languages signify the relationship between second person pronouns and social relationship, such as *vous* and *tu* in France, *du* and *thr* in Germany, *tu* and *voi* in Italia. Present day English, however, does not make a distinction of social relationship in addressing people with second person pronouns. Yet English language in the past did make the distinction. It refers to the fact that one of the most

important changes during the history of English is the form of second person pronouns *thou* and *you* and its variations. That makes English language said to have a long history until it reaches its standard form as people know it today.

This article discusses the use of second person pronouns in two plays in Renaissance period. It uses two prominent Shakespeare's tragedies, namely *Tragedy of Hamlet and Macbeth*. Furthermore, this article provides the context of situations within conversation, such as the social status of the speakers, the relationship of the speakers, the level of intimacy of the speakers, and the tone of situation. Through observations of the context, it explains when and how to use *thou* and *you*. Accordingly, this article would like to answer a question: How are the second person pronouns *thou* and *you* used in Shakespeare's *Tragedy of Hamlet and Macbeth*?

The Stages of the Development of *Thou* and *Ye* and Its Variations

According to Baugh and Cable (1978), the period of Renaissance was important because there involved two changes in term of the use of *thou* and *ye*. The first change indicated that *thou*, *thy*, and *thee* were disappeared. They stated that in the earliest period of English, the distinction between *thou* and *ye* was just in a matter of the number of people being addressed. *Thou* was used to address one person, while *ye* was used to address more than one person. The related forms of *thou* were *thy*, *thee*, *thine*, and *thysself*, while the related forms of *you* were *ye*, *yours*, *your*, and *yourself*. Single forms are marked by the use of *thou*, *thy*, and *thee*. The plural forms were marked by the use of *ye*, *your*, and *you*. The distinction grew up by the thirteenth century. During this period, *thou* and its related forms were used to address children and people having lower class (inferior). On the contrary, *ye* and its related forms were used to address people having higher social class (superior). This distinction was influenced by French forms *tu* and *vous* in the way of addressing. Then, *ye* and its related forms were recognized as forms to show either irrespective of rank or intimacy. In the sixteenth century, the singular forms were gone, but they were still used by the Quackers.

The second change was the replacement of *you* for *ye* as a nominative case. The distinction occurred between the nominative *ye* and the objective *you*. In the fourteenth century, the objective *you* was used as the nominative, resulting that there is no distinction in the nominative form between *ye* and *you*. The use of *you* as the nominative then gradually replaced *ye*. In the end of sixteenth century, *ye* was only used in specific situations dealing with archaic, religious, and literary contexts (Crystal, 1995). In the seventeenth century, *you* became the accepted form for both nominative and objective form. It signified that *thou* was disappeared.

The Variations of *Thou* and *You* in Renaissance System

Crystal (1995) pointed out that in the Shakespeare time, the use of second person pronouns had many variations. *You* could be used to address either one person (singular form) or more than one person (plural form). But for addressing one person, there were many alternatives in term of using *thou/thee*. It was used by inferior people to address superior people and was also used among upper class. By contrast, *thou/thee* were used by superior people to address inferior people, and were also used by lower class to address each other. Additionally, it was used in literary works in addressing God and supernatural beings. In special cases, a husband might address his wife as *thou*, and she reply with *you*.

The preference of using *thou* and *you* depended on situations. Some situations could break the rule of convention. When it was used to express intimacy and affection, the use of *thou* was preferred. The use of *you* was found when it came to the formal situation as well as to show politeness and distance. *Thou* could be used even by inferior to superior to express annoyance and hatred. The use of *thou* to a person of equal rank who expect to be addressed *you* could thus be easily regarded as an insult. (Crystal, 1995)

The Use of *Thou* and *You* in Shakespeare's *Tragedy of Hamlet* and *Macbeth*

Shakespeare's *Tragedy of Hamlet* and *Macbeth* are classified as tragedies. Tragedies are kinds of play in which the main character suffers excessive sorrow. Accordingly, the tone of situation is serious and tragic started from beginning until the end of the plays. The setting of these two plays is mostly in the royal palace. It signifies that the conversation takes place among the member of royal palace, such as king, queen, noble, prince, soldier, servant, laborer, and so forth. Therefore, this discussion focuses on the conversation occurs between them.

Generally, Shakespeare uses *thou* and *you* form like what the rule of society expects. The

rule dictated in the society denotes that the use of *thou* and *you* expresses power and solidarity. As stated in the literary review, *thou* is used to address a social inferior, such as servant and laborer. It is also used among lower class and social inferior. *Thou* is also used in addressing God and supernatural beings like ghost and witches. *You* is used to address a social superior, such as king, queen, noble, prince, and so forth to show respect. It is also used among high class and social superior to show solidarity. The use of these pronominal forms in Shakespeare's plays will be explained further as follows.

In *Tragedy of Hamlet*, *thou* is used to address an inferior, such as King Claudius to servants and Queen Gertrude to Hamlet, his son. Also, it is used among people of low rank, such as among servants and gravediggers. The form *you* is used among nobles such as king and aristocracy, Prince Hamlet to Prince Laertes, Laertes to Ophelia, and so forth. Similarly, in *Tragedy of Macbeth*, *thou* is used to address an inferior, such as Lady Macbeth to her servant and Banquo to his son, Fleance, and Macbeth to Lady Macbeth, his wife. The form *you* is used to address an superior, such as Malcom to King Duncan (his father) and Lady Macbeth to Macbeth.

In *Tragedy of Hamlet* and *Macbeth*, there are some scenes in which the main characters have to address supernatural beings. In the beginning of the play, Hamlet meets a ghost which introduces itself as ghost of Hamlet's father. The following dialog is the case of the interaction between Hamlet and his ghost father. The dialog shows that Hamlet uses *thou* rather than *you*, as he is accustomed to.

HAMLET. *Where wilt **thou** lead me? speak; I'll go no further.*

Ghost. *Mark me.*

HAMLET. *I will.*

Ghost. *My hour is almost come, When I to sulphurous and tormenting flames. Must render up myself.*

HAMLET. *Alas, poor ghost!*

Ghost. *Pity me not, but lend thy serious hearing to what I shall unfold.*

(Tragedy of Hamlet, Act I Scene V, in a part of platform)

The scene shows that Hamlet addresses the ghost with *thou* although the physical appearance of the ghost is his father-like. If it is really his father, Hamlet should address him as *you* but he does not since it is common to address ghost as *thou*.

In another play, *Tragedy of Macbeth*, there is also an interaction between main character and supernatural beings. In the beginning of the play, Macbeth and Banquo meet three witches on the way home. Macbeth addresses the witches using *you* since unlike the singular form there is no alternative to address second person pronoun plural of *you*.

MACBETH. *Speak, if you can: what are **you**?*

FIRST WITCH. *All hail, Macbeth! Hail to thee, thane of Glamis!*

SECOND WITCH. *All hail, Macbeth! Hail to thee, thane of Cawdor!*

THIRD WITCH. *All hail, Macbeth, that shalt be king hereafter*

(Tragedy of Macbeth, Act 1 Scene II, a camp near forest)

Besides addressing supernatural beings, a parent-children relation is taken into account. Children use only *you* with their parents and their parents generally use *thou* to express their affection toward their children. In *Tragedy of Macbeth*, Banquo addresses his son, Fleance with *thou* and Lady Macduff addresses her son with *thou*. A different case takes place between Lord Polonius and Ophelia, her daughter in *Tragedy of Hamlet*. It can be seen in the following conversation.

OPHELIA. *He hath, my lord, of late made many tenders of his affection to me.*

LORD POLONIUS. *Affection! pooh! **you** speak like a green girl, Unsifted in such perilous circumstance. Do **you** believe his tenders, as you call them?*

OPHELIA. *I do not know, my lord, what I should think.*

LORD POLONIUS. *Marry, I'll teach **you**: think yourself a baby; That you have ta'en these tenders for true pay, Which are not sterling. Tender yourself more dearly; Or--not to crack the wind of the*

poor phrase, running it thus--you'll tender me a fool.

OPHELIA. *My lord, he hath importuned me with love in honourable fashion.*

LORD POLONIUS. *Ay, fashion **you** may call it; go to, go to.*

OPHELIA. *And hath given countenance to his speech, my lord, With almost all the holy vows of heaven.*

(Tragedy of Hamlet, Act I Scene III, a room in Polonius' house)

This scene portrays the Polonius' anger toward Ophelia since she does not want to obey his father's advice to keep away from Hamlet. It raises assumption that Polonius prefers using *you* rather than *thou* because of his anger. But in the daily conversation between them, Polonius always addresses Ophelia using *you*. It can be assumed that Ophelia is regarded as the apple of his father's eyes so that his father treats her like a queen. No matter how anger his father to her, she keeps being addressed with *you*. It is like an honor for Ophelia.

The Switch between *Thou* and *You* in Shakespeare's *Tragedy of Hamlet and Macbeth*

The important case found in Shakespeare's *Tragedy of Hamlet and Macbeth* is the switch between *thou* and *you*. Four cases are chosen and highlighted in this discussion. The first case is the conversation between Hamlet and Horation which is located in the castle. Horation is the close friend of Hamlet who just comes from Wittenberg.

HAMLET. *I am very glad to see **you**. Good even, sir. But what, in faith, make **you** from Wittenberg?*

HORATIO. *A truant disposition, good my lord.*

HAMLET. *I would not hear **your** enemy say so, Nor shall **you** do mine ear that violence, To make it truster of **your** own report. Against yourself: I know **you** are no truant. But what is your affair in Elsinore? We'll teach **you** to drink deep ere **you** depart.*

HORATIO. *My lord, I came to see **your** father's funeral.*

HAMLET. *I pray **thee**, do not mock me, fellow-student; I think it was to see my mother's wedding.*

(Tragedy of Hamlet, Act 1 Scene II, a room of state in the castle)

Hamlet starts the conversation using *you* as they are accustomed to in normal conversation. He switches *you* into *thou* variation (*thee* as objective) when the tone of situation changes. He says that Horatio mock him although actually he knows that it is not kind of insult. Hamlet tries to break the coldness since they haven't met for a long time. Horation also realizes that Hamlet is kidding him so he does not feel offended.

The second case takes place between Hamlet and Queen Gertrude, his mother. In a usual and normal conversation between them, Hamlet uses *you* to address his mother and his mother replies with *thou*. The use of *thou* is common for a mother to show affection to her child. In the following conversation, Hamlet's mother suddenly changes the pronominal form to Hamlet.

HAMLET. *Now, mother, what's the matter?*

QUEEN GERTRUDE. *Hamlet, **thou** hast thy father much offended.*

HAMLET : Mother, **you** have my father much offended.

QUEEN GERTRUDE : Come, come, **you** answer with an idle tongue.

HAMLET : Go, go, **you** question with a wicked tongue.

QUEEN GERTRUDE : Why, how now, Hamlet!

HAMLET : What's the matter now?

QUEEN GERTRUDE : Have **you** forgot me?

HAMLET : No, by the rood, not so: **You** are the queen, **your** husband's brother's wife; And--would it were not so!--**you** are my mother.

QUEEN GERTRUDE : Nay, then, I'll set those to **you** that can speak.

HAMLET : Come, come, and sit **you** down; **you** shall not budge; **You** go not till I set **you** up a glass. Where **you** may see the inmost part of **you**.

QUEEN GERTRUDE : What wilt **thou** do?
thou wilt not murder me? Help, help,
ho!

(*Tragedy of Hamlet*, Act III Scene IV, the
Queen's closet)

The scene reveals that something happen when Hamlet enters his mother's room angrily to question her about marrying his uncle. In the beginning of the conversation, his mother responds Hamlet using *thou* indicating nothing happens as a normal conversation. Then it comes to the point that Hamlet's raising tone of intonation really makes his mother upset. Thus she suddenly changes *thou* into *you* to address Hamlet. When Hamlet calms himself, she switches back into *thou*. Therefore, the switch between *thou* and *you* is caused by his mother's anger toward Hamlet.

The third case is the conversation between Hamlet and his ghost father. In Act I, Hamlet calls his ghost father using *thou*. Conversely, going forward to the Act III, Hamlet uses *you* to address his ghost father. In this scene, Hamlet does not seem that he sees ghost, rather he sees his father. The reason of the switching between *thou* and *you* is that he is convinced that the ghost is really his father whom he adores very much. The tone of son's affection towards his father embraces this scene. The scene is depicted as follows.

(*Enter Ghost*)

HAMLET : Save me, and hover o'er me
with **your** wings, you heavenly guards!
What would your gracious figure?

QUEEN GERTRUDE : Alas, he's mad!

HAMLET : Do **you** not come **your** tardy
son to chide, That, lapsed in time and
passion, lets go by The important acting
of **your** dread command? O, say!

Ghost : Do not forget: this visitation. Is
but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits:
O, step between her and her fighting soul:
Conceit in weakest bodies strongest
works: Speak to her, Hamlet.

(*Tragedy of Hamlet*, Act III Scene IV, the
queen's closet)

The fourth case happens between Macbeth and his wife, Lady Macbeth. In the usual conversation, Macbeth addresses his wife as *thou*, and she replies with *you*. In Act I Scene VII, Lady Macbeth breaks the rule as what is seen in the following conversation.

LADY MACBETH : Was the hope drunk.
Wherein **you** dress'd yourself? hath it
slept since? And wakes it now to look so
green and pale. At what it did so freely?
From this time such I account thy love.
Art **thou** afeard to be the same in thine
own act and valour As **thou** art in desire?
Wouldst **thou** have that which **thou**
esteem'st the ornament of life, And live a
coward in thine own esteem, Letting 'I
dare not' wait upon 'I would,' Like the
poor cat i' the adage?

MACBETH: Prithee, peace: I dare do all
that may become a man; Who dares do
more is none.

(*Tragedy of Macbeth*, Act I Scene VII,
Macbeth's castle)

The scene really shows that the tone of situation changes. Lady Macbeth is angry with Macbeth because he is still in doubt whether to kill the king or not. Lady Macbeth tries to persuade Macbeth to murder the king in order to get the throne. The fact that Macbeth feels unsure makes her really upset. Therefore, she switches *you* as the usual conversation with Macbeth to *thou*. In the rest of this scene, Lady Macbeth continuously uses *thou* whenever she feels upset with Macbeth.

Concluding Remarks

In the history of English language especially in early modern English, there are a distinction of second person pronouns between *thou* and *you*. The pronoun *you* can be used to address more than one addressee (Macbeth to witches, for instance). For addressing merely one addressee, there are many norms related to power and solidarity. The first rule is observed when the addressee is socially equal with the addresser (or it is

related with solidarity). The use of *you* form is required to address someone who is not close indicating a neutral and respect behavior. It also can be used by people of high rank to address one another. *Thou* form is used to address someone close indicating either intimacy or insult. The second rule is when the addressee is socially unequal with the addresser (or it is related with power). *Thou* form is used to address an inferior (such as parents to children, prince to servants), while *you* form is used to address a superior.

In Shakespeare's *Tragedy of Hamlet* and *Macbeth*, the rules can suddenly collapse. It is due to the fact that Shakespeare as found in his plays repeatedly switches between *thou* and *you* form. It happens whenever the character includes emotions within conversation so that the tone of situation changes, resulting on the switching between *thou* and *you*.

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A Deconstructive Reading of the Trauma in Martin Aleida's "*Tanpa Pelayat dan Mawar Duka*"

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Abstract

*Being one of the most widely discussed turmoil, the 1965 tragedy must have left a cultural trauma to those involved, particularly the victims. As one victim of the event, Martin Aleida should know better how such a trauma represents itself. Therefore, this study would like to examine the trauma in his work "*Tanpa Pelayat dan Mawar Duka*" ("Without Mourners nor Roses"): who suffers from the trauma, how they respond to the trauma, and the ideology underlying the trauma from the perspective of Deconstruction. Derrida's Deconstruction has been selected as the story contains paradoxes and this study adopts Jeffrey Alexander's belief that trauma is socially constructed instead of a result of the event itself. A scrutiny of the trauma in the story confirms Alexander's notion of the trauma and the dominant ideas of the ruling class, including gender power relations, which shape the characters' attitudes towards their trauma and their interactions. The findings also reflect the solidity of gender power relations.*

Keywords: *trauma, 1965 tragedy, paradox, binary opposition, ideology*

Introduction

The release and successive controversies over Joshua Oppenheimer-directed movie, *The Act of Killing*, in 2013, which was followed by *The Look of Silence*, imply a worldwide attention given to one of the bloodiest turmoil in the Indonesian history, the so-called 1965 Indonesian Communist Party Rebellion. Although the Indonesian government has not officially stated their position on the film, the fact that the movie has not been shown in public cinemas (Bastian, 1) represents the sensitivity and effects of the tragedy. The discussions on the painful event in the media as well as academic setting within and outside the country preceding its 50th commemoration coupled with the Indonesian government's silence led to expressions of concern, ordeal, trauma, somewhat anger and confusion besides agreements and disagreements.

If an event stays for half a century in the memory of other nations who were not part

of the event themselves, it must have left a deep, if not a permanent, mark in the memory of those directly or indirectly involved in it. In short, it must be a traumatic experience to them. "Traumas occur when individuals and groups feel they have been subjected to a horrendous event that leaves indelible marks upon their consciousness, will mark their memories forever, and will change their future in fundamental and irrevocable ways" (Alexander *et al.*, 1). Lay trauma theory considers trauma as a result of events themselves (2).

The 1965 tragedy does fit this notion as it has not only left a strongly implanted mark in the victims' memory, but also changed the life of the Indonesians as individuals and a nation. At national layer, the disbandment of the Indonesian Communist Party immediately after the purge and the recurrent calls of Communism as a latent danger positions Communism as a ghost haunting the nation. At individual level, one's affiliation to a religion is inevitable. Legally,

an Indonesian's identity card explicitly states the holder's religion. Socially (and legally), being an atheist is against the norms and law. Alexander Aan who publicly declared himself an atheist had to suffer from social and legal sanctions. He was imprisoned for more than 19 months before gaining his freedom on 27 January 2014 (Cochrane, 1). At work, he was beaten by a group of colleagues who learned about his posting of his belief on Facebook. In prison, some inmates who knew his case also beat him (Bulger, 1). Hence, the trauma is individual and cultural (Alexander, 1).

Once a victim of the 1965 turmoil himself as he had to serve a one-year imprisonment without trial in 1966 (Sulistyo 1), Martin Aleida acknowledged that the tragedy has left a deep impact on him so that it is a part of his self (Aleida qtd. in Isa, 4; Izzati, 2). In Alexander's terms, the tragedy seems to be a trauma for Aleida. This assumption is strengthened, observing Aleida's explanation in an interview with Left Book Review that a little spark related to the turmoil would inspire him to write about the tragedy from the perspective of the victims as he elaborates that it is 'the destiny of literature' to defend the victims (Aleida qtd. in Isa, 5; Izzati, 3). He adds that he would always express his memory of the tragedy in his writings to keep the nation's collective memory of the event (Sulistyo, 3). It is therefore interesting to examine how trauma is depicted in his work, who suffer from it, how they respond to such trauma, and the underlying ideology constructing the trauma.

Aleida's work "*Tanpa Pelayat dan Mawar Duka*" ("Without Mourners nor Roses"; hereafter TPMD) has been chosen as the object of this study. Portraying both the actor and victims of the tragedy, TPMD should provide sufficient information about how the characters are affected by the turmoil; thus, the trauma, how they interact with each other which reflects their response to the trauma. The deconstructive reading of the story is expected to reveal what construct the trauma.

Barry (71) explains that deconstructive reading "uncovers the unconscious rather than the conscious dimension of the text ..." Derrida describes it as a reading which "

must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of language that he uses ... attempts to make the not-seen accessible to sight" (qtd. in Barry, 71). Therefore, the reading of the story would focus on several deconstructive strategies; i.e. the central tension, shift or break in the tension, paradox, and binary opposition.

The decision to do a deconstructive reading of TPMD was rooted in my reading about trauma, which reflects paradoxical concepts of trauma. Despite his discussion on lay trauma theory, Alexander *et. al.* (9) assert that events do not cause trauma. Shulga proposes that the term trauma simultaneously includes psychological illness, a historical event, and a collection of symptoms. However, both Alexander *et. al.* and Shulga later express their belief that trauma is not a result of history itself since both walk side by side (Alexander *et. al.*, 12) without direct causal relationship (Shulga 19).

Alexander *et. al.* maintain that lay trauma's notion of trauma as a result of events is a 'naturalistic fallacy' (8). He elaborates that events are not "... inherently traumatic" nor do they, "in and of themselves, create collective trauma because trauma is socially constructed" (8). Alexander *et. al.* and Shulga's attitude towards trauma is a contradiction to lay trauma theory.

Thompson compares trauma representation to writing a new narrative, which is highly contested and polarized (qtd. in Alexander, 12). Smelser elaborates that the contestation involves how the event should exactly be remembered. He used the memory of Hiroshima and Nagasaki and the presence of different groups in the American politics, such as veteran's and peace groups, who are "jockeying" over how the tragedy should be remembered as an example ("Cultural Trauma", 2). Such a contestation implies multiple interpretations of a text, which fits Derrida's notion that all texts have multiple meanings or interpretations (Derrida qtd. in Bressler, 1999: 129). As the notions of

trauma reflect contradictions, the story is also full of paradoxes.

Paradox in TPMD

Revolving around “Ba”, a supporting actor of the 1965 tragedy, his role in the turmoil, his fright as the political situation changed, death and funeral, TPMD actually portrays trauma and human relationships which are haunted by the memory of the tragedy. Therefore, there is a tension between the actors and the victims of the tragedy; i.e. “Ba” and the grave diggers whose fathers were allegedly accused to have killed the generals, arrested, interrogated, tortured, and murdered with Ba’s help (Aleida, 2007: 2).

The tension is reflected in the paradoxical title, Without Mourners nor Roses. Mourners and roses are parts of a social event called funeral. The absence of mourners including the grave diggers and roses in Ba’s funeral is a contradiction to the nature of a funeral. Instead of competing to offer their services as they usually did, the grave diggers sat on the red soil behind the frangipani trees, watching the coffin from a distance. Their wandering minds recalled the time their fathers were arrested and killed, their land was confiscated because of the dead man’s conspiracy with the armed people (Aleida, 2007: 2). As the sad loss of their father leaves an indelible mark in their conscious mind and changes their life reflects their trauma (Alexander *et. al.*: 1).

Another paradox reflecting hatred and tension lies in Ba’s willingness to have a proper place for his dead body when he died (Aleida, 2007: 1), as if he was fully aware there would be those who would not want him to be properly buried, and that they had a good reason for it. He realized that in to his friends he was no more than a bunch of meat which was only deserved to be stoned to death (Aleida, 2007: 1). Ba’s haunted mind represents itself in his changed attitude. Aleida writes, he pondered more frequently ... His uneasiness and fear led him to death (1), which portrays another trauma (Alexander *et. al.* 1).

With the shift of time, the tension is also shifted. Aleida writes,

Ke manapun dia pergi, di benaknya terbayang sebuah lubang ancaman. Begitu besar dan menakutkan, siap menelannya, menyusul tumbangannya raja tiranis yang berkuasa lebih dari tiga puluh tahun (Aleida, 2007: 1).

Wherever he went, that threatening hole was pictured in his mind. It was so huge and terrifying, ready to swallow him, as the tyrannical king who had ruled for more than three decades lost his throne (Aleida, 2007: 1).

Jatuhnya sang tiran dan perubahan politik yang tak pernah terbayangkan, dari hari ke sehari membuat hatinya semakin ciut, menggigil. Dia sadar akan apa yang telah dia lakukan terhadap teman-temannya selama ini. Dan betapa mencemaskan kemungkinan dendam yang harus dia hadapi (Aleida, 2007: 1).

Day by day, the fall of the tyrant and the unimaginable political change gradually took his courage and optimism away. His heart was chilling. He was aware of what he had done to his friends. And how frightening it was to think of the revenge he might have to deal with (Aleida, 2007: 1).

Conforming to Alexander *et. al* (8) and Shulga(19), TPMD clearly describes that the trauma is a social construction instead of a direct result of the events themselves. Ba realizes he has betrayed his friends, and his unforgivable deed should be the root of his trauma. However, it would never be a trauma if the more than three decade-ruling tyrant did not lose his power. In the past, Ba often treated his friends, the other artists (Aleida, 2007: 4); now he more often spent his time pondering (Aleida, 2007: 2). Ba changed following the fall of the tyrannical king (Aleida, 2007: 1). The shift in time or era portrays the domination of the ruling class. Ba used to scare them, now they scare him, creating another paradox.

Binary Oppositions in TPMD

Acting as the time break which shifts the trauma, the time the tyrant lost his throne divides the story into two parts, creating the first binary oppositions; i.e. past/present. Since the story depicts the relationship between Ba, a supporting actor of the 1965 tragedy, and his victims, the grave diggers, as communicated through the actor's wife, the other binary oppositions would be actor/victim and masculinity/femininity. The three pairs of binary oppositions are going to be used to dig out the hidden ideology in the story. Derrida declares binary oppositions are hierarchical since one element of the pair is always in superior position; thus, privileged; making the other element inferior or unprivileged (Bressler, 1999: 125; Tyson 254). The privileged member of the pair tells leads to the ideology underlying the text (Tyson 254). Examining the ways the binary oppositions overlap or have things in common or are not completely opposite will lead to the limitations of the ideology (Derrida qtd. in Tyson 254).

As the story begins by the description of Ba's, one of the actor in 1965 tragedy, fear following the fall of the long-governing tyrant and a long list of his horrendous past deeds, the story puts victim in a more privileged position; and, along with it, present over past and periphery over center. Ba's heartless cruelty is unforgivable that even his kindness means nothing. As Ba's wife admits, she knew exactly her husband's kindness is nothing compared to his betraying his friends (Aleida, 2007: 4). The past considers Ba a good citizen who helped the ruling government locate dissidents. However, the past belongs to a tyrant, turning anything positive under a tyrant's policy negative. This fits the principle of Deconstruction that language continually defers meaning and that the meaning language seems to have is determined by other signifiers (Tyson, 253); and words as a part of language escape meaning but produce meaning (Amani, 2). Likewise, Rivkin and Ryan state that "everything or object and every idea or concept refers to something else to be what it 'is'" (259). Ba, the good citizen of the past turns to be a condemned man for the grave diggers, a forgotten being

for those who needed his help in the past, a cruel, but faithful and generous husband for the woman. He may be perceived differently by the grave diggers or his wife and son after the burial.

The discussion also reflects that the past and present are never completely opposite. The past will not be called the past without the different present. Rivkin and Ryan maintain that "One present moment assumes past present moments as well as future present moments; to be "present," a present moment presupposes its difference from other presents" (258). The grave diggers' hatred towards Ba is rooted in his past actions but is only expressed when the political situation has changed as the tyrant abdicated and Ba has been forgotten by the armed people (Aleida, 2007: 1). Without a backup, Ba's "heroic" past behavior seems inhumane, fitting Deconstruction's principle that reality is textual as it is shaped by difference and its dependence on others to be what it is (Rivkin and Ryan 259).

The first binary oppositions, past and present influence the second binary oppositions; namely, actor and victim. Actor should be the privileged member of the pair because an actor is active. However, the term victim itself denotes powerlessness; thus, the need to be helped as a result of what the actor does. Therefore, victim will be the privileged member of the pair. TPMD shows that actor and victim are not completely opposite. Ba, the supporting actor of the tragedy has to bear the predicate of a victim by an unexpected socio-political change (Aleida, 2007: 1-2). He used to be in the center when he helped the group with weapon as well as when he was able to treat the other artists and bring *tumpeng* (rice cone with its dishes served as a part of Javanese tradition) to the cultural center on Indonesia's Independence Day (Aleida, 2007: 2,4). As the children of the victims, the grave diggers remain victims. Their occupation implies a paradox. They earn their living only when one loses their life. As such, they are never an actor because their survival is facilitated by one's inevitable surrender to death.

Yet, Ba, the actor, is also a victim of those with weapons, who had made use of him to maintain their power before they left him when he was not useful to them anymore (Aleida, 2007: 1). His life is also governed by the hidden dominating rules which turn his life into a nightmare along with the fall of the tyrannical king. With the reverse of the dominant ideology, his life is also reversed. He is then a victim of his own fear which is rooted in the social construction of what he had done. His quiet house and the deserted cemetery confirm his position as a victim of the different dominating rules (Aleida, 2007: 1-2). As an actor, he had to find his victim in their hiding places.

As a victim, he is considered to have extinct. Similarly, the grave diggers who were victims are changed into actors by the situation. They have decided to refuse to dig the soil for Ba, disabling Ba to have his last wish realized; i.e. to have a proper place for his dead body (Aleida, 2007: 1). Their choice is enabled by the dominant ideology which favors them. As Derrida believes, language, with which human beings organize their experience, reflects the implications, associations and contradictions of the ideologies shaping it (qtd. in Tyson 272).

The past/present and actor/victim pairs also confirms Derrida's notion that the identity of an object and idea is decided by its difference from the other objects or ideas. The discussion reveals that different ruling ideas as signified by the tyrant's loss of throne alter the hierarchy in the pairs; thus, changing how members of each pair are related and strengthening Deconstruction's belief that meaning is fluid and that truth is always incomplete (qtd. in Rivkin and Ryan 258).

Likewise, the absence of mourners and the grave diggers' determination to object giving service for Ba's last resting place puts Ba's wife in the position of a victim. As one outside the play but is related to one of the actors in the play, Ba's wife plays the role of a victim in the past as well as present. At present, her position is clearly depicted in the cemetery. Learning that she was the only mourner in the cemetery puts her in a

helpless, desperate situation. As the woman lamented to her dead husband, she felt mostly grieved not because of her husband's death, but what the man in the coffin did in the past and the effect of his past deeds (Aleida, 2007: 2—3).

"Ba, tak kusangka," bisiknya perlahan, ... "Oh, siapakah yang menyangka bisa jadi begini...?" ... Memang tak siapapun menyangka. ... Lihatlah! Taman pekuburang sungguh sepi. Para penggali kubur yang biasanya berebut menawarkan jasa, tak seorangpun kelihatan" (Aleida, 2007: 2).

"Ba, I have never thought this would happen," she whispered softly. ... "Oh, who has ever had an idea that this will happen?" ... No one really did. ... Look! The cemetery was completely deserted. Not even one of the grave diggers, who would usually compete to offer their service, could be seen (Aleida, 2007: 2).

Her grief is intensified when she found out that their only son did not return to attend his father's funeral, leaving her all alone and adding to the anguish she has kept to herself for more than three decades because of what her husband did (Aleida, 2007: 3). The grave digger's offer and empathy complicates her ordeal. Putting down a hoe near "Ba"'s wife's, the grave digger explained how he and his friends did not have the heart to see her sad and alone; but at the same time confirmed the need to punish "Ba" (Aleida, 2007: 4). His comforting words contain a paradox because human beings can only punish other human beings. The grave diggers' revenge to the dead Ba is actually directed to his wife.

The third binary oppositions is masculinity/femininity. This pair is represented in the grave digger who offered a hoe to Ba's wife and said that they did not have a choice. Having no choice is contrasted to having a choice, in which the later implies a privilege. However, since it is uttered by the grave diggers who were victims of the dead man, having no choice is the privileged member of the pair. Derrida argues that the binary oppositions are not always completely opposite (qtd. in Tyson, 254). Cutting short

the woman's empathy to their unfortunate fathers and explanation of her husband's little kindness, the grave digger said, "*Kami tak punya pilihan*" (Aleida, 2007: 4). ("We have no choice"). The statement "having no choice" actually implies choices the grave digger have taken; i.e. to be unwilling to listen to the woman's plea of her husband, to keep their opinion about Ba, and to ignore other possible options.

Instead, by leaving Ba's wife before she had finished her words (Aleida, 2007: 4), the grave digger did not give the woman any choice but to stop pleading for her dead husband. Even she has never had any choices in the past and present. Although she suffered greatly because of her husband's choice to support those with weapons, she had never intended to leave her husband.

Hatinya berkecamuk, tercabik-cabik, manakala teringat pada tahun-tahun yang tak tertahankan, yang harus dia lalui, lantaran perbuatan lelaki yang kini terpaku di dalam peti mati. ... Kabar tentang pendurhakaan itu datang tumpuk-menumpuk selama tiga puluh tahun lebih, membebani hati wanita yang sekarang berlutut di sisi peti mati suaminya. Dia hidup menyendiri, tersisih dari teman-temanya. Badannya kurus kering mengganggu malu (Aleida, 2007: 3).

She was restless, her heart broke into pieces, everytime he remembered the unbearable years, which she had go through because of what the man in the coffin did. ... The news about the betrayal reached her one after the other for more than 30 years, burdening the heart of the woman who were kneeling next to her husband's coffin. She led an isolated life, apart from his friends. She was "thin and dry", bearing the shame (Aleida, 2007: 3).

The news about her husband must have served like a very unpleasant event which has haunted her and changed her life forever; thus, trauma (Alexander *et. al.* 1). However, even after he husband had died, she had to cope with another form of embarrassment due to the man's past behavior, despite the

grave diggers' pitying her. Even she had to bury her husband herself (Aleida, 2007: 4). The revenge, which her husband feared in his later days, and which was a trauma for him (Aleida, 2007: 1), has been transferred to her, as if the trauma she suffered when her husband was still alive is not enough.

Her lonely life seems to be even lonelier. She used to put herself in the periphery, far from her friends who were in the center. She seems to still occupy the peripheral position as nobody has come to accompany her taking her husband to his grave. Their adopted son has not come, and neither has the artist her husband used to treat nor the group with weapons whom her husband used to help. The man who has never intended to leave her (Aleida, 2007: 4) has left her now, leaving her without any choice but not to leave him while the others, including their son, have chosen not to take him to his grave. In other words, it is she who has never intended to leave her husband. This proves what Derrida asserts that one's conception (what one thinks) precedes perception (what one's experience through her senses) and how her expectations, beliefs, and values—all of which are carried by language—determine the way she experiences her world (qtd. in Tyson 257).

Conclusion

Due to language ambiguity, TPMD has deconstructed itself to reveal that all characters suffer from trauma, which characterizes their interactions and response to life itself. Since the trauma is socially constructed, the characters' response and interactions are shaped by the dominant ideology, which is represented by the time shift in the story; i.e. the fall of the tyrant. However, the trauma the female character suffers is not affected by the time shift as she remains the victim who suffers from the trauma resulted from what people around her do and decide to do. The discussion also reveals that as the only female character, she is the only character with no choice. As this reflects the dominant concept of masculinity and femininity, the findings may point to the solid ideology of gender power relations

hidden in language. No matter how much a text deconstruct itself, this ideology remains.

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Comparative Forms of Adjectives: the Semantic Classes and Syntactic Functions

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Abstract

The aim of the research is to identify the real-life distribution of the comparative forms of adjectives. This paper is a corpus-based analysis which discusses comparative forms of adjectives from the linguistics perspectives. British National Corpus (BNC) is used to collect the data due to the generality of the corpora. BNC contains the collection of both spoken and written language in various text types, thus, it represents language variety as a whole. The analysis is done using semantic and syntax approach. Downing's and Locke's (2006) theory on semantic classes and Quirk's and Greenbaum's (1973) theory on syntactic functions were applied. The analysis was done in cycles, and stopped at the third cycle due to the similar findings between cycles. Ninety out of two hundred sentences containing comparative adjectives were analyzed. The analysis results in several findings. First, both semantic classes, descriptors and classifiers, appear in the analysis of comparative adjectives. Yet, the most frequent occurrence is in the semantic class of descriptors. Second, there are four syntactic functions in which comparative adjectives occur and most of them function as pre-modifier of a noun phrase. This paper presents the initial step for further research on comparative adjectives based on the research of semantics and syntax. Further researches on how semantic classes influence syntactic functions is encouraged.

Keywords: *comparative adjectives, semantic classes, syntactic functions*

Introduction

Most English adjectives occur attributively, that is they can either modify the nouns they precede or become the head of the noun phrase itself. However, certain adjectives only appear after linking verbs, not immediately before the nouns they are describing, such as *afraid* in

- (1) The cat looks *afraid*.
- (2) The **afraid* cat is hiding under the desk.

These types of adjectives are defined as predicate adjectives. These adjectives modifies the subject of the sentence when the *Subject* and *Verb* construction fails to give a complete meaning. Predicate adjectives can only appear after copular or perception verbs. The majority of English predicate adjectives begin with the letter *a*, as in *ablaze*,

abreast, afloat, afire, afraid, aghast, aglow, alert, alike, alive, alone, aloof, ashamed, asleep, awake, and aware.

In example (1), the predicate adjective *afraid* is correctly used right after the linking verb *looks* in order to describe the cat as the subject of the sentence. However, in example (2) the predicate adjective *afraid* is incorrectly used because *afraid* can only occur after a linking verb, not before the noun it describes. In this case, the adjective *frightened* should be used in order to make the sentence become

- (3) The *frightened* cat is hiding under the desk.

Instead of using the predicate adjective *afraid*, the sentence uses the attribute adjective *frightened*.

With the understanding that adjectives can take comparative forms, the explanation above should also be applicable to the comparative form of adjectives. Hence sentences such as

- (4) The black cat looks *more afraid* than the white cat.
- (5) The *more frightened* cat is hiding under the desk.

are considered grammatically correct, whereas

- (6) The **more afraid* cat is hiding under the desk.

is considered grammatically incorrect.

Adjectives are interesting to study due to their variations. Therefore, studying adjectives in general will be overwhelming. For the research of adjectives allows many researches, a limitation should be made. In order to make it more contributive it should be more focused. Hence, this research sets its limitation only to comparative form of adjectives.

Numerous comparative adjectives are used in real-life communication, which gives more factual usage of these forms. This research analyzes the comparative adjectives found in the written corpus. For this particular study, the analysis will be limited to the comparative adjectives collected from the *British National Corpus* (BNC). BNC is chosen because it systematically collects both spoken and written real-life texts. The corpus has contents which follow sampling principles and is aimed for research purposes. As a reference corpora, it lists texts from various discourses, thus, resembling real-life communication. Furthermore, BNC contains the collection of both spoken and written language in various text types, thus, it represents language variety as a whole.

The goal of this research is to identify the distribution of comparative adjectives' semantic classes based on their syntactic functions, thus this particular study focuses on two objectives. The first objective is to find the semantic classes of the comparative adjectives. By finding the semantic classes, it

is expected that a pattern of the most common class of comparative adjectives is revealed. The second objective is to find the syntactic functions of the comparative adjectives. It is expected that the most common function of the comparative adjectives as modifier of noun will be the most frequent finding in this research.

This research shall benefit those who are interested in the research of semantics by putting the focus on the semantic classes in which the comparative adjectives mostly occur. Moreover, this research provides the distribution of syntactic functions. This research will be more specific and rewarding by only focusing to analyze those who occur most or why they do not occur in certain functions.

Theoretical Review

This section focuses on three basic theories which are relevant in achieving the goal of this research. The first theory is on the comparative forms of adjectives. The second theory is about the semantic roles of adjectives. The third theory is on the syntactic functions of the adjectives.

1. Comparative Adjectives

English adjectives can be divided into three degrees of comparison. Quirk & Greenbaum (1973: 130) present three comparison degrees of adjectives namely absolute, comparative, and superlative. The absolute degree concerns with basic form of adjectives such as *old* and *beautiful*. The comparative degree concerns with the comparative form of adjectives such as *older* and *more beautiful*. The superlative degree concerns with the superlative form of adjectives such as *oldest* and *most beautiful*. Since this research focuses only on the comparative adjectives, thus the absolute and superlative degrees shall be disregarded.

According to Quirk & Greenbaum (1973: 131) there are three expressions of comparative forms of adjectives. The first form of comparatives is the inflected forms in which there is an addition of the suffix *-er* into the adjectives as what happens in *older*

and *younger*. The second form is what Quirk & Greenbaum address as “their periphrastic equivalents” (131). This comparative form involves the use of *more* as in *more beautiful* and *more expensive*. The third form is the lesser degree which uses *less* as the comparative form as in *less helpful* and *less capable*.

Downing and Locke (2006: 485) give a clearer explanation on the comparative adjectives. There are two types of comparative adjectives namely comparative superiority and comparative inferiority. Concerning the comparative superiority, they state that there are two general forms of comparative degrees and one form consisting of the exceptions. The two general forms of comparative adjectives are the inflected forms and the analytic forms. The forms for the exceptions are the suppletive forms. Regarding the comparative inferiority, there is only one form which is the analytic forms which involve the addition of *less*.

The inflected forms of comparative adjectives involve the addition of the suffix *-er*. These inflected forms are applicable for short adjectives consisting only one syllable – with the exception of *right*, *wrong*, and *real* – and two-syllable adjectives end in *-y* as in *happier*. Inflection can also be applied in disyllabic adjectives ending in *-ow*, like in *narrower*, and short adjectives ending in weak syllable such as *-le* as in *simpler*.

The analytic forms involve the addition of the adverbial *more*. This formation is applicable to two types of adjectives. The first type is the adjectives consisting of two syllables or more, as in *more expensive* and *more diligent*. The second type is those which are already inflected as in *more complicated* and *more lovable*.

The last form of comparative degree is the suppletive forms. There are limited numbers of adjectives which have the suppletive forms of comparatives. The adjectives which have the suppletive forms are *good*, *bad*, *far*, and *old*.

Generally, comparative adjectives are used to compare between two things. However, Quirk & Greenbaum (1973: 131)

state that some forms of comparative adjectives have other uses which have nothing to do with comparison whatsoever. Below are two examples to illustrate the statement.

- (7) I am *more than happy* about your promotion.
 (8) The painting is *more good than bad*.

In sentence (7), *more than happy* does not have a comparative meaning. The sentence portrays a certain kind of feeling that is “not adequately expressed by the word *happy*” (Quirk & Greenbaum 1973: 131). Furthermore, sentence (8) indicates that the quality of the painting is leaning more towards good than towards bad.

These theories will be used as the foundation in analyzing the comparative adjectives. By referring to the theory of adjectives, the validity comparative adjectives found from the data collection shall be analyzed. This shall be useful in eliminating the sentences which contain comparative forms, yet do not carry comparative meanings.

2. Semantic Classes

Downing and Locke (2006) present the theory of semantic classes of adjectives. According to them, adjectives can be classified into two semantic classes namely descriptors and classifiers. Descriptors are adjectives “that describe the referent” (480) and classifiers are adjectives which subclassify the referent.

The descriptors express seven types of meaning. The first type of meaning is the one concerning size, weight, or extent such as *huge/tiny*, *heavy/light*, and *wide/narrow*. The second type of meaning is the one related to color. The examples of the adjectives in this type of meaning are *green*, *orange*, *purple*, *gray*, and *crimson*. The third type of meaning is the meanings related to time such as *young*, *recent*, *annual*, *biweekly*, and *late*. The fourth type of meaning contains evaluative meaning as in *good*, *bad*, *pretty*, *nice*, *horrible*, *shocking*, and *awful*. The fifth type of meaning is the one describing “an active or passive process” (480) such as *enlightening*, *tired*, *frightening*,

worn out, and soothing. The sixth type of meaning is related to “general qualities” (480) as in *warm, cool, bitter, hard, boring,* and *bright*. The seventh type of meaning is the one related to “a temporary state” (480) which are predicate adjectives such as *asleep, alone, awake,* and *ajar*.

There are three types of classifiers: restrictive, group-related, and “category-specific meanings” (Downing and Locke 2006: 480). Restrictive classifiers restrict the noun referent in its relation to other referents. Examples of adjectives that fall in this type are “*average, additional, chief, complete, entire, final, following, initial, main, only, particular, primary, public, single, standard*” (480) and those referring to either place or time such as *old, new, previous, former, right,* and *left*. Group-related classifiers refer to certain groups such as nationalities, political group, and religious groups such as *American, Republican,* and *Christian*. Finally, “category-specific meanings” (480) classifiers are associated with certain culture, science, and other specific fields. Example of these classifiers is *nuclear, medical,* and *parliamentary*.

3. Syntactic Functions

Syntactically, adjectives can be distributed and function in phrase and clause structures. Downing and Locke (2006) state that there are five functions that the adjectives realize in phrase structure and two functions that they realize in clause structure.

In phrase structure, adjectives can function as pre-modifier in a noun phrase, post-modifier in a noun phrase, head of a noun phrase, complement of a preposition, and modifier in an adjective phrase. Adjectives function as pre-modifier in a noun phrase such as in

- (9) a *good* friend
- (10) *extreme* drought
- (11) an *old* book

In the following examples, the adjectives function as post-modifiers in noun phrases.

- (12) something *expensive*
- (13) the person *responsible*

The following gives the example of the adjectives as the head of noun phrases.

- (14) the *Spanish*
- (15) the *young*
- (16) the *most sophisticated*

Adjectives function as the complement of a preposition as given in Downing and Locke (2006: 481)

- (17) at *last*
- (18) for *good*
- (19) in *short*

Finally, the following are the example of adjectives which function as modifiers in adjective phrases.

- (20) *shocking* pink
- (21) *dull* red
- (22) *tainted* green

In clause structure, there are two functions of adjectives. First, adjectives function as subject complements as in

- (23) The performance was *magnificent*.
- (24) Her voice is *extraordinary*.

and second, adjectives function as object complements as in

- (25) I assume the painting *expensive*
- (26) They think your remark *offensive*

This is used as the basic theory for the data analysis. The realization of adjectives in both phrase structure and clause structure are analyzed to support the findings.

Research Methodology

This part discusses two aspects in the methodology used in this research. First, the data collection elaborates the steps taken to gather the data for this research. Second, the data analysis presents the processes done to analyze the data collected.

1. Data Collection

There were three steps done in the process of collecting data. Step one was accessing the source, step two was limiting

the parameters for the query, and step three was submitting the query.

This particular research relied on the written data collected from the corpus as the source. First, written utterances containing various comparative adjectives taken from a collection of English corpora in the British National Corpus were selected as the source of the data for this research

The second step was deciding the number of the sentences used as the data of this research. Two hundred characters were chosen for each sentence in the attempt of minimizing the possibility of having fragmented sentences. Two hundred sentences were collected. By collecting two hundred sentences, the number of sentences to choose was maximized should there be fragmented or identical sentences. Moreover, the possibility of having sentences with comparative form which were not comparative adjectives also becomes the reason of choosing to have two hundred sentences.

The third step was submitting the query which met the requirements of this research. Firstly, the parameters of the query should be set. Thus for the concordance, the context was set for two hundred characters which will be sorted by word for the focus of this research are the lexical units of comparative adjectives. The output set was for two hundred lines with the hope of getting 200 examples of sentences containing comparative adjectives. For his data collection, the collocations box was left intact. Secondly, the tags for the search are set into comparative adjectives. Fortunately, this tag is provided by the corpora. Therefore by clicking “English tags”, a list of English tags appears including the comparative adjectives. So “adjective, comparative (JJR)” was set as the tag for the search. Thirdly, BNC was chosen as the data source for the search before submitting the query. Two hundred sentences containing comparative adjectives appeared as the result of the search.

2. Data Analysis

There were three focuses in the data analysis. The first focus was distributing the cycles for the analysis. The second focus was analyzing semantic classes of the comparative adjectives. The third focus was analyzing the syntactic functions of the comparative adjectives.

There were two stages in the cycle distribution. The first stage was deciding the cycle for analyzing semantic classes of the comparative adjectives. The second stage was deciding the cycle to analyze syntactic functions of the comparative adjectives.

To decide the cycle for analyzing the semantic classes of the comparative adjectives, some conditions had to be considered before deciding the number of sentences to be analyzed in each cycle. The consideration was based on the number of the subclasses in the semantic classes. Considering the two major semantic classes for adjectives namely descriptors and classifiers have more sub-classes, the number of the sub-classes would be used to determine the number of the sentences in each cycle. There were seven sub-classes of descriptors (size/weight/extent, color, time, evaluative, process, general qualities, and temporary state) and three sub-classes of classifiers (restrictive, groups, and category-specific). In order to allow the ten sub-classes to be repeated at least twice and to allow different forms of comparative adjectives to appear, thirty sentences were going to be analyzed for each cycle.

On the other hand, even though there are only seven syntactic functions of comparative adjectives, it was decided to analyze thirty sentences for every cycle. This decision was closely related to the goal of this research. In order to identify the distribution of their semantic classes based on their syntactic functions, the analyzed sentences had to be exactly the same. Thus, only the ones that had been analyzed for their semantic classes which were analyzed further for their syntactic functions.

In the first cycle analysis of the semantic classes, six sub-classes were found. The analysis in the second cycle resulted in the finding of five sub-classes in which all were the same with the first cycle. Continuing to the third cycle, five sub-classes were found. All five sub-classes in found in the third cycle were also the same with those found in the second cycle. Since there was no more new sub-classes found, the analysis was stopped.

In the analysis of the syntactic functions of comparative adjectives, three syntactic functions were found in the analysis of the first cycle. The second cycle showed three syntactic functions, two functions were the same as those found in the first cycle and one function was different. In the third cycle, three functions were found. All three functions found in the third cycle were the same as those found in the second cycle. Thus, the analysis was stopped after finishing the analysis in the third cycle.

Results and Discussions

This part is divided into three areas of discussions. First discussion concerns the finding of the semantic classes' distribution of comparative adjectives. Second discussion is on the syntactic functions distribution of comparative adjectives. Third discussion covers the distribution of comparative adjectives' semantic classes based on their syntactic functions.

1. Semantic Classes Distribution of Comparative Adjectives

The result of semantic classes' analysis of the comparative adjectives shows that the distribution is dominated by the descriptors. Eighty four out of ninety sentences are in the

class of descriptors. In other words, 93.33% of the analyzed sentences are descriptors and only 6.67% of them are classifiers. Comparative adjectives collected from the *British National Corpus* mostly have the function of describing their referent instead of sub-classifying them. The number of those which describe their referent is almost fourteen times bigger than those which sub-classify them.

In a more specific analysis, the analysis of semantic sub-classes distribution of comparative adjectives, there are five sub-classes of descriptors and one sub-class of classifiers which are identified from the overall data. The five sub-classes of descriptors identified from the data are size/weight/extent descriptors, time descriptors, evaluative descriptors, general qualities descriptors, and temporary state descriptors. The only sub-class of classifiers identified from the data is the restrictive classifiers, those which restrict their referents in its relation to others.

It is also noted that some semantic sub-classes are absence in the analyzed data. Two sub-classes of descriptors and two sub-classes of classifiers are not present in the analyzed sentences. The two absent sub-classes of descriptors are time descriptors and process descriptors. In the classifiers sub-classes, the two which are absent are group classifiers and category-specific classifiers.

The distribution of the semantic sub-classes of comparative adjectives is given in the table below.

Table1. Semantic Classes Distribution of Comparative Adjectives

Semantic Sub-classes	Cycle 1	Cycle 2	Cycle 3	Average
Size/weight/extent descriptors	56.67%	60.00%	70.00%	62.22%
Evaluative descriptors	23.33%	16.67%	6.67%	15.56%
Time descriptors	6.67%	6.67%	13.33%	8.89%
Restrictive classifiers	6.67%	10.00%	3.33%	6.67%
General qualities descriptors	3.33%	6.67%	6.67%	5.56%
Temporary state descriptors	3.33%	0.00%	0.00%	1.11%

The table shows the semantic sub-classes distribution of comparative adjectives from the highest to the lowest. From the table, it is visible that the most occurrences are in the sub-class of size/weight/extent descriptors with 62.22% whereas the least occurrence is in the sub-class of temporary state descriptors with only 1.11%. Evaluative descriptors, in the second position, are mostly identified in the first cycle of the analysis. Only a third of the number is identified in the third cycle. In the third position, time descriptors are more or less equally distributed in the first, second, and third cycles. General qualities descriptors and restrictive classifiers, in the fourth position, are also almost equally distributed in all three cycles. Most of the sub-classes are found in all three cycles except the temporary state descriptors which is only found in the first cycle analysis.

2. Syntactic Functions Distribution of Comparative Adjectives

From the analysis, it is found that the comparative adjectives appear in phrases as well as in clauses. From the analysis of syntactic functions, sixty eight sentences are identified to have comparative adjectives functioning in a phrase level and twenty two sentences are identified to have comparative adjectives functioning in a clause level. 75.56% of the analyzed comparative adjectives function syntactically in a phrase level whereas only 24.44% of them function syntactically in a clause level.

The syntactic functions distribution of comparative adjectives is presented in the table below.

Table 2. Syntactic Functions Distribution of Comparative Adjectives

Syntactic Functions	Cycle 1	Cycle 2	Cycle 3	Average
Pre-modifier in a Noun Phrase	66.67%	86.67%	66.67%	73.33%
Subject Complement in a Clause	30.00%	10.00%	30.00%	23.33%
Head of a Noun Phrase	0.00%	3.33%	3.33%	2.22%
Object Complement in a Clause	3.33%	0.00%	0.00%	1.11%

Focusing only to the phrase level, the analyzed comparative adjectives from the collected data show only two out of five syntactic functions. The first identified function is as pre-modifiers in a Noun Phrase. The comparative adjectives in sixty six out of ninety analyzed sentences are identified as pre-modifiers in a Noun Phrase. It means that this function dominates the syntactic functions distribution with the occurrence of 73.33% of the overall data. The second identified function is as head of a Noun Phrase. In contrast to the high percentage of the function as pre-modifiers in a Noun Phrase, this function only appears in two sentences in all three cycles thus having 2.22% of the overall data. Three other syntactic functions in phrase level are not present in the collected data. Those which are absence are the syntactic functions of post-modifier in a Noun Phrase, complement of a Preposition, and modifier in an Adjective Phrase.

In the clause level, the distribution is dominated by the syntactic function of Subject Complement. Comparative adjectives in twenty one out of ninety analyzed sentences are identified as Subject Complements in a clause. It means that 23.33% of the overall data show comparative adjectives as the Subject Complements, leaving 1.11% as Object Complements in a clause.

3. The Distribution of Comparative Adjectives' Semantic Classes Based on Their Syntactic Functions

Based on the findings, each syntactic function of comparative adjectives can take either one or more semantic sub-classes. The results of the analysis of semantic classes and syntactic functions of comparative adjectives are summarized in the table below.

Table 3. Semantic Classes and Syntactic Functions Distribution of Comparative Adjectives

	Pre-modifier in a Noun Phrase	Head of a Noun Phrase	Subject Complement in a Clause	Object Complement in a Clause
Size/weight/extent descriptors	46	1	9	-
Time Descriptors	5	-	2	-
Evaluative Descriptors	7	1	6	-
General Qualities Descriptors	3	-	2	-
Temporary State Descriptors	-	-	-	1
Restrictive Classifiers	5	-	1	-

a. Comparative Adjectives as Pre-modifiers in Noun Phrases

As a pre-modifier in a noun phrase, comparative adjectives can take five semantic sub-classes. Those semantic sub-classes are size/weight/extent descriptors, time descriptors, evaluative descriptors, general qualities descriptors, and restrictive classifiers.

The distribution in this function is dominated by the semantic sub-class of size/weight/extent descriptors. The example of this type is as follow

(27) This pattern of *greater flexibility* toward outside investigation of human rights abuses is also shown by the Sri Lankan government’s acceptance....

In the given example, the comparative adjective *greater* modifies the noun *flexibility* which comes after it and produce a noun phrase *greater flexibility*. Syntactically, the comparative adjective *greater* functions as a pre-modifier in this particular noun phrase. Seeing from the semantic perspective, the basic form of *greater* is *great*. *Great* carries the type of meaning which concern extent. Therefore, semantically *greater* stretches the extent of the word it describes, *flexible*.

The second semantic sub-class, the time descriptors, can be seen in the example below

(28) An *older book*, that is one published before around 1900, will only have black and white plates ...

In sentence (28) the comparative adjective *older* precedes the noun it modifies, *book*. By adding an article *an*, the combination forms a noun phrase, *an older book*. Thus it confirms its syntactic function as a pre-modifier in a noun phrase. Semantically, *older* contains the type of meanings related to time since it describes the age of the book. Thus *older* is included in the semantic sub-class of time descriptor in the noun phrase *an older book*.

The third semantic sub-class, the evaluative descriptors, is stated in the sentence below

(29) ...a habeas corpus petition was upheld by two *lower courts*.

The comparative adjective *lower* pre-modifies the noun *court* forming the noun phrase *two lower courts*. Based on the meaning of the word *low*, it might not seem to carry an evaluative meaning. However, Downing & Locke (2006: 480) state that the adjectives which refer to the ranking system carry evaluative meanings. Considering the argument, *lower* in sentence (29) describe a more inferior rank in the line of courts. Therefore, it can be concluded that *lower* carries an evaluative meaning to the word *courts*.

The fourth semantic sub-class, the general qualities descriptors, is given in the following sentence

(30) Lucas van Leyden is an artist of *frailer calibre* than Durer, ...

Frailer, coming from the word *frail*, has the meaning of general quality. As in the previous example, the comparative adjective *frailer* syntactically functions as a pre-modifier of the word *calibre*, forming the noun phrase *frailer calibre*.

The fifth semantic sub-class, the restrictive classifiers, is seen in the following sentence

(31) ...a further letter arrived ...

A *further letter* in sentence (31) is a noun phrase consists of an article *a*, and a comparative adjective *further* followed by a noun *letter*. It was stated previously that restrictive classifiers restrict the noun referent in its relation to other referent. In sentence (31) the comparative adjective *further* restricts the word *letter* in its relation to other types of letter. *Further* carries the meaning of *following* which is stated as one of the restrictive adjectives based on the argument of Downing & Locke (2006: 480)

b. Comparative Adjectives as Heads of Noun Phrases

Based on the analysis, as a head of a noun phrase, comparative adjectives can take two semantic sub-classes. They are size/weight/extent descriptors and evaluative descriptors. The following are examples of comparative adjectives as heads of noun phrases

(32) Any benefit enjoyed by the donor or a " connected person " as a consequence of making a gift under Gift Aid must not exceed the lower of £250 or 2½% of the value of the gift.

(33) He recognized the truest limits of the medium in which he worked, never allowed technical virtuosity to have the better.

In both sentences, the comparative adjectives are preceded with the definite article *the*. The combination of an article with an adjective only forms a noun phrase. In sentence (32) the comparative adjective *lower* thus become the head of the noun

phrase *the lower* as *better* in *the better* as seen in sentence (33). However, in sentence (32), *lower* carries the type of meaning concerning size/weight/extent whereas *better* carries the type of evaluative meaning.

c. Comparative Adjectives as Subject Complements in Clauses

As a subject complement in a clause, comparative adjectives can take the semantic sub-classes of size/weight/extent descriptors, time descriptors, evaluative descriptors, general qualities descriptors, and restrictive classifiers.

The first semantic sub-class is the size/weight/extent descriptors as seen in the example below

(34) This thematic method is combined in many introductory courses with formal analysis which is closer to the way that many artists describe pictures.

The comparative adjective *closer* has the meaning of extent in the sense of abstract relation concerning the distance of the method of analysis being used. *Closer* also functions as the complement of the phrase *formal analysis* which stands as the subject of the subordinate clause of the sentence.

The second semantic sub-class, the time descriptors can be seen in the sentence below

(35) Today the survival rate of a person with AIDS is longer than two years,

Syntactically, *longer* in sentence (35) functions as a complement to the subject *the survival rate*. Semantically, it carries the meaning of time for it does not refer to distance, but it refers to a period of time.

The third semantic sub-class, the evaluative descriptors, is presented in the example below

(36) ...to share costs of a show is easier for the participants.

The comparative adjective *easier* in sentence (36) contains the evaluative type of meaning as in *hard*, *good*, and *nice*. The adjective *easy* presents an evaluation to the action of sharing the cost of a show. Having stated this, *easier* gives an evaluative description to the phrase *to share costs of a show* which is the subject of the clause. Thus, *easier* has the syntactic function as a subject complement with evaluative meaning.

The fourth semantic sub-class, the general qualities descriptors, is given in the following sentence.

- (37) ...a colour plate which is readily available (perhaps having been used in another publication) is much cheaper to use than a new plate which has to be commissioned.

In sentence (37), it can be seen that the comparative adjective *cheaper* describe the quality of the subject *a colour plate*. Thus *cheaper* function as the complement of *a colour plate* which is the subject of the sentence. Semantically, since *cheap* refer to the quality of the goods which is *a colour plate*, then *cheaper* carries the general quality meaning in describing the subject.

The fifth semantic sub-class, the restrictive classifiers, can be seen in the following example

- (38) Solo shows and mixed exhibitions are more common, ...

The comparative adjective *more common* in sentence (38) describes the noun phrase *Solo shows and mixed exhibitions* which is the subject of the sentence. This makes the comparative adjective *more common* functions as a subject complement in this sentence. Semantically, the adjective *common* is a member of the classifiers with restrictive meanings. So, *more common* is also a member of the semantic sub-class of restrictive classifiers.

d. Comparative Adjectives as Object Complements in Clauses

As an object complement in a clause, comparative adjectives take the semantic sub-class of temporary state descriptors. From the data collected, there is only one comparative adjective which was identified to have the syntactic function of an object complement in a clause.

- (39) ...other things which led him more or less astray.

The comparative adjective *more or less astray* can be broken down into *more astray* or *less astray*. In this sense, the word *more or less* can be categorized as a comparative form of adjective.

More or less astray refer to the object *him* and so syntactically they function as the object complement in the clause (39). Semantically, *astray* is considered as a predicate adjective which is the requirement of a temporary state sub-class. Thus in clause (39) *more or less astray* carries the meaning of the semantic sub-class of temporary state descriptors.

Conclusion

Concerning the analysis of syntactic functions, the result reveals there are four functions in which the comparative adjectives appears. The comparative adjectives function as a pre-modifier in a noun phrase, as a head of a noun phrase, as a subject complement in a clause and as an object complement in a clause.

Related to the distribution of comparative adjectives' semantic classes based on their syntactic functions, they can take more than one semantic sub-class for each syntactic function. As a pre-modifier in a noun phrase, comparative adjectives can take five semantic sub-classes. Those semantic sub-classes are size/weight/extent descriptors, time descriptors, evaluative descriptors, general qualities descriptors, and restrictive classifiers. As a head of a noun phrase, comparative adjectives can take two semantic sub-classes. They are size/weight/extent descriptors and evaluative descriptors. As a subject complement in a clause, comparative adjectives can take the semantic sub-classes

of size/weight/extent descriptors, time descriptors, evaluative descriptors, general qualities descriptors, and restrictive classifiers. As an object complement in a clause, comparative adjectives take the semantic sub-class of temporary state descriptors.

From the findings, it can be concluded that the most predictable semantic class and syntactic function of comparative adjectives. The most predictable semantic class for them is the class of descriptors in general and the descriptors with size/weight/extent type of meanings in particular. As for the most predictable syntactic function of comparative adjectives is the function as pre-modifier in a noun phrase. Thus, in the real-life usage of adjectives, the claim that attributive adjectives are the most widely used type of adjective is confirmed.

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Facilitating Second Language Acquisition through Digital Storytelling

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Abstract

This study was conducted to investigate the experiences of students who used digital storytelling to facilitate second language acquisition with English as a Foreign Language (EFL) students in university. Thirty students enrolled in an EFL English Speaking class in university level participated in this study. Presentation scores, notes on preparation and presentation, and teachers' reports showed that the EFL students made improvement in their acquisition of the English language after approximately four weeks of instruction and reports were given regarding the role of digital storytelling in that instruction. It was concluded that digital storytelling can enhance students' motivation and confidence in using the English language to make a classroom presentation and can assist with language acquisition in EFL students.

Keywords: *English, presentation, digital storytelling, second language acquisition*

Introduction

Storytelling is one of the resourceful functions of digital media. Moreover, using digital media to tell a story is not only a method to put together thoughts and ideas, but also to share a story with family, friends, and potentially the world. When we apply new technologies and believe its role in the classroom settings, a new form of storytelling has emerged. As such, students are provided with new technological tools. Digital storytelling is of vital significance for teaching concepts and information. According to Robin digital storytelling is a technology application that is well-positioned to take advantage of user-contributed content and to help teachers overcome some of the obstacles to productively using technology in their classrooms (2006: 709). As Meadows (2003) mentions, "Digital Storytelling makes use of low-cost digital cameras, non-linear editing software and notebook computers to create short, multimedia stories" (189). He also states that digital stories are not quite like any previous form of broadcast material (189).

Digital stories provide opportunities for student's control of learning process, boosting their learning confidence and learning motivation. According to Robin (2008), at its core, digital storytelling allows computer users to become creative storytellers through the traditional processes of selecting a topic, conducting some research, writing a script, and developing an interesting story (220). There are many advantages in using digital storytelling in the classroom such as developing communication skills, practicing to ask and answer questions, expressing opinions, and improving the language and computer skills. Considering this fact, technological atmosphere in the classroom should be created for students in order to make them more technologically literate designers, learners, and thinkers.

Being allowed to have and manipulate language data in multiple media may provide learners with the interaction that they need to acquire a second language. Recent years have shown an increase in the interest of using computers for language teaching and learning. With the introduction

of multimedia computing and the Internet, the role of computers in language instruction has become an important issue confronting a large number of instructors around the world (Warschauer & Healey, 1998). After reviewing the literature, there are many indications that computer technology may provide many benefits for the acquisition and application of English language skills. Computer interactions also enhance communication skills and strengthen language through computer support group interactions (Bourdon, 1999). Therefore, a search for a specific digital storytelling approach and the experiences that EFL learners had using the technology to improve their language acquisition in order to see how the computer-based learning guide might meet the needs of those learners.

Significance of the study

This study may help EFL learners in university level by providing them a new perspective on the integration of technology into the language learning that may result in a shift in technology use. By attempting to provide a clear picture of what and how to integrate digital storytelling, one can learn about how to facilitate meaningful use of technology into second language acquisition and at the same time, motivate students. In addition, the findings of the study can be of use to syllabus designers and EFL instructors. In addition, teacher and syllabus instructors can benefit from the findings of the study and develop a better understanding of the role of digital storytelling instruction. Although Indonesian educational system has made great attempt in its general educational area, growth in technological supports that facilitate educational advances, have been slower. The use of computer software and hardware has not been fully explored. In addition, no previous study has examined the potential of digital storytelling in facilitating second language acquisition.

Research Questions

Second language acquisition is a complex topic. Many unpredictable variables influence second language acquisition and consequently complicate research on the

topic. The research conducted was exploratory and grounded in qualitative methods, yet it was identified three questions that guided the observations, interviews, field notes, and findings. Based on the purposes of the study, the following research questions drive the study,

1. Do students perceive digital storytelling as a useful tool for learning English?
2. What experiences did the students have using digital storytelling?
3. What can interviews and observations discover about the effect of digital storytelling for EFL students in university?

Setting

The setting for this research was Sanata Dharma University, which is located in Yogyakarta, Indonesia. In English Department, Faculty of Letters, Sanata Dharma University, the English language courses designed for undergraduate students emphasize on developing their oral communication skills. Students find such courses a challenging task, especially when it comes to speaking in class and assessed by the lecturer. The performance of many students tend to be on the average, with very few of them are slightly above average grades. One of the English language courses that students of English Letters Department need to enroll is Speaking IV. This course is aimed at developing the strategies and skills necessary for effective oral presentations.

In this course, the students seem to have boredom and lack of motivation and participation during the Speaking course. Students may be influenced by lack confidence in participating in class presentations because students' classroom discussion consists primarily of recent issues and in-depth analysis. Lengthy and elaborate presentations are avoided due to poor vocabulary and fear of making mistakes. Digital storytelling presentation format is introduced to help student to improve their presentations skills and develop their second language proficiency. At the core of this study was also the creation of a motivating learning environment that would allow students to

develop both their speaking and organizational skills and encourage autonomous learning, thus facilitating the students' second language acquisition process in the classroom.

Participants

There were thirty students enrolled in the EFL class at the time of this research project. They were in the fourth semester in their study in the Department of English Letters, Sanata Dharma University. The EFL course was the Speaking IV, and students received their English credit by successful completion of this course. The class was heterogeneously mixed and the English language proficiencies were varied. All of the students were in the tenth grade and between the ages of 19-21.

Analysis and Findings

The project took place in the beginning until the end of the semester. The students used *Pecha Kucha*, one of the digital storytelling formats, to help their presentation in the classroom. *Pecha Kucha* is a simple presentation format where 20 images are shown, each for 20 seconds. The images advance automatically and the presenter will talk along to the images. The presentation format was created by Astrid Klein and Mark Dytham of Klein Dytham architecture in Tokyo Japan, in February 2003. It was first designed as an event for young designers to meet, network, and display their work in public (*Pecha Kucha*, 2013). The presentation format is very concise and effective. It was designed so that it can easily gather the audiences' attention. Presentations are limited to 20 slides, each shown for only 20 seconds (set up to automatically advance), for a total time of 6 minutes and 40 seconds. The presentation format requires the presenters to use less words and more relevant pictures and graphics appropriate to the topic (Artyushina *et al.*, 2011).

By using *Pecha Kucha*, the timing that the students have for each presentation was as follows: 6 minutes and 40 seconds for the presentation itself, followed by a question

and answer session discussing several issues raised by the speaker (which lasted roughly five minutes). Given this timing, 10 presentations were allocated to each lesson; the project was thus completed in 4 lessons, or slightly around four weeks. The presentation was assessed according to the marking grid used in university levels to evaluate oral exams. The speakers were also required to hand in written reports of their preparation and presentations to allow a fair assessment of the amount of effort they had put into this project.

After reviewing the informal interview notes, I found that ten of the thirty students (33%) had little prior experience working with computer software before using the *Pecha Kucha* format. Fifteen of the thirty students actually had access to a computer at home, but they used the computer primarily for Internet surfing or to play games. They all reported they did not seem to have a fear of computers. They all seemed to have a desire to work more with computers.

The students made comments before they used the *Pecha Kucha* program that reflected their confidence that utilizing digital storytelling could improve their language learning. One student replied that he had not used the computer much in his classes, but he had always heard that technology helps students learn; therefore, he was excited about the opportunity to be able to simply use a computer. Another said that in his previous high school, the use of technology was more established than teacher-led instruction, so he felt that the lack of technology use that he had experienced in the university seemed "backwards" to him. Students realized the importance and value of the use of technology in the learning process in general, and disappointment that technology was not used more often in more or all of their classes was apparent.

When the students were observed during their interaction with *Pecha Kucha*, there were much other information. Students needed to know very little about computers to use the *Pecha Kucha* format. Students who used the format for the first time completed a *Pecha Kucha* guideline that

familiarized the students with its basic format.

All of the students began the preparation at the component of the *Pecha Kucha* format. Ten of the thirty students showed at least a 20% increase in their first presentation scores. Overall, and in only four weeks, the students made an increase of 10.50 points in their second presentation scores.

In the follow-up class discussions after each presentation, the students volunteered to answer questions from the audiences. The questions to which they responded only required brief responses, but their voluntary class contributions reflected the confidence that they had gained in their ability to function at least conversationally using the language. When interviewed after their interaction with *Pecha Kucha*, only five students retained his original preference of conventional one-to-one teacher instruction in the classroom. Other students felt that more time using *Pecha Kucha* format might have helped them to increase their presentation scores.

By the third week using the program, slowly it was possible to reduce the amount of group time using *Pecha Kucha*, and the amount of individual consultation was increased. When the observation records of the students using *Pecha Kucha* were analyzed, there were ten of the thirty students, who almost always asked either their peers or teacher for assistance, had reduced the amount of times that they needed additional instruction. The longer they used *Pecha Kucha* format, the more comfortable they became with it and the more confidence they gained in their ability to perform the tasks independently and correctly.

From the teacher's report, it was stated that using computers along with teacher-directed instruction could be an essential component for assisting the students to function better in an English language context. It was also stated that helping EFL students develop their speaking skills would be a logical instructional starting point,

especially when learners have low literacy levels in English or even their native language. It was also essential for the teacher to not only focus on the classroom presentation, but also to include more practice using Digital storytelling to assist all students with other skills that are related to speaking skills such as reporting, negotiating, clarifying, and problem solving. It was also necessary to reevaluate the instructional strategies; some said that they intend to include communicative and whole language instructional approaches that may involve the use of Digital storytelling.

Future Action Planning

Second language acquisition is an area of study in which the variables are so numerous and unpredictable that it is difficult to isolate any particular method or intervention and accurately determine an effect. Nonetheless, a teacher's professional research goal is to continue to find ways to help students improve their second language acquisition skills. Since the recent literature shows some indication that *Pecha Kucha* or other digital storytelling formats may be a possible and valuable tool to improve second language acquisition, it was necessary to continue to conduct research in this area.

There is also the concept of instrumental and integrative motivation that has been especially influential in the field of second-language acquisition (Ullman, 1997). It is also interesting to address the learning style differences that may affect a students' language learning. Perhaps the inclusion of innovative digital storytelling formats should be accompanied with ways to address the individual learner, while recognizing and addressing the learning style in each learner. Therefore, the next future research in this area of second language acquisition will certainly address these issues.

Conclusion

Even though much remains to be learned about second language acquisition, this study shows that use of digital storytelling can at least facilitate second language acquisition. It seems that students perceived *Pecha Kucha*,

as one the digital storytelling formats, to make a positive difference in the students' language acquisition and their confidence in their improved language skills. Second language acquisition has potentially great practical importance for educators since reading and writing are influenced by language development. Research findings should be of interest to second language materials writers, second language curriculum developers, and classroom teachers in identifying complementary relationships between second language acquisition and the use of technology and multimedia.

While this study has focused on the second language acquisition process from the perspective of the language, the learner, and assistance to the learning process, it is important to point out that learning styles and environment of second language acquisition have a remarkable impact on second language learning. This is especially true for EFL students. English level is not better than it had been as the result of teaching without respect to the students' learning styles and without computer-assisted. Reid (1998) shows that knowledge of learning styles, environment may be used to maximize students' potential for learning, and that effective management of learning styles even promotes successful language development. A better understanding in what learning style preference among adult students by the finding from the measurements would help determine the strategies or provide design management training sessions, curriculum, instructional strategies, career counseling, and classroom practice and a foundation for EFL-related research in the country whose native language is not English. Therefore, many other issues regarding students' language learning need to be researched and addressed when finding alternative and beneficial influences on second language acquisition in EFL students.

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Politeness Strategies through Language Power and Style-Based Communication

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Abstract

It is reasonable to highlight that approving the use of intra-lingual and extra-lingual components means justifying the signs of one's politeness strategies to have appropriate communication. It would be rather different, however, when the scope is within the students' writing skills. This paper focuses on the student's implementation of those linguistic components as seen in their work assigned in Mass Media Communication (Journalism) class of the English Language Education Study Program of Sanata Dharma University, Yogyakarta. Not only does the discussion engage with the course objectives such as being able to make use of the language of news and the nature of investigative report, but it also involves the burning question of how politeness strategies portray such an appropriate application of the two linguistic components. Analysing the students work is, thus, an unavoidable method to use. This research paper is also grounded on the Indonesian indigenous wisdom sarujuk sithik-edhing [committing to win-win solution] of Katresnanism theory, contextualizing the students with the pro-active spirit of cultural pluralism as the nature of International journalism.

Keywords: sarujuk sithik-edhing [committing to win-win solution], Katresnanism, language power and style, communication

Introduction

The question whether or not striving to maintain the quality of being whole and complete as one of those research ethical standards to achieve deals with, at least, two factors. The first one is concerned with approving the use of intra-lingual and extra-lingual components, and the second one is to see it as the signs of one's politeness strategies to have appropriate communication.

According to Richard Sagor (2005: xi), however, the actions a researcher has decided to take (his or her hypothesis) are not always working as he or she had hoped.

Not only is the thesis of this paper to maintain the quality of being whole and complete as one of those research ethical standards to achieve, but it is also meant to

highlight the concrete implementation of making use of intra-lingual and extra-lingual components: enabling the students [of EESP-USD] to avoid inappropriate communication. The key term is, therefore, having something to do with the so-called politeness.

Since the end goal is to brush up on the students' writing skills, the primary data are but their written work. The focus is on their implementation of those linguistic components as seen in their work assigned in their Mass Media Communication (MMC or Journalism) class.

The discussion does not only engage with the course objectives such as being able to make use of the language of news and the nature of investigative report, but it also involves the burning question of how politeness strategies portray such an appropriate application of the two linguistic

components. Analysing the students work is, thus, an unavoidable method to use.

This research paper is also grounded on the Indonesian indigenous wisdom *sarujuk sithik-edhing* [committing to win-win solution] of *Katresnanism* theory, contextualizing the students with the proactive spirit of cultural pluralism as the nature of International journalism codes.

Literary critics and linguists have directly and indirectly given their opinions especially when following the nature of texts. On the one hand those critics depict their arguments based on the theory of criticism [Common sense-New Historicism]; the linguists, on the other hand, make use of their linguistic knowledge [from that of the mainstreams up to socio-psycho linguistic aspects].

This research is, however, not only meant to highlight the arguments of those experts, but it also points out that we cannot forget to talk about critical approach, linguistic knowledge, and those dealing with socio-cultural, interactional, and strategic competence.

The expected list would be, therefore, comprising of writing the results of those procedures and analysing the data obtained. This is precisely the nature of this study: to uncover Language Power and Style-Based Communication with the focus on the so-called Politeness Strategies by making use of Indonesian indigenous wisdom of *Katresnanism*.

The data is taken from the students' final paper (for their term paper) in many different content courses, but in this paper the work is focused on those of MMC-Journalism [Mass Media Communication] class of the English Language Education Study Program of Sanata Dharma University [EESP-USD] Yogyakarta.

The questions of the study may, thus, be formulated as "How do the students make use of the intra-lingual and extra-lingual components as the signs of their politeness strategies?" and "How do they use their ideas to advance and develop their thesis as

demanded by MMC class?" The answers to the questions are originated from those pragmatic ones which are non-political dogma and semantic aspects of those intra-lingual and extra-lingual components. Further clarifications have to be, therefore, embracing the pragmatically and semantically world of writing skills and communication such as styles, grammatical constructions, dictions, bathos, colloquial expressions, contexts, rhetoric, tone, ellipses, and the like.

Not only does the discussion engage with the course objectives such as being able to make use of the language of news and the nature of investigative report, but it also involves in exposing the nature of scientific paper writing and that of the language (power and) style-based communication. This research paper is grounded on the Indonesian indigenous wisdom *sarujuk sithik-edhing* [committing to win-win solution] of *Katresnanism theory* (Herujiyanto, 2006, pp. 125-138), contextualizing the students with the spirit of positive thinking in the process of writing a scientific paper for their final test.

Method

Collecting the data, [the students' midterm test (01-11/04/2014) (Semester VI & VIII), the final one (18-28/12/2014), and their latest assignments (January-March 2015)], the actual actions are to categorize and analyse them in accordance to the spirit of *Katresnanism's* committing to win-win solution and the polite factors representing the intra-lingual and extra-lingual components in question.

The findings deal with whether or not the politeness strategies as reflected in their papers have something to do with intra-lingual and extra-lingual components and whether or not they used their ideas to advance and develop their thesis. Indirectly, the minimum requirement for the writing work which meets the readership in question is accomplished.

Katresnanism Approach

Sarujuk sithik-edhing [committing to win-win solution] is one the *aos* [cores] of *Katresnanism* theory, accommodating the sincere commitment of respecting everybody else’s concrete actions [altruistically participating] in order to encourage and see that one action would lead to another related action endlessly. All those actions [as seen in the analysis/ discussion] are basically to motivate and create the better situation of communicative processes. In short, it is the spirit of giving and offering (Herujiyanto, 2006: 125-138).

The word *sarujuk sithik-edhing* deals with one of those basic concepts of intercultural communication in *Katresnanism* wisdom (Herujiyanto, 2006: 125-138).

It can be defined as those actions exercising “altruistic acts reminding each of us of critical approach, linguistic knowledge, and those dealing with socio-cultural, interactional, and strategic competence closely related with and to language power and style-based communication.”

Sarujuk-sithik-edhing is the making of *nyengkuyung* [the spirit of doing a favour altruistically] and all other “cores” of *Katresnanism* school of thought.

Discussion

Besides the *sarujuk sithik-edhing* with one of those basic concepts of intercultural communication in *Katresnanism* wisdom, the discussion of the students’ work functions to highlight their understanding of the language power and style that deal with the politeness markers in communicative language.

This can be easily identified [intralinguistically] and/or should be regarded within the context [extra linguistically] in the sense of having to make use of certain tools to interpret them.

Implementing the *sarujuk sithik-edhing* of intra-linguistic elements and extra-linguistic elements would, therefore, produce the ideal communication within the society in question.

The following is the students’ original work and its edited version:

1. [AH01_020515]:

Original	Edited Version
Quality speaking Indonesian Muslims are minority – Indonesian cleric	Indonesian Muslims majority by number, minority by "quality" – cleric
<p>An activist of the Council of Indonesian Young Muslims Scholars and Intellectuals [MIUMI], cleric Adnin Armas, has said that Indonesian Muslims have become the minority although they are the majority in the sense of their population numbers in the country.</p> <p>According to him, Muslims used to achieve their glory and they were even called as the best people since those friends or societies of Prophet Muhammad dedicated their life to Islam.</p> <p>He also said that such an unexpected situation was due to the inappropriate actions conducted by the Muslims themselves.</p> <p>Mentioning ..., politically and culturally left behind due to their low quality in many different aspects.</p>	<p>An activist of the Council of Indonesian Young Muslim Scholars and Intellectuals [MIUMI], cleric Adnin Armas, has said that Indonesian Muslims have become a minority although they are the majority in the sense of their population numbers in the country.</p> <p>According to him, Muslims used to achieve glory and were called the best people since the friends or associates of Prophet Muhammad dedicated their life to Islam.</p> <p>He also said that such an unexpected situation had arisen due to the inappropriate actions of Muslims themselves.</p> <p>Mentioning ... , politically and culturally left behind due to their low quality in many different areas.</p>

2. [AH05_070515]:

Original	Edited Version
<p>Indonesian media editor-in-chief: there is no radical term in Islam</p>	<p>Indonesian website editor questions use of term "radical"</p>
<p>The Indonesian ... to judge other people as the infidels.</p> <p>"According to BNPT chief, radicalism can be divided into two, namely, the good and the bad one," Mahladi said, pointing out that Islam did not recognize the term radical but "<i>ghuluw</i>" or <i>religious exaggeration</i>.</p> <p>"Instead of radicalism, we have the term "<i>ghuluw</i>" in Islam. It means the Islamic exaggerated teachings," he said, explaining that it was important to have the same understanding on the meaning of the so-called radical mass media.</p> <p>"When I met with BNPT chief, Saud Usman Nasution, some journalists asked him for showing the radical contents carried in hidayatullah.com," he said, adding that there were only two articles considered as being radical and threatening. Mentioning that there were only two items, he questioned why BNPT had not directly asked the media for redrawing them instead of blocking the site.</p>	<p>The Indonesian ... to judge other people as the infidels.</p> <p>According to BNPT chief, radicalism can be divided into two, namely, the good and the bad one, Mahladi said, pointing out that Islam did not recognize the term "radical" but instead had the term "ghuluw" or "religious exaggeration".</p> <p>"Instead of 'radicalism', we have the term ghuluw in Islam. It means exaggerated Islamic teaching," he said, explaining that it was important to have the same understanding regarding the meaning of the so-called radical mass media.</p> <p>"When I met BNPT chief Saud Usman Nasution, some journalists had asked him to show the radical content in hidayatullah.com, but there were only two articles considered radical and threatening," he said.</p> <p>He questioned why the BNPT had not directly asked the media to withdraw them instead of blocking the site.</p>

3. AH06_070515

Original	Edited Version
<p>Indonesian Press Council: evaluation of media cannot be done one-sidedly</p>	<p>Indonesian press body chief says media freedom should be upheld</p>
<p>The Indonesian Press Council [DPI] has said that some Indonesian communities have to shoulder the risks of guarding and maintaining the [Press] freedom of expression. This is regarded as the valuable blessings.</p> <p>This is despite the fact that there are still many Indonesian [and Islamic] websites and media which are still allegedly carrying hatred speeches and spreading up violent messages.</p> <p>According to the chair of DPI, Bagir Manan, the Press freedom of expression should be within the frame of maintaining the public order.</p> <p>The problems are, however, we live in a democratic country with the foundation of law supremacy. The violations against those two principles should be prevented from taking place," he was quoted as saying by hidayatullah.com during a seminar entitled "Freedom and Blasphemy" held in DPI building Jakarta on Monday (4 May). The discussion was hosted by AJI (the Association of Independent Journalists) in co-operation with many other institutions including SEAPA (the Alliance of South East Asian Press), and DPI. It was attended by many important figures such as SEAPA chair, Eko Maryadi, and editor-in-chief of hidayatullah.com, Mahladi Murni.</p> <p>Mentioning the protests against the recent blocking Islamic websites, he said that they should have been carried out in accordance to the appropriate procedures without violating against the Indonesian laws.</p>	<p>The Indonesian Press Council [DPI] has said that some Indonesian communities have to shoulder the risks of guarding and maintaining freedom of expression. This is regarded as a valuable blessing.</p> <p>This is despite the fact that there are still many Indonesian websites and media which are still allegedly carrying hatred speeches and spreading messages of violence.</p> <p>According to the chairperson of DPI, Bagir Manan, freedom of expression for the press should be within the ambit of maintaining public order.</p> <p>The problems are however that we live in a democratic country and law is supreme. The violations against these two principles should be prevented from taking place, he was quoted as saying by Hidayatullah.com during a seminar "Freedom and Blasphemy" held in DPI building in Jakarta on Monday [4 May]. The discussion was hosted by AJI (Association of Independent Journalists) in cooperation with other institutions such as SEAPA (Alliance of South East Asian Press) and DPI. It was attended by many important figures including SEAPA chairperson Eko Maryadi and editor-in-chief of hidayatullah.com, Mahladi Murni.</p> <p>Mentioning the protests against the recent blocking of Islamic websites, he said they should have been carried out in accordance with appropriate procedures without violating Indonesian laws.</p>

According to him, the DPI will also keep struggling for maintaining the existing freedom of expression in the country.	According to him, the DPI will also keep making efforts to maintain the existing freedom of expression in the country.
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4. [AH08_100515]:

Original	Edited Version
Indonesia Aceh province to train 50 Islamic lawyers	Indonesia's Aceh Province trains lawyers on Islamic codes
<p>The Islamic Shari'a Board (DSI) of Aceh Province has held trainings to 50 provincial lawyers on Islamic code in dealing with the Islamic Aceh criminal code (Qanun Jinayat) and the Civil Law Islamic Aceh Qanun Jinayat. The aim is to produce Islamic lawyers in the province.</p> <p>Syahrizal Abbas, the chair of DSI, has been quoted as saying by <i>Serambi Indonesia</i> Daily, on Tuesday (5 May) that the training would last for three days (up to 7 May).</p> <p>According to him, it needs commitment and understanding to accomplish the goal. The administration of Aceh province is in charge of socializing the activities held in one of the only two Special Provinces [the other one is Yogyakarta province] in the country.</p> <p>He also said that DSI wants to make sure that Islamic Shari'a be really established in Aceh.</p> <p>The organizing committee of the training, Munawar A Djalil, likewise said that it was necessary to hold such activities to make sure that the province has got Islamic lawyers with the ability to professionally understand the implementation Islamic Shari'a and provide the people with appropriate legal aids.</p> <p>According to him, Articles 2 and 75 of the Civil Law Islamic Aceh Qanun Jinayat say that it is important for every defendant has got the legal aids needed.</p> <p>It is precisely the reasons of having the appropriate Islamic lawyers," said Munawar.</p>	<p>The Islamic Shari'ah Board (DSI) of Aceh Province has held training sessions for 50 provincial lawyers on dealing with the Islamic Aceh criminal code (Qanun Jinayat) and the Civil Law Islamic Aceh Qanun Jinayat. The aim is to produce Islamic lawyers in the province.</p> <p>Syahrizal Abbas, the chair of DSI, has been quoted as saying by <i>Serambi Indonesia</i> Daily, on Tuesday [5 May] that the training would last for three days.</p> <p>According to him, commitment and understanding are needed to accomplish the goal. The administration of Aceh Province is in-charge of organizing the activities in one of the two special provinces [the other is Yogyakarta Province] in the country.</p> <p>He also said that DSI wants to make sure that Islamic shari'ah can be actually established in Aceh.</p> <p>An official with the organizing committee, Munawar A. Djalil, said it is necessary to hold such activities to make sure that the province gets Islamic lawyers with the ability to professionally understand the implementation of Islamic shari'ah and provide people with appropriate legal help.</p> <p>According to him, Articles 2 and 75 of the Civil Law Islamic Aceh Qanun Jinayat say that it is important for every defendant to get the required legal help.</p> <p>This is precisely the reason to get appropriate Islamic lawyers, Munawar said.</p>

5. [AH10_120515]:

Original	Edited Version
Indonesian group holds meetings on re-establishing Caliphate in 36 cities	Indonesian Islamic group to hold meetings to re-establish shari'ah
<p>The Indonesian Hizbut Tahrir [HTI] has planned to hold RPA [meetings and marches] to call on its followers and all Indonesian Muslims to re-establish Islamic Shar'iah comprehensively under one khilafah in 36 cities all over the country during May 2015.</p> <p>We will hold RPA during the month of May this year. Its peak will be held in Gelora Bung Karno Stadium on 30 May; it would be attended around 150,000 people," HTI spokesperson Muhammad Ismail Yusanto was quoted as saying by mediaumat.com on Saturday (9 May).</p> <p>According to him, the events are meant to highlight the mission and vision of Muslims in the mid of the current threatening movements of neo-liberalism and neo-imperialism in Indonesia.</p>	<p>The Indonesian Hizbut Tahrir [HTI] has planned to hold RPA [meetings and marches] to call on its followers and all Indonesian Muslims to re-establish Islamic shar'iah comprehensively under one khilafah [Caliphate] in 36 cities across country during May 2015.</p> <p>We will hold RPA during the month of May this year. Its peak will be in Gelora Bung Karno Stadium on 30 May; it would be attended by around 150,000 people, HTI spokesperson Muhammad Ismail Yusanto was quoted as saying by mediaumat.com on Saturday [9 May].</p> <p>According to him, the events are meant to highlight the mission and vision of Muslims amid the current threatening movements of neo-liberalism and neo-imperialism in Indonesia.</p>

<p>Having learnt the hard lessons that the falling of the last Islamic Khilafah [Caliphate] is the beginning of the falling of Islamic world, then the re-awakening of Islam may only be achieved by re-establishing the Khilafah.</p> <p>The Khilafah with its comprehensive Islamic Shar'iah will, indeed, reunite Muslims all over the world in facing with many different threats," he stated.</p>	<p>Having learnt the hard lessons that the fall of the last Islamic Khilafah is the beginning of the fall of Islamic world, the re-awakening of Islam may only be achieved by re-establishing the Khilafah.</p> <p>The Khilafah with its comprehensive Islamic shar'iah will, indeed, reunite Muslims all over the world in facing many different threats, he said.</p>
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6. [AH11_160515]:

Original	Edited Version
<p>It is exaggerated to lift restrictions for foreign journalists in Indonesia Papua</p>	<p>Indonesian lawmaker criticizes lifting of restrictions on foreign journalists</p>
<p>A member of Indonesian House [DPR], Sukamta, has criticized the decision made by President Joko "Jokowi" Widodo to revoke the restrictions that prevented foreign journalists from covering Papua province.</p> <p>According to him, such an official press ... on stay permit.</p> <p>Having implemented the welfare approach which insists on developing the people and their well being, then ... in journalism codes.</p> <p>Those journalists had violated journalism codes when the restrictions ... Will the East Timor case with its referendum be repeated in Papua?" stated he.</p>	<p>A member of Indonesian House [DPR], Sukamta, has criticized the decision made by President Joko Jokowi Widodo to revoke the restrictions that prevented foreign journalists from covering Papua province.</p> <p>According to him, such an official press ... on stay permit.</p> <p>Having implemented the welfare approach which insists on developing the people and their wellbeing, then ... in journalism codes.</p> <p>Those journalists had violated journalism codes when the restrictions ... Will the East Timor case with its referendum be repeated in Papua?" he questioned.</p>

7. [AH15_180515]

Original	Edited Version
<p>Refusing Rohingya Muslims, ASEAN leaders have unworthy inner selves</p>	<p>Indonesia Islamist group criticizes countries' refusal to help migrants at sea</p>
<p>The spokesperson of the Indonesian Hizbut Tahrir [HTI], Muhammad Ismail Yusanto, has said that the refusal and pushing back boats carrying refugees and migrants of Rohingya Muslims and Bangladeshis to the sea by some ASEAN countries has suggested their unworthy inner selves. The natural kind hearted attitudes of the leaders of the countries must have been disappeared.</p> <p>The leaders' lack of empathy for hundreds of frail and distressed Rohingya Muslims fleeing persecution in Myanmar who were stranded on boats without adequate food, water or sanitation was beyond imagination," he was quoted as saying through telephone by <i>mediaumat.com on Saturday</i> (16 May).</p> <p>It is shocking. In the name of whatsoever, they should have helped them. But no. None of them has practically kept their borders open to those vulnerable people. Bangladesh, Malaysia, and even Indonesia have refused them," he disbelieved it, adding that the Indonesian government should have, at least in the name of humanity, provided them with temporary camps. In the past, Indonesia had great experiences in giving unpopulated Galang Islands for temporary camps of thousands of Vietnamese refugees.</p> <p>Indonesia can do the same things to those Rohingya Muslims and</p>	<p>Muhammad Ismail Yusanto, spokesperson for the Hizbut Tahrir Indonesia [HTI], has said that the refusal and pushing back boats carrying Rohingya Muslims and Bangladeshi refugees and migrants to the sea by some ASEAN [Association of Southeast Asian Nations] countries suggested their unworthy inner selves. The natural, kind-hearted attitude of the countries' leaders must have disappeared.</p> <p>The leaders lack empathy for hundreds of frail and distressed Rohingya Muslims fleeing persecution in Myanmar [also known as Burma] stranded on boats without adequate food, water or sanitation, which was beyond imagination, he was quoted as saying, through telephone by <i>mediaumat.com on Saturday</i> (16 May).</p> <p>It is shocking. In the name of whatever, they should have helped them. But no. None of them practically kept their borders open for the vulnerable people. Bangladesh, Malaysia, and even Indonesia refused them, he disbelieved it, adding that the Indonesian government should have, at least in the name of humanity, provided them with temporary camps. In the past, Indonesia had great experience of giving unpopulated Galang Islands for temporary camps for thousands of Vietnamese refugees.</p> <p>Indonesia can do the same things for Rohingya Muslims and</p>

<p>Bangladeshis. Admittedly, the country is still faced with many problems, but it does not mean having no more senses of humanity. Besides, Indonesia is the nation with the world's largest Muslim population. It is only natural that the country gives their hands to those vulnerable Rohingya Muslims," Ismail Yusanto concluded.</p>	<p>Bangladeshis. Admittedly, the country is still faced with many problems but that does not mean having no sense of humanity. Besides, Indonesia is a nation with the world's largest Muslim population. It is only natural that the country gives its hands to the vulnerable Rohingya Muslims, Ismail Yusanto concluded.</p>
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8. [AH23_220515]:

Original	Edited Version
<p>Muslims in Aceh provide Rohingya Muslims with humanitarian help</p>	<p>Indonesians in Aceh province give humanitarian aid to Myanmar migrants</p>
<p>The representatives of Association of Muslim women [Salimah] and the Da'wah Council of Pidie, Aceh, have visited Myanmar's ethnic Rohingya Muslim refugees who were stranded off in the sub district of Kuala Cangkoï Lhoksukon in North Aceh.</p> <p>In the village of Sungai Keruk, Seruway [Tamiang sub district], there are 47 Rohingya Muslims consisting of 12 women and 35 men. In the meantime, the boatloads of more than 500 Rohingya Muslims, who arrived at Kuala Julok sub district (East Aceh), had been moved to the refugee camps in Kuala Langsa.</p>	<p>The representatives of Association of Muslim women [Salimah] and the Da'wah Council of Pidie, Aceh, have visited Myanmar's ethnic Rohingya Muslim refugees who were stranded off in the sub district of Kuala Cangkoï Lhoksukon in North Aceh.</p> <p>In the village of Sungai Keruk, Seruway [Tamiang sub district], there are 47 Rohingya Muslims consisting of 12 women and 35 men. In the meantime, the boatloads of more than 500 Rohingya Muslims, who arrived at Kuala Julok sub district (East Aceh), have been moved to the refugee camps in Kuala Langsa.</p>

9. [AH19_180215]:

Original	Edited Version
<p>Indonesian Muslim youth condemns attack on Sunnis' Mosque</p>	<p>Indonesian Islamist flays Shi'is for attacking Sunni village</p>
<p>The general Chair of the youth wing of Muslims Unity [PUI], Rizal Arifin, has condemned a group of 30 Indonesian Shiites for having attacked on Az-Zikra village [a Sunnis' village] in Bogor, West Java [on Wednesday night, February 11, 2015].</p> <p>According to him, not only was the attack an insult to the "tolerant" Indonesia, but it was also ironical since it had taken place only hours after the closing ceremony of the sixth Congress of Indonesian Muslims (KUII) recently held in Yogyakarta [8-11 February].</p> <p>He also said the attack had hurt all Indonesian Muslims.</p> <p>Their violent actions could not be tolerated. They have hurt the Indonesian Muslims' security feelings," he said, adding that the perpetrators had violated the values of "Islam <i>rahmatan lil'alamîn</i>" [that Islam is the source of love].</p> <p>I demand that those behind the attack be arrested and taken to the court. I believe the security forces know what to do," he stated.</p> <p>Mentioning that the Islamic council of Az Zikra was a peaceful and non-provocative institution, Rizal Arifin clarified that there had been many responses [against the violent actions at Az-Zikra Mosque] expressing their being prepared for conducting any jihad actions against those hurting Islam.</p>	<p>The general chairman of the youth wing of Muslim Unity [PUI], Rizal Arifin, has condemned a group of 30 Indonesian Shi'is for having attacked Az-Zikra [a Sunni village] in Bogor, West Java [on Wednesday night, 11 February].</p> <p>According to him, not only was the attack an insult to tolerance in Indonesia, but it was also ironic since it had taken place only hours after the closing ceremony of the sixth Congress of Indonesian Muslims (KUII) recently held in Yogyakarta [8-11 February].</p> <p>He also said the attack had hurt all Indonesian Muslims.</p> <p>"Their violent actions cannot be tolerated. They have hurt Indonesian Muslims' sense of security," he said, adding that the perpetrators had violated the values of Islamrahmatan lil'alamîn ["Islam is the source of love"].</p> <p>"I demand that those behind the attack be arrested and taken to the court. I believe the security forces know what to do," he stated.</p> <p>Mentioning that the Islamic council of Az-Zikra was a peaceful and non-provocative institution, Rizal Arifin clarified that there had been many responses [against the violent actions at Az-Zikra Mosque], which express a readiness to wage jihad against those who hurt Islam.\</p>

10. [AH21_210215]

Original	Edited Version
<p>Indonesian religious freedom protection bill close to completion</p>	<p>Indonesia drafting bill to protect religious freedom – minister</p>
<p>The Indonesian Ministry of Religious Affairs has almost completed drafting a bill on protecting freedom of religion in Indonesia, saying that it is meant to share the same perception on what exactly constitutes blasphemy. This way the peace in society can be well kept and maintained.</p> <p>“We have prepared the religious freedom protection bill and are still perfecting it,” the Religious Affairs Minister, Lukman Hakim Saifuddin, said in Jakarta as quoted by Antara on Thursday (19 February).</p> <p>According to him, the bill will enable his office to offer peaceful solutions to the disputes among religious followers as well as to reduce, or rather prevent refusal and blasphemy from being conducted against a certain religion by highlighting the perception on, for example, what exactly constitutes blasphemy.</p> <p>“The report says, for example, that there have been found many banners refusing Shi’a or condemning Wahhabi [the follower of Muhammad Bin-Abd-al-Wahhab in 18th century Arabia or Sunni school of Islam]. These may be categorized as religious freedom or as blasphemy,” he said, adding that under the proposed law the police would also be better able to distinguish whether somebody had violated the law or human rights when dealing with the so-called religious freedom.</p> <p>Mentioning Imlek [Chinese New Year] that took place on Thursday [19 February], the Minister wished a very happy Imlek to Chinese Indonesians.</p> <p>“It is true that that our societies have been very tolerant. In fact, there are many Indonesians from different cultural and ethnic backgrounds also celebrate Imlek. They are respecting their Chinese Indonesian brothers,” he stated.</p> <p>In the meantime, the chair of the Council of Indonesian Young Muslims Scholars and Intellectuals (MIUMI) Chapter Jakarta, Fahmi Salim, said that the proposed law would potentially weaken the fatwa [religious ruling] on misleading Islamic sects issued by the Council of Indonesian Muslim Scholars [MUI].</p> <p>“Unless being well monitored, the proposed law may interfere in the materials and contents of da’wah [Islamic preaching and missionary work] and those prayers at public schools,” he recently said at Jakarta Al Azhar Great Mosque.</p>	<p>The Indonesian Ministry of Religious Affairs has almost completed drafting a bill on protecting freedom of religion in Indonesia, saying that it is meant to share the same perception on what exactly constitutes blasphemy. This way the peace in society can be well kept and maintained.</p> <p>“We have prepared the religious freedom protection bill and are still perfecting it, the Religious Affairs Minister, Lukman Hakim Saifuddin,” said in Jakarta as quoted by Antara on Thursday (19 February).</p> <p>According to him, the bill will enable his office to offer peaceful solutions to the disputes among religious followers as well as to reduce, or rather prevent refusal and blasphemy from being conducted against a certain religion by highlighting the perception on, for example, what exactly constitutes blasphemy.</p> <p>The report says, for example, that there have been found many banners refusing Shi’a or condemning Wahhabi [the follower of Muhammad Bin-Abd-al-Wahhab in 18th century Arabia or Sunni school of Islam]. These may be categorized as religious freedom or as blasphemy, he said, adding that under the proposed law the police would also be better able to distinguish whether somebody had violated the law or human rights when dealing with the so-called religious freedom.</p> <p>Mentioning Imlek [Chinese New Year] that took place on Thursday [19 February], the Minister wished a very happy Imlek to Chinese Indonesians.</p> <p>It is true that that our societies have been very tolerant. In fact, there are many Indonesians from different cultural and ethnic backgrounds also celebrate Imlek. They are respecting their Chinese Indonesian brothers, he stated.</p> <p>In the meantime, the chair of the Council of Indonesian Young Muslims Scholars and Intellectuals (MIUMI) Chapter Jakarta, Fahmi Salim, said that the proposed law would potentially weaken the fatwa [religious ruling] on misleading Islamic sects issued by the Council of Indonesian Muslim Scholars [MUI].</p> <p>Unless being well monitored, the proposed law may interfere in the materials and contents of da’wah [Islamic preaching and missionary work] and those prayers at public schools, he recently said at Jakarta Al Azhar Great Mosque.</p>

Note and Final Remarks

This reasearch is one of the responses to the demand of the Indonesian Directorate General of Higher Education and Culture Ministry stated in its decree No. 152/D/T/2012, dated on 27 January 2012: one of the requirements to obtain undergraduate degree is for the student to

have produced a paper published in a scientific journal.

The findings show that almost every single work [except the last one, AH21_210215] violates the appropriate use of intra-lingual and extra-lingual components. Many of them have also denied the conventional signs of one’s politeness

strategies in conducting acceptable communication.

The remedy to such problems has also been carried through class activities: First, the students were divided into small group of three. Then they discussed their understanding on the nature of MMC class. They were also to exchange their first draft of their writing work. One of the significant steps were to encourage the students to have their second draft paper consulted with their lecturer. The consultation was mainly dealing with their understanding of the materials discussed.

In dealing with the problems of developing ideas, it can be concluded that those using documentation are 75 % [4 -12 groups depending the numbers of the students in a class]; there were also found that 65 % [3-10 groups] of them had, indeed, acquainted with a cross section of materials. There were 60 % [3-10 groups] engaging in critical, not creative, reading and writing.

Not only has the approach helped the students feel relaxed in following the activities conducted in the class, but they have also deepened and developed their writing skills.

It can also be said that the objectives of the course such as understanding the nature of journalism and creative-feature writing; becoming familiar with cross cultural multidimensionality and world cultures may be achieved mainly through written activities.

Implementing and establishing *sarujuk sithik-edhing* [committing to win-win solution] principles have, indeed, helped the students better understand the meaning of critical approaches, linguistic knowledge, and those dealing with socio-cultural, interactional, and strategic competence. They also happened to experience brushing up on their scientific writing skills.

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Ekstralingual Dalam Daya Bahasa Dan Nilai Rasa Bahasa Sebagai Penanda Kesantunan Berkomunikasi (i.e. incl. "Politeness Strategies through Language Power and Style-Based Communication").

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Word Stress Contribution in Second Language Acquisition

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Abstract

Possessing native-like pronunciation is one of the main goals that non-native speakers of English would like to accomplish. Besides the ability to pronounce English sounds correctly, using the proper English word stress also plays an important role in achieving that goal.

This paper first specifies the nature of word stress in English and its contribution on successful English language learning. Secondly, it addresses the problems that are commonly encountered by the Indonesian learners in using correct word stress in their speech. Finally, it also proposes some ways that English learners can use to learn English word stress better. Hopefully these proposed ways will be able to help the learners to speak in English more fluently with not only accurate pronunciation but also with correct word stress.

Keywords: *English, word stress, Pronunciation, Second Language Acquisition*

Introduction

In most schools in Indonesia, from the elementary levels to the high school levels, teaching English pronunciation is all about teaching the English sounds: vowels and consonants. Many English learners and teachers believe that to have good pronunciation, they just need to master the individual sounds. Indeed, those sounds are very important for the beginner English learners. Nevertheless, mastering them does not guarantee that the learners will have good and comprehensible English pronunciation.

In the English Language Education Study Program, Sanata Dharma University, there is a subject that is specialized in teaching the learners correct pronunciation. This subject is named Pronunciation. It is divided into two levels for the first and the second semester learners: Pronunciation Practice I and Pronunciation Practice II. These courses focus on the pronunciation theory in the first

part, followed by pronunciation practice in the second part.

In those classes, there are still many learners who produce awkward and incomprehensible English although they have good mastery of the individual English sounds. One of the factors causing them to speak unnaturally is the improper placement of English word stress. This indicates that English word stress also affect the learners' second language acquisition, particularly in English language learning.

Therefore, this paper will make an effort to discuss the features of English word stress and its contribution to the learners' second language acquisition. In addition, problems commonly encountered by the learners related to word stress and some ways to help learners to speak in English with accurate stressing will also be proposed.

Word Stress Role on Second Language Acquisition

Second language acquisition is concerned with the study of the way in which an individual becomes able to use one or more languages which are different from one's first language. This process can take place in a natural setting or through formal classroom instruction, and, although the degree of proficiency that can be attained is a controversial topic, it can start at childhood or during the adult age (Krashen, 1982). The success in second language acquisition depends on many factors. In the case of English language learning in general and English pronunciation in particular, one of the contributing factors is the proper placement of English word stress.

Before discussing English word stress, it is essential to know what the definition of stress is. Stress is the degree of loudness in which we produce a syllable. Stress is important in individual words, in phrases and in sentences. By shifting it around in a word, a phrase or a sentence, the emphasis or the meaning will also be different. It is essential to know, though, that the word stressing in all languages are different to one another. There are two opposite types of languages: stress-timed and syllable-timed. According to Mackay (1985), a stress-timed language is determined by the stressed syllables, which occur at regular intervals of time, with an uneven and changing number of unstressed syllables between them; whereas syllable-timed language is based on the total number of syllables since each syllable takes approximately the same amount of time.

English is obviously a stress-timed language because it has an alternation of stressed and unstressed syllables. In other words, English is a quantity sensitive language, that is, a language in which syllable weight influences stress placement. In this regard, English differs from languages where no attention is paid to syllable weight and all syllables are treated in the same way by stress rules. Indonesian, on the other hand, is a syllable-timed language because it gives nearly equal weight and time for all syllables.

Therefore, these two languages are very different.

Unfortunately, many Indonesian learners who are learning English seem unaware of this essential difference. Consequently, they tend to apply the Indonesian stress patterns (syllable-timed) when speaking in English (stress-timed). They do not know that this improper word stressing makes their English speech unnatural and hard to comprehend.

English words can be composed of one or more syllables. In all words of two or more syllables, one syllable (stressed syllable) is stronger than the others (unstressed syllables) in the same word. A stressed syllable is louder, longer, clearer, and has higher pitch than unstressed syllables. Thus, the combination of stressed and unstressed syllables helps to create the word rhythm in English, which results in various strength, length, and pitch of syllables.

Gilbert (1994) has explained that syllable stress plays a very important role in English because English speakers appear to store vocabulary with stress patterns. Consequently, a mistake in putting the stress can throw a conversation off track, especially if the speaker's control of English vowel sounds is uncertain. Therefore, the more frequently speakers misuse stress, the more effort listeners have to make to understand what they say.

Common Problems Encountered by Indonesian Learners

Many learners tend to ignore stress patterns of English words because they do not know the importance of syllable stress in English. One common problem would be when they randomly put stress in any one of the syllables in a word, and often such a wrong stress placement mistake can alter the meaning into something that is totally different from the intended meaning. For example, there is a sentence "He is a very important person." The correct word stress placement should be on the second syllable. So, the correct pronunciation should sound like this: "He is a very imPORTant person." In

fact, many learners who are not aware of the correct stress placement would put the stress on the first syllable. Therefore, it becomes “He is a very **IM**portant person.” In the word “important,” they put the stress on the first syllable, rather than on the second one. Therefore, what is heard was not “im**PO**rtant” but “**IM**potent,” which obviously will cause embarrassment for the speakers once they are aware of their mistakes, and confusion for the listeners, especially the native speakers, because they usually get the meaning of a word based on its stress pattern.

Another common problem is that they tend to give each syllable almost the same strength, length, and pitch. It is probably because the stress placement in each Indonesian syllable is equally strong, so they treat English words in the same way. They are not aware on how to weaken and reduce unstressed syllables. A very good example is the word “**CHO**colate.” Many learners pronounce it as “**CHO CO LATE**,” which is apparently influenced by the stress patterns of Indonesian. In English, a very important characteristic that the learners often miss is that vowels in unstressed syllables are mostly reduced to a short central vowel / I /, as the vowels reduced in the second and third syllable of “**CHO**colate.” It is the vowel reduction that makes the difference between stressed and unstressed syllables very clear in English. Gilbert (1987: 36) has pointed out that “clarity of the vowel is a particularly difficult concept for many learners since in their languages all vowels are spoken in a full, clear way”.

Ways to Learn Word Stress

Listening to and repeating after the model is one way to learn word stress, but definitely is not enough. Other ways to learn word stress are by doing word stress pattern building and activities on stress production in terms of syllable strength, length, and pitch.

For word stress pattern building, visual effects on the blackboard can be used. When learning a new word, the learners need to figure out its stress pattern as well. Learners

should try to emphasize stressed syllables by using various visual effects. There are several possibilities and it does not really matter which the learners choose as long as they are consistent.

The most common way is to put an accent (') with a different color pen over the syllable that is stressed. For example is the word electric. Learners can write it as e'lectric. Next is predicting stress in words. Many pronunciation textbooks provide word stress pattern rules. However, it is better for the learners to discover and generate the rules instead of memorizing the rules. Learners can generate word stress pattern rules from the words that they have learned and apply the rules to the words that they do not know. In this way, learners are not memorizing the rules but internalizing them. For example, they are given the correct stress placement of these words: terrific, italic and academic; which will be presented like this: ter 'ri fic, i 'ta lic, a ca 'de mic. They are then asked to generate the rule. The answer will be: in words ending in -ic, the main stress comes before -ic. Practising varying stress to alter meaning will provide learners the experience of using different stress patterns to get different meanings. It helps learners to be more aware of the effects of stress patterns on meaning. For example, in the words “pervert” and “per 'vert”, it is the different stress patterns, not sounds, that result in the difference in meaning. Other words that can be used are subject, record, import, export, etc.

As for the stress production, it will be beneficial to learn the characteristics of stressed and unstressed syllables in English using a chart. This chart will help learners to understand how stressed syllables differ from unstressed ones in four features: loudness, length, clarity and pitch. Learners need to know these characteristics to be able to produce stress correctly. Besides, learners can use this chart to examine which characteristic(s) they do not produce in saying English words with more than one syllable. It makes learners aware of these characteristics as well as identifying their problems in the production of word stress.

Table 1. Characteristics of stressed and unstressed syllables in English (Gilbert, 1993: 72)

	Loudness	Vowel Length	Vowel Clarity	Pitch
Stressed	Loud	Long	Full	High
Unstressed	Quiet	Short	Reduced	Low

Another way to learn is to clap hands or tap on the desk to emphasize loudness of a stressed syllable. These auditory techniques are useful to produce a strong beat in a stressed syllable and a weak beat in an unstressed syllable. They are very effective in helping learners recognize the beat strength in syllables, especially when they are not able to distinguish which syllable is louder than others by hearing words. When learning an English word, the learners can say a word and, at the same time, clap or tap on the desk to emphasize the feature of loudness.

Learners can also use rubber bands as a visual image for length variation in syllables. Learners pull a wide rubber band between the two thumbs while saying a word. Stretch it out during the stressed syllable but leave it short during other unstressed syllables. It provides a visual image of the variable length of the syllables as well as a kinesthetic tool that mimics the actual effort involved in lengthening a stressed syllable (Gilbert, 1994).

Hand gestures are also useful to indicate pitch change. The learners can imagine themselves as concert conductors, holding their hands up when the pitch is high and down when the pitch is low. The up-and-down waving gestures provide a visual effect showing learners how pitch changes among syllables.

Another way is to use backchaining. Learners repeat the word by starting with the last syllable and extending backwards to the beginning, which is especially helpful in dealing with a long word with more than three syllables. This technique can help learners say a word with natural rhythm, avoiding the tendency to say a word so slowly as to make each syllable equally clear by attempting to chain it forwards. For example, the backchaining of the word “economics” will be: mics → no mics → co no mics → e co no mics

Conclusion

Word stress is an imperative part of second language acquisition and English language learning in particular, both in terms of comprehending spoken English and increasing oral intelligibility. In summary, this paper has discussed the nature of English word stress, its contribution to successful English language learning, the common problems Indonesian learners experience when they learn word stress in pronunciation, and some suggestions on ways to learn word stress. Hopefully these proposed ways will be able to help the learners to speak in English more fluently with not only accurate pronunciation but also with correct word stress.

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Synonymy: A Translation Procedure to Overcome Problems of SL and TL Cultural Differences

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Abstract

Translation is reproducing equivalent message from a source language (SL) text into a target language (TL) text. This concept implies translators' efforts to maintain message equivalence. On the other hand, the efforts may be hindered by cultural differences. In other words, cultural differences may cause problems in maintaining message equivalence in translation. A common problem found in translation is loss and gain of meaning. To overcome translation problems related to loss and gain of meaning as a result cultural differences, various translation procedures could be applied. Synonymy is one of many translation procedures commonly used. This procedure is applied when a translation is not the first literal translation of the SL text. This procedure is usually chosen when translators could not find the one-to-one substitute in the TL.

Keywords: *Synonymy, equivalence, loss and gain*

Introduction

In its broadest sense, translation is commonly defined as a reproduction of a written message in a source language (SL) into an equivalent message in a target language (TL). This definition, however, implies a complication in the process. When translating a written message into a TL, translators have to consider three aspects. They are equivalence, naturalness, and acceptability (Putranti, 2007: 106). Equivalence is observed through the accuracy of message transfer. The accuracy here means that the message transferred does not experience any shift of meaning. Naturalness is seen from the use of TL expressions as well as TL structure. Meanwhile, acceptability is based on whether or not the message transferred into a TL can be accepted by the TL reader's values and norms. In other words, translation is concerned with not only transferring message written in one language into another language accurately as well as naturally, but also transferring SL message

which can be accepted by TL readers with different cultural background.

Considering such complications, methods are required to overcome the problems. Translation methods, according to Newmark, refer to how an SL text is translated into a TL (Newmark, 1988: 81). In applying the methods, certain procedures must be followed to handle smaller units in a text such as sentences and phrases. In relation to that, this article intends to briefly discuss one translation procedure called synonymy. To focus and limit the scope of discussion, translation from Indonesian to English and vice versa is taken as examples.

Definition and Process of Translation

As said by Nida and Taber, translation is defined as "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (Nida and Taber, 1974: 12). What Nida and Taber mean concerning equivalence implies accuracy of message transfer in terms of form

and meaning that is expressed in natural TL language and considers TL reader's cultural background. The term 'closest natural equivalent' indicates that finding the 'exactly natural equivalent' of the SL in the TL is not always possible.

Nida and Taber's concept of equivalence is clarified by Bassnett. She says that "translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of dictionary and grammar, the process involves a whole set of extra linguistic criteria also" (Bassnett, 1991: 13). This definition suggests that translation not only is a process of transferring texts from an SL into a TL linguistically, but it also involves extra linguistic knowledge in which TL reader's backgrounds are considered.

What is meant by extra linguistic knowledge is, then, clarified by Newmark (1981: 102) who says that equivalence is also related to the fact that "all words have different connotations of situation and/or user's origin (education, class, profession, dialect, etc.)". In short, users' backgrounds are important to consider when talking about equivalent translation. Since users' origin includes various aspects of life, it can be said that users' origin is related to the users' cultural background. This assumption is relevant to Newmark's definition of culture, in which culture is defined as "a way of life and its manifestations that are peculiar to community that uses a particular language as its means of expressions" (Newmark, 1988: 94). The last statement above shows that the use of language cannot be separated from its cultural background.

Further, Nida and Taber state that a translation reaches the highest degree of equivalence when "the receptors of the message (TL readers) respond to it in substantially the same manner as the receptors in the source language" (Nida & Taber, 1974: 24). The concept of responding a translation in a substantially the same manner as the SL readers implies the translators' effort to find a "one-to-one equivalent" (Newmark, 1988: 114) of an SL item in the TL. In the process of translation,

such a task is not easy to perform because, according to Sapir (1929), as quoted by Katan, "language can only be interpreted within a culture" (Katan, 1999: 74). What Katan says implies that the discussion of SL and TL cultural differences in translation process has become inevitable. Unfortunately, Bassnett mentions that "sameness cannot exist between two languages" (1991: 30). Relating Katan's, Bassnett's, and Nida's statement about TL readers' response, it can be concluded that TL readers will never respond a translation in "a substantially the same manner" as the SL readers because of the SL and TL cultural background.

Loss and Gain of Meaning as a Result of SL and TL Cultural Differences

One obvious problem related to cultural differences is when a linguistic item in an SL is not available in the TL, loses, or gains components of meaning in the TL, which Bassnett refers as loss and gain of meaning in the translation process (Bassnett, 1991: 30). In the case of English – Indonesian translation, one example can be discussed. The words '*kakak*' and '*adik*', in Indonesian, mean 'siblings'. In Indonesian culture, this kind of kinship does not distinguish sex category, but indicates seniority, in which '*kakak*' is older than '*adik*'. When these two words are translated into English, the closest translation would be 'brother' and 'sister'. The translation, in fact, loses the semantic property of seniority, but gains the property of different sex category, that is 'male' for 'brother' and 'female' for 'sister'. The example above shows that different cultures may focus on different things (Larson, 1984: 137). In Indonesian, family relation pays more attention to seniority, and tends to ignore gender identification. On the other hand, in English, words to describe family relation is focused more on the gender. Learning from the example, it can be assumed that loss and gain of meaning in translation is inevitable.

According to Munday, loss and gain of meaning should be considered a means of making decisions when "a 'sacrifice' has to be made by a translator" (2001: 27). Of course, what Munday means by 'sacrifice' here would

be decisions made by translators to select from the available expressions in the TL that contain the closest meaning to substitute the SL item. Referring to Nida and Taber's concept of 'the closest natural equivalent' and Bassnett's concept of loss and gain of meaning, it can be concluded that a one-to-one equivalent of an SL item in the TL is not always available, especially when the expressions translated are culture-bound. The absence of the one-to-one equivalent in the TL may lead to the necessity for translators to apply certain procedures to overcome such problems, which Munday refers as 'sacrifice' that translators have to make.

Translation Methods and Translation Procedures

According to Newmark, translation methods deal with how an SL text is translated into a TL. The scope is the whole texts (1988: 81). Translation methods range from word-for-word translation, which is generally out of context, because every word is translated individually without looking at how each word is related with the others in certain context, up to adaptation in which translators are allowed to reinterpret the SL text and adapt it into the TL language and culture. In the adaptation of a literary work, for example, what remains in the translated text is only the plot. The method that is commonly acceptable for TL readers and could still preserve the SL message is communicative translation (Newmark, 1988: 45 - 47).

The application of translation methods requires certain procedures. What Newmark means by procedures is how the words, the phrases, and sentences in an SL text are translated. The basic procedure is, of course, literal translation (Newmark, 1988: 68 - 69). Unfortunately, such procedures cannot always be applied considering that there are expressions which are culture-bound and must be handled within the context of cultural differences. Among many procedures mentioned by Newmark, synonymy is a translation procedure that is commonly used (Newmark, 1988: 84).

Synonymy as a Translation Procedure

Newmark uses "the word 'synonym' in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist" (1988: 84). Further, Newmark also states that "a synonym is only appropriate where literal translation is not possible" (1988: 84). In Indonesian, for example, the word '*teman*' could generally be defined as someone who is related to someone else, but has no family relationship. When this word is translated literally into 'friend' in English, the meaning becomes more specific, that is, a person who is not related, whom someone knows and likes well (Hornby, 1980: 345). The component of meaning 'someone knows and likes well' may cause a non-equivalent translation when the Indonesian sentence says '*Dia adalah teman sekelasku yang paling kubenci*'. Literally, the English translation would be 'He is a friend in my class that I hate the most'. Here, a contradiction occurs between the meaning of 'friend' and the meaning of 'that I hate the most'. To avoid such a problem, the word 'mate' as a synonym of 'friend' can be used. So '*teman sekelasku*' in that context will be more appropriate when it is translated into 'my classmate' because the word 'classmate' only refers to 'a member of the same class' (Hornby, 1980: 151) without regarding the person's personal relationship with another. The case can also be applied to the word 'counterpart' as the translation of '*teman sejawat*', that is a person who holds a position or performs a function that corresponds to the position or the function of another person in another place. A more idiomatic Indonesian expression '*teman hidup*' closely means 'spouse' rather than 'a friend whom some share his/her life with'. In short, it can be said that translating by using synonymy can be achieved by observing the context of the text to find the closest equivalence.

Synonymy in translation may also mean using either a more general or a more specific expression in the translation (Owji, 2013). Owji's statement is in line with Larson's statement on different focuses in different cultures. Larson elaborates that a culture may focus on agriculture, which can be seen in the richness of vocabulary related to that, while

another culture may focus more on technology, which is reflected in the availability of words related to technology, with more subtle meaning distinction (Larson, 1984: 138). The word 'rice', for example, can be translated into Indonesian as '*gabah*', '*beras*', or '*nasi*'. In this example, it can be said that 'rice' is a more general expression which refers to different stages in rice production. However, in Indonesian, various expressions are used to describe each stage of rice product. Referring to Larson, this shows that rice is an important focus in Indonesian culture. '*Gabah*' is 'harvested rice' which is dried already, but still 'unhusked', '*beras*' is 'rice' which is already 'husked' and ready to cook, while '*nasi*' refers to 'rice' which is 'cooked'. To avoid generalization in translation, as well as to approach the closest equivalent in translation, translators would not simply translate those different terms into just 'rice'. Instead, they commonly add some words to make the meaning of the word 'rice' more specific. Thus, '*gabah*' would probably be translated into 'unhusked rice', '*beras*' into 'uncooked rice', and '*nasi*' into 'cooked rice'.

Besides translating into a more general or specific TL expression, the translation procedure that involves synonymy can also be observed in the translation of the word 'bathroom' into '*kamar mandi*'. Basically, 'bathroom' and '*kamar mandi*' share basic components of meaning related to their function, which is 'a place to clean one's body with water'. However, when observed more closely, a bathroom provides a tub filled with water in which someone can put himself/herself completely in the water (Hornby, 1980: 66). On the other hand, '*kamar mandi*' is not equipped with a tub where someone can put himself/herself in it because, in Indonesian, '*mandi*' is an activity of cleaning the body with water by splashing it on the body (KBBI, 2011: 871) that implies the presence of water container from which someone would take water to splash one his/her body with a tool like a water dipper. Thus, from this example it can be seen that the translation applies partial synonymy (Quine, 1951 in Shiyab, 2007) in which '*kamar mandi*' and 'bathroom' share the necessary components of meaning, which is a

place to wash the body, in order to maintain the closeness of message transferred from the SL to the TL.

Another example is the word 'dinner' and its common Indonesian translation, '*makan malam*'. 'Dinner' is usually defined as the main meal of the day eaten at midday or in the evening (Hornby, 1980: 242). This definition implies two things. First, dinner is not always eaten in the evening. Second, the other meals eaten in the same day (breakfast and lunch) are not main meals. When such a concept is compared to the Indonesian concept of '*makan malam*'. It can be immediately seen that '*makan malam*' is not the literal translation of 'dinner'. In Indonesian, '*makan malam*' is a phrase consisting a noun head '*makan*', which means 'putting food into the mouth to chew, and then swallow' (KBBI, 2011: 860), modified by the word '*malam*', which means 'evening'. The second word in the phrase indicates the time of having meal. It means that '*makan malam*' is never eaten at the other times in the same day. When the meal is eaten in the morning, it is called '*makan pagi*'. When eaten in the afternoon, it is called '*makan siang*'. The phrase '*makan malam*' implies the meaning that Indonesian people do not categorize the meal they eat based on whether or not it is main or light. Indonesian people are accustomed to having three main meals eaten three times a day (in the morning, afternoon, and evening). From this explanation, it can be concluded that 'dinner' is not the literal translation of '*makan malam*' because the semantic property of main meal is not shared. So, it can be said that this is another example of the application of partial synonymy.

Conclusion

From the discussion above, some conclusions can be drawn. First, not all SL items can be literally translated into a TL. When literal translation cannot be employed, certain methods must be applied. The method applied, then, requires certain procedures. Among many translation procedures available, synonymy is an immediate choice.

Synonymy is commonly employed by observing the semantic properties shared by

the SL and TL items. Since synonymy is used when no literal translation can be found, the type of synonymy which is well recognized in this procedure is partial synonymy in which the translation is focused on the basic meaning shared by both the SL and TL items. To decide what TL synonym is appropriate to transfer an SL message, the context of the message must be observed.

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Learning Valuable Things from Words of Poverty in V.S. Naipaul's *Miguel Street*

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Abstract

In addition to consisting of an interesting story, a novel may consist of lessons to learn. V.S. Naipaul's Miguel Street reflected realities of People in Trinidad. The cynical words in the novel tell how people live in poverty. It is not only a story of past events but also a valuable text to see and learn actual realities of education. There are two lessons that readers can learn from the words. First, what adult people do are lessons for the teenagers. When the adult show bad characters teach how to do bad conducts, the teenagers will easily see and do the same things. When the adults resort to violence in their families, the teenagers will resort to the same things outside homes. When the adults drink alcohol and consume drugs, the teenagers will try and do the same, or even, worse. They will run out of their homes and find other places to live. The matters will deteriorate when the teenagers do not have proper education. It is a threat of character education. Second, there are always heroes in communities. Parents are some of them. The heroes provide poor children and teenagers with proper education. They show that there is always a valuable thing to do in poor condition. It shows that poverty does not only supply threats of character education but also opportunities of it. The schools should conduct good education. The schools should educate mind and heart.

Keywords: learning, reading, reality, proper education, mind, heart

Introduction

Words are powerful to articulate what a speaker thinks and what a speaker wants to say. When producing words, a speaker expresses the experience that he has in his mind. The experience that he shares strengthens the meanings. The meanings can be valuable to others when they represent important interest of human beings. The words can be arranged in a story.

A literary work is not only a book of beautiful words, but also a book of history and knowledge. A reader can feel amused when reading a literary work. Also, he can find good things to know in the work. An author of a literary work tells a story of his imagination and expression, and in the same

time he records what happens at the time he writes the story.

A novel, as a literary work, is not only a book to get the beautiful words and amusement inside, but also a book that has a lesson to learn. From a novel, a reader can have what really happens in a specific time. Then, the reader can use the story as a reference to compare to a real condition. As a result of it, a reader can make an analysis on something that he concerns. An interesting concern of many others to see in a work is how character education of older people is learned by the teenagers and children in the setting of place.

When creating good, useful and valuable characters become and objective of education, educators spend a lot of time to talk about the principles, definition, and

effectiveness. In addition, it is important to consider the strategy and the factors that support and burden the strategy.

We should pay an intensive attention to the relation of poverty and schools. Poverty is one of many threats and opportunities of education. It will make schools inconsistent with their primary purpose. The primary purpose of an education process at school is to make students know how to make a life, not how to make a living (Postman, 1996). However a school must turn into a purpose to the economy of their community when poverty rises.

Poverty that is related to how people regard money and happiness is an urgent point to consider. It is difficult to talk about good character to people who seldom see good things in their lives. There must be certain and specific actions to resolve the problems, and there must be certain person who can become distinct character to change the condition.

Reading a Text and Writing an Interpretation

Even though in literary studies, the debate on literature's main function has been going on till today, it is pleasant and relieving to find what Bressler (1994) wrote in his book when giving a comment on the two opposing sides of critics,

Tracing their arguments to Plato, many contend that literature's primary function is moral, its chief value being its usefulness for hidden or undisclosed purposes. But others, like Aristotle, hold that a work of art can be analyzed and broken down into its various parts, with each part contributing to the overall enjoyment of the work itself. For critics, the value of a text is found within it or inseparably linked to the work itself. (1994: 12)

When reading a literary work, a reader does his or her activity on two questions. The questions refer to if literature is merely a fun reading, or if it is also a reading activity to study and learn from the work.

I myself choose the latter although I also feel necessary to examine the intrinsic elements of a work. I must recall what Newton (1988) concluded to say in his book that in any case anyone who retains an interest in literature has no option but to vote. It shows that a reader is given an authority to do something with the text in literature.

This study is an effort to observe how an author tries to show the condition of his society. I choose to think the same as what Wolfgang Iser thought. He said,

At the same time it must be pointed out that a text can only come to life when it is read, and if it is to be examined, it must therefore be studied through the eyes of the reader... (Iser in Newton, 1988: 227)

I can find that a reader has a big role to create another valuable work derived from a work or a text. A reader's creation may also become one of the possible realizations of a text (Iser in Newton: 1988).

I choose to do like what Iser suggested to do. I read a novel, *Miguel Street* written by V.S. Naipaul and firstly published in 1959. Then, I highlight what I find from the novel. After presenting my findings, I am going to write my interpretation as a realization of a text.

In addition to reading the text as a reader, I am also willing to be a good teacher with things to discuss with my students. Teaching students in classrooms means using valuable things to present precious things to the students to know and do. It needs teachers' creativity and development. The creativity includes how to get valuable references. The references also show how teachers develop their teaching materials. One of many good references is a literary work.

For teachers, a literary work can become a good book to learn the intrinsic nature of the work. It can also become a book of life issues to discuss in the classrooms. The teachers can focus on the literary elements of the work, or on the issues brought by the

author in the work. Even many teachers use a literary work to do both.

When focusing on the intrinsic nature of a literary work, teachers have their students see the setting, characters, tone, and style etc. The students will present their reading and show how they understand the work by detailing the literary elements. It is good activity of reading. The students can understand the meaning of the words in a literary work and show how the words support the work.

In the other side, a literary work can provide the teachers and students with life issues. When using the work this way, the class can become a reading class and a writing class. Firstly, the teachers give a set time to the students to read and understand the work. Then, the students write how they understand the work. They can use a specific critical theory to analyze the work.

Therefore in this article, I show that in a novel, *Miguel Street* written by V. S. Naipaul, there are many people who live in poverty deal with other people in their neighborhood. The vocal points are the words, poverty, and education. Their words and their daily interaction tell how they live in poverty. Education is another interesting part of life to observe in the novel.

After reading the novel, I try to find some data regarding the same or similar matters in real society, especially in Indonesia. Then, I will show how character education is something to see more because of its urgency in our society.

Miguel Street: The Words and Poverty

Miguel Street is a novel that tells us about a different place in the world. It is different from the place where people speaking English such as the United States of America, England, Australia and some other countries where English is spoken in education standard ways. Miguel Street is in Port of Spain, Trinidad. The author, V.S. Naipaul attempted to tell us other world and in the same time, he mentioned some enjoyment which was standardized by the first world, prosperous countries. In the novel

he used words *Coca-Cola*, *Pepsi-Cola* and *Cambridge School* to represent the higher level standards of life.

The story shows limited economic opportunities and aborted ambition. Although he wrote all condition with humor rather than sadness, readers still feel the sadden situations. The characters lauged at the others and Naipaul attempted to make readers think that they were stupid. It is shown in the dialogue.

What you making, Mr. Popo? I asked. Popo would always say."ha boy! That's the question. I making the thing without a name (p. 17).

The English which is used in the dialogue strengthens the notion of restricted socio-cultural condition. In their dialogues, the characters use a distinct nonnative English variety that is different from the Standard English of higher class people.

The author wanted to show us that the characters are uneducated and poor. Because of the poor condition, they have just a small and easy hope. We can read it in the novel.

After midnight there were two regular noises in the street. At about two o'clock you heard the sweepers; and then just before dawn, the scavenging-carts came and you heard the men scraping off the rubbish the sweepers had gathered into heaps. No boy in the street particularly wished to be a sweeper. But if you asked any boy what he would like to be, he would say, I going be a cart-driver. There was certainly a glamour to driving the blue carts. The men were aristocrats. They worked early in the morning and had the rest of the day free. And then they were always going on strike. They didn't strike for much. They struck for things like a cent more a day; they struck if someone was laid off. They struck when the war began; they struck when the war ended. They struck when India got independence. They struck when Gandhi died. (p. 36)

The states in the story are mixed and they regard the states as their world. Almost all words in the story tell us that they live in cynical, funny and pessimistic atmosphere.

Miguel Street is an example of Trinidad Society. It tells about Indian and black residents drawn from Trinidad's urban lower class that usually faces unpleasant condition as what Naipaul wrote some words of Elias, a character in *Miguel Street*.

Elias began saying, "but what the hell you expect in Trinidad? You got to bribe everybody if you want to get your toenail cut". (p. 44)

Even in more cynical words when Elias knew that the boy (Naipaul) sat in Cambridge Senior School certificate and he saw the boy wearing the uniform of a job in the customs. He said "What your mother do to get you that?" He shouted (p. 44). The words in the two dialogues show that with the cynical words, Naipaul was trying to describe the big social relation problems that occurred to the characters in his society. The social problems were shown in their daily life interaction, the way they make their living, and how they attempted to have education.

A story that tells how difficult people in *Miguel Street* get education is "His Chosen Calling" that tells how a character tried hard to achieve more valuable and prosperous life through education. It is read in what Naipaul wrote in one of the pages,

"So you don't want to be a cart-driver? What you want to be then? A sweeper?. Elias spat neatly into the gutter and looked down. He said very earnestly, "I think I going be a doctor, you hear." If Boyee or Errol had said something like that, we would all have laughed. But we recognized that Elias was different, that Elias had brains.....We All felt sorry for Elias. His father brutalized the boy with blows, but Elias never cried, never spoke a word against his father.....Elias began going to school at the other end of Miguel Street. It didn't really look like a school at all. It just like any house to me, but there was a sign outside that said: TITUS HOYT, I. A

(London, External) passes in the Cambridge School Certificate Guaranteed.....The year before his mother died, Elias sat for the Cambridge Senior School Certificate. Titus Hoyt came down to our end of street. "That boy going pass with honours," Titus Hoyt said. "With honours.....We saw Elias dressed in neat khaki trousers and white shirt, going to the examination room, and we looked at him with awe. Errol said "Everything Elias write not remaining here, you know. Every word that the boy write going to England." It didn't sound true. "What you think it is at all?" Errol said. 'Elias have brains, you know.' Elias's mother died in January, and the results came out in March. Elias hadn't passed. (pp. 37 - 39)

Elias kept taking exams but he failed and failed again. People talked about how he struggled. They supported him, but they also felt pity. Then he felt frustrated. He finally got back to the common idea of boys of *Miguel Street*, a cart-driver, the street aristocrat. When he was driving a scavenging cart, he said cynically to the boy, "No theory here." "This is the practical. I really like the work." (p. 45).

Nevertheless, there is always something to change the condition. The crucial point to read is a story that tells how the boy left *Miguel Street*. Naipaul wrote,

My mother said, You getting too wild in this place. I think is high time you leave? "And go where? Venezuela? I said. "No, not Venezuela. Somewhere else, because the moment you land in Venezuela they go throw you in jail, I know you and I know Venezuela. No, somewhere else." I said, "All right. You think about it and decide." My mother said, I go go and talk to Ganesh Pundit about it. He was a friend of your father. But you must go from here. You getting too wild." I suppose my mother was right. Without really knowing it, I had become a little wild. I was drinking like a fish, and doing a lot besides. The drinking started in the

customs, where we confiscated liquor on the slightest pretext. At first the smell of spirits upset me, but I used to say to myself, "you must get over this. Drink it like medicine. Hold your nose and close your eyes." In time I had become a first class drinker, and I began suffering from drinker's pride. (p. 215)

No matter how a mother behaves daily, but a mother is a mother. The boy's mother made the boy leave Miguel Street. She did not like the wild way her son lived in the community. She wanted to save her son by sending him to a better place. In the better place, she expected bigger opportunities to her son to have better characters.

In addition she attempted to send her son to have better education. Naipaul wrote

About two months later, my mother said, "You must come with me next week. We going to see Ganesh Pundit."..... He was a minister of something or the other in the government..... We went to his big house in St Clair and we found the great man, not dressed in dhoti and koortah, as in the mystic days, but in an expensive-looking lounge suit. (p. 216)

The boy's mother asked for help to Ganesh Pundit. She did not think to let the boy stay in Miguel Street. She pushed the boy to study anything but not in Trinidad, and the boy agreed with her mother. With the help of Ganesh Pundit, her mother sent the boy to England.

Miguel Street and What Happens in Indonesia

In realism style, *Miguel Street* shows the reader what really happens in Trinidad. Dolly Zulakha Hassan (1989) said that

Miguel Street, then, presents a gallery of people who are frustrated in their efforts to make something of themselves in Trinidad, but who, nevertheless, are characterized by their vitality and resilience, and imagination (1989: 112).

The poorness and sadness are not the merely things to show, but the author also attempts to tell a story of hope and ideal. To tell more about the attempts of the characters to change their lives, he wrote in some specific pages some story that tells how people want to get a proper education, but it is not easy to get it. Even, some people faced impossibilities.

Miguel Street gave me two important lessons. The first, in their poor condition, the adult characters in the story becomes "teachers" for the boys living surroundings. They realize that they live in poor condition, but unconsciously they feel that the way they live was the best for people like them including for the boy and the other boys in *Miguel Street*. In my opinion, the boy and the other boys in *Miguel Street* represents teenagers who live in similar conditions in the world.

Miguel Street described how teenagers live with people who behave badly. They learn the bad habits every day. They read the real text in their daily real lives. They easily imitate what the adults do in his community. They see how a father blows his son and daughter, and the violence is recorded in their mind. They see how a husband knocks his wife out and when many husbands do the same, they think that it is a common and natural thing to do.

In Indonesia, it happens in the real life. The following is a summary of news that may represent the big number of violence cases:

Bunuh Anak Gara-gara Piring, Soleha Divonis 12 Tahun Penjara

Diringkas dari Kompas.com. Senin, 16 Februari 2015 | 17:32 WIB

JEMBER, KOMPAS.com - Soleha (39), warga Desa Yosorati, Kecamatan Sumberbaru, Jember, Jawa Timur, yang menjadi terdakwa kasus pembunuhan terhadap anak kandungnya sendiri, Iin (18), divonis 12 tahun penjara oleh Majelis Hakim Pengadilan Negeri Jember, Senin (16/2/2015). Dalam putusannya, Majelis Hakim yang diketuai Nur Kholis menilai, Soleha terbukti bersalah membunuh anaknya

sendiri pada tahun 2012 silam. "Terdakwa melanggar Pasal 44 UU No 23 Tahun 2004 tentang Kekerasan Dalam Rumah Tangga (KDRT). Sebagai seorang ibu, Soleha melakukan kekerasan terhadap anaknya hingga mengakibatkan meninggal," terang Nur Kholis sesuai persidangan.

Seperti diberitakan beberapa waktu yang lalu, Soleha tega menghabisi nyawa anak kandungnya sendiri Iin, lalu membuangnya ke *septic tank*. Ironisnya, motif pembunuhan itu cukup sepele, yakni karena korban menjatuhkan piring hingga pecah (*Kompas.com, 2015*).

In Indonesia, violence happens in families. We must consider the cases not only gender sensitive cases but also human relation cases. The victims are not only women but also children. Even, the very frightening condition, it may happen between a mother and a daughter.

It may happen daily in a community, and when violence occurs habitually, the value will be transparent and susceptible. Easily, it will be learned by teenagers. It is a threat for their character education. It will shape bad characters in them. They will easily internalize or absorb the idea of the characters. Afterwards, they will unconsciously do the same things.

Then, the teenagers will go to street. The parents will wait for the other bad characters shown by their boys and girls. There is nothing that they can do but to be angry. The parents do not give enough time to talk about better things to do, and then the new violence occurs. Homes are not good places for the teenagers.

The teenagers will find better and more comfortable places. Then, they will then run to the places that may give them different situation. They will learn from people in the places. They will do what people do in the places. They will eat and drink what people eat and drink in the places. It will happen every day.

When things are out of control, many legal cases involving teenagers occur. The

cases happen since the teenagers feel free to do anything that they like. They may see bad things outside homes. They have a lot of choices to do. They only need to choose to do one thing and feel happy. The condition will make them grow up and wild. They will waste their money, time, and life. They will commit crime easily. The following news is only an example:

Kamis, 20/02/2014 08:54 WIB

Polisi: Sebelum Beraksi Geng Tengky Boys Tenggak Miras dan Pakai Narkoba -

Edward Febriyatri Kusuma - detikNews

Jakarta - Polisi telah menetapkan sebelas tersangka terkait keributan yang dilakoni Geng Tengky Boyz. Sebelum beraksi pelajar-pelajar tersebut minum-minuman keras terlebih dahulu. "Mereka murni menamakan Tengky Boys anak-anak di bawah umur yang melakukan kenakalan dan dalam aksinya mereka menggunakan narkoba dan minuman keras supaya berani," ujar Kapolsek Pondok Gede, Kompol Kunto Wibisono kepada detikcom, Kamis (20/2/2014).

Di setiap aksinya para pelaku selalu melakukan aksi kekerasan untuk merampas harta benda orang lain. Mereka pun melakukan aksinya secara bergerombol.

"Mereka juga tidak segan-segan melukai korban yang melakukan perlawanan," ujar Kunto. Menurut Kunto mereka hanya melakukan kenakalan remaja biasa. "Kami juga menyampaikan di wilayah Polsek Pondok Gede tidak ada geng motor atau Geng Amerika," ungkapnya (*detikNews, 2014*).

When teenagers are close to alcohol and drugs, other bad conducts will be easily committed. They will do the bad conducts together with their friends. Alcohol and drugs make them wilder. They will not have control on themselves. Then the police and law will take the control on them.

However there is always hope in life, even in the poorest life condition. I can read it in the second lesson that I can get from

Miguel Street. It is the moment when the mother determined to send them out from Miguel Street. It occurs to me that there is an opportunity for someone to become a hero in his or her community. The hero can come up with a good decision to change a bad condition to be a better one or at least the decision may become a new hope.

In the story, the mother believed that a change must be done radically. She wanted her son to have better an environment and school. She put a hope on a new place and education. She realized what her son needed to have for his life. Even, she did not care what subject that her son wanted to take, but she was very sure that her son had to be out of the wild condition in her country and she was willing to sacrifice to make it happen.

It is not only in the story but it is real. In families, parents should have the same will as what the mother has in *Miguel Street*. Education should become one of the first priority needs to meet. They should have distinguished determination to provide good education for their sons and daughters. They should work hard to send their children to good schools.

In a real society, there are people who take this opportunity to become heroes. They are willing to sacrifice their lives for humanities. There are many people who dedicate their lives to providing education for poor children. They are heroes for others. They are valuable people who do valuable activities for humans' sake. The following is a real news case;

Senin, 23/06/2014 12:38 WIB
Tampung Anak Jalanan, Sekolah Darurat Kartini Jadi Percontohan Dunia - Taufan Noor Ismailian - detikNews
Jakarta - Dua guru kembar pemilik Sekolah Darurat Kartini di Ancol, Sri Rossyati dan Sri Irianingsih mendapat kunjungan dari 7 Ordo Fransiskan dari beberapa negara. Kedatangan tersebut tak lain karena mereka terkesan dengan pengelolaan pendidikan untuk anak jalanan yang diberikan oleh ibu guru kembar tersebut. 7 Negara Ordo

Fransiscan yang berkunjung diantaranya dari USA, Brazil, Jerman, Mozambik, Meksiko, Slovenia, dan 1 perwakilan dari Indonesia. Perwakilan Ordo Fransiskan dari Brazil, Joe Rozansky/OFM sungguh terkesan dengan usaha keras yang dilakukan kedua guru kembar terhadap pendidikan anak jalanan. "Ini sekolah yang sangat bagus, sungguh inisiatif yang bagus yang dilakukan ibu guru kembar untuk mengatasi kemiskinan kota. Di Brazil memiliki permasalahan yang sama tentang anak jalanan, ini sangat menarik, bisa dicontoh," kata Joe Rozansky di Sekolah Darurat Kartini, Jalan Lodan Raya, Ancol, Pademangan, Jakarta Utara, Senin (23/6/2014) (*detikNews, 2014*)

Again, the news shows how people can do something for other people. Sri Rossyati and Sri Irianingsih provide free school for poor children. When their parents cannot afford the school fees for their children, Sri Rossyati and Sri Irianingsih dedicate their lives to giving free education for the children. What they do may become an example for other next heroes of human beings.

The Character Education

Education should consider any situations as opportunities in character education. The educators should learn the threats and subsequently see the factors that may provide students with better condition. Education should make schools good places to be. The schools should present real morally right characters to learn.

Schools should become comfortable and free from worry and pain places. The teachers, the educators, should become adults that will not show any violence. They should be able to show how to solve any problem and conflict with negotiation and legal actions. They should become characters that behave well.

Education should provide all good aspects needed by students for their lives. Schools and the educators who are involved should not only focus on knowledge but other necessary aspects such as emotion and

behavior. Comparini (2011) wrote in the Jakarta Post:

The renowned Italian psychologist and pedagogue Mario Polito, for instance, in his book Educare il cuore (To educate the heart), criticizes a system focusing on factual knowledge but lacking on emotional and behavioral aspects. Because this kind of school is not supporting the formation of good persons and a better society, "...therefore this school is useless. It is useless for life as it is useless for mankind". The enumeration of problem areas and contradictions existing in school education could be very long. The subject is very complex and can be only sketched in this short context. What can be done is to try to draw, from the mentioned aspects, common factors that could help to build better schools with better education. One of these could be that a good school education, especially for young pupils, respects children's needs and their evolution stages. Moreover, more space should be given to formative teaching, including emotions' education, to support both individual and social wellbeing. (the Jakarta Post, 2011)

Schools should provide rational lessons for students' mind and examples of good conducts for their heart. Henceforth, Education can become a valuable system to encourage students to perform good characters.

In Indonesia, character education is conducted to show good values to students. The values are shown with examples. According to Pusat Kurikulum Departemen Pendidikan Nasional 2010, some good values that can be shown to students are being religious, being honest, being tolerant, being disciplined, being hard-working, being creative, being independent and the other good conducts supporting students' lives.

It is not very easy to share the good conducts to students when the teachers face the reality. When a teacher is teaching students who come from happy families and neighborhoods, he will not need to try to find other references but the students' families

and neighborhoods. The teacher only needs to make the students remember what their parents do at home.

However it is not very easy for teachers who teach students coming from broken home families, poor families and families who live in slum places. The students do not have good examples at home. They will easily get the opposite condition of what their teachers try to show. In this case teachers must fight against realities. Their explanation must be stronger than what their students easily have from their neighborhoods and families.

At least what the teachers can do is to make better environment at schools. The schools must be better homes for students. No violence shows and nobody bullies others. The students must be respected humans. They must be given responsibility to take care of their schools' conducive and peaceful situation.

Conclusion

Reading a literary work is not only reading the intrinsic nature of the work but also reading the lessons that I can also find in reality. A novel teaches the readers. It may show a story in a specific place and time. Then, the readers can use the story as a reference to see a reality.

Miguel Street teaches the readers some lessons as follows:

1. Adult people can become teachers for the teenagers that live surroundings. In a poor community people live in a slum situation. The adult people easily commit violence to their wives or husband, and their daughter and sons. The teenagers see that as a lesson that they can also do to others. It is a specific threat for character education.
2. When the teenagers do not have any comfort their homes, they will run away and find the comfort outside homes. They will do anything that is possible to do. They will be familiar with alcohol and drugs. They will commit crime easily after drinking alcohol and consuming drugs.
3. In a poor condition parents should have good determination to send their children to schools. They should dedicate their lives

to giving an opportunity for their children to get education. They should save their children from the social problems of poverty.

4. In addition some people take their opportunities to become heroes for other people. They provide free education for poor children. Other people in other places can take the actions as example. This case may become a good lesson in character education.
5. Education has an opportunity in character education. It should conduct schools that become better places for students. Education or schools are suggested to provide students with rational lessons to students' mind and good character examples to their heart.
6. Teachers have a significant role to succeed character education schools. They must give good conducts to their students. They must keep the comfortable situations at schools.

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Index

Phenomena

Volume 15 – 2015

1965 tragedy, 130

A

alienation, 20

B

assimilation, 14

binary opposition, 130

C

christianity, 91

communication, 154

communism, 57

comparative adjective, 137

consumerism, 117

D

deviation, 111

digital storytelling, 148

discourse, 103

E

elision, 14

english, 148, 165

equivalence, 170

ethnic, 103

expressive approach, 91

F

features, 81

film, 111

G

geoffrey chaucer, 36

great vowel shift, 36

green lights, 117

H

Hamlet, 124

heart, 174

hegemony, 62

history, 57

humanism, 1

humour, 103

I

ideology, 1, 62, 130

inauthenticity, 20

interpellation, 62

J

jokes, 103

K

katresnanism, 154

L

language power and style, 154

literature, 1

loss and gain, 170

M

Macbeth, 124

marugakae, 62

meanings, 81

mind, 174

minimax strategy, 75

N

new historicism, 57

O

opposition, 117

P

panopticism, 62

paradox, 130

physiological dimension, 7

power, 62

presentation, 148

pronunciation, 165
proper education, 174
psychological dimension, 7

R

reading, 174
reality, 174
reduction, 14
resistance, 46

S

sarujuk sithik edhing, 154
second language acquisition, 148, 165
second person pronoun, 124
semantic classes, 137
sexual terrorism, 46
shoes, 81
sociological dimension, 7
stereotypes, 111

symbol, 91
synonym, 170
syntactic function, 137

T

theory, 1
thou, 124
totalitarianism, 20
translating culture, 75
translation shift, 75
trauma, 130

W

women, 46
word stress, 165

Y

you, 124

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Examples of Format of References

1. A Book

- Allende, Isabel. *Zorro*. Trans. Margaret Sayers Peden. London: Fourth Estate, 2005. Print.
- Eugene, Susan and Diana Lyne. *Analyzing Casual Conversation*. London: Cassell Book Limited, 1998.
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2. A Work/An Article in an Anthology or Compilation

- Desai, Anita. "Scholar and Gypsy." *The Oxford Book of Travel Stories*. Ed. Patricia Craig. Oxford: Oxford UP, 1996. pp. 251-273.
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4. An Article in a Periodical/Journal

- Barrera, Rebeca María. "A Case for Bilingual Education." *Scholastic Parent and Child*. Nov - Dec. 2004: 72-73. Web. 1 Feb. 2009.
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6. A Published/Unpublished Undergraduate Thesis/Dissertation

- Boyle, Anthony. "Maternity Care Policy in the United States." Thesis. Boston: Boston University, 1993.
- Sakala, Carol. *The Evolution of Renaissance Utopian Literature*. Dissertation. Tampa: University of South Florida, 2002.

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7. An Article/Document from a Website

"Automatically Record Everything They Do Online!" *Netbus.org*. etbus.org. n.d. Web. 17 February 2006.

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